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Vol. 45, No. 6 AUGUST 7, 1920 Price 15 Cents

NEW YORK PUBLIC LIBRARY

MOVING PICTURE WORLD

FOUNDED BY J.P. CHALMERS IN 1907

Destined to be as popular with audiences as SHORE ACRES.
BEAT YOUR COMPETITOR TO IT !!
The MISFIT WIFE
Featuring
ALICE LAKE
And a noteworthy supporting cast
Julie Herne's poignant and dramatic stage play, scenarioized by Lois Zellner and A.P. Younger — and directed by Edwin Mortimer.
METRO

Published by
Chalmers Publishing Company, 516 Fifth Avenue, New York

A Weekly. Subscription Price: United States and its Possessions, Mexico and Cuba, $3 a year; Canada, $3.50 a year; Foreign Countries (postpaid), $5 a year. Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the Act of March 3, 1879.
Copyright, 1920, by the Chalmers Publishing Company.

Ticket Selling

SELLING theatre tickets is the aim of the RITCHEY LITHO. CORP. Making motion picture posters is merely the means taken to attain that end. Maximum ticket sales being the one thing striven for, it follows that both the exhibitor and ourselves are making toward a common end. The RITCHEY efforts have been devoted to the upbuilding of a poster organization of such strength and power,—so broad in its scope and personnel,—so strong in its ideals,—so powerful in its leadership and direction,—as to make every poster bearing the RITCHEY trade-mark a literal emblem of advertising strength. As a result of this organized force the RITCHEY poster bears much the same relation to a photo-play that a lens bears to the sun's rays that strike it, resulting in an intensive increase of its light and power.

The full strength of this organization is at the service of the exhibitor. The exhibitor who does not use it to the full is as out of date as a one horse cab is on an automobile speedway!

RITCHEY LITHO. CORP.

406 WEST 31st STREET, NEW YORK PHONE, CHELSEA 8388

Meum and tuum

THE business that has learned where the "me" ends and the "you" begins has learned something.

Folks as individuals are most interested in themselves, their possessions, their likes and dislikes, their own wants or accomplishments.

Very few of the folks who go to see motion pictures are interested in booking policies, percentage contracts or distribution problems.

They want to see good pictures. They have learned, too, that good pictures are not made by haphazard chance but are born of ideas that are able to find expression only as the result of unlimited resources of men, money and material—resources that only Organization can supply.

They want to see talented artists in entertaining stories, directed—lavishly, humanly, wisely—by the masters of motion picture art.

The producers of Paramount Pictures have long since expanded beyond the "me" stage and have been and are now reaching toward the "you" ideal, the "you" of a public that has learned to accept nothing but the best.

Not the best for one performance or for one week, but the best, day after day, week in and week out.

And in producing for the public "you," the Famous Players-Lasky Corporation is producing directly, unequivocally for the exhibitor "you." All its might of resources, all its wealth of the world's great stories, all the brains of its continuity writers, all the talent of its popular artists, all the genius of its great directors, all the thousand and one things of motion pictures that are benefited directly and unquestionably by the power of a great organization with a great ideal—all are working for the "you" of the public.

And the success of the exhibitor "you" is bound up in that work and that ideal.

Paramount Pictures
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK
ARTCRAFT PICTURES

COSMOPOLITAN PRODUCTIONS
"The World and His Wife"
FEATURING
ALMA RUBENS
A Paramount Artcraft Picture
AT the Rivoli it broke all hot weather attendance records, doing a total of over 7000 paid admissions in one day!
And Wid says:
"In artistic worth it is surpassed only by 'Broken Blossoms.' It will strike home to any audience."
That means it's really BIG!
From the play by Charles Frederic Nirdlinger
Scenario by Frances Marion
Directed by
Robert Vignola
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice-Pres. CECIL B. DE MILLE Director General
NEW YORK
CANADIAN DISTRIBUTORS FAMOUS-LASKY FILM SERVICE LTD. HEADQUARTERS TORONTO
THIRD ANNUAL Paramount WEEK
SEPTEMBER 1920

More Than a Week—A Year

THE exhibitor who takes advantage of Paramount Week is going to do the biggest business of his life in that week.

Because all the people in the country are going to be told—in newspapers, on billboards and in magazines,—about this great drive for better motion pictures, and **they're going to attend the theatres participating.**

But it's **more than a week** of bigger business. It's the beginning of a **whole year** of record-breaking success.

The people who are drawn to your theatre by the tremendous advertising campaign will see such a good show that they'll pick your theatre to go to **all year round.**

The exhibitors who got in on Paramount Week last year and the year before don't need to be told that. They're still reaping the profits.

Don't waste another year.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

Here are the Free Accessories:

- Two styles of one-sheets
- One and two-color cuts for heralds
- Calendar cuts
- Paramount Week Money Sheet
- Cloth, two color banners for theatre front
- Slides and
- Free advertising **for the exhibitor** in 868 newspapers, in The Saturday Evening Post and in Collier's Weekly

THIRD ANNUAL
Paramount
WEEK
SEPTEMBER 1920

JESSE L. LASKY
presents

ETHEL CLAYTON
in
"Crooked Streets"

From the story "DINNER AT EIGHT" by SAMUEL MERWIN
Directed by PAUL POWELL Scenario by EDITH KENNEDY

Alone in Shanghai's Slums!

NARROW eyes gleamed at her from dark corners—yellow wrinkled hands grasped her menacingly—around her seethed the terror of the most dangerous gang in China.

It's like seeing Shanghai and living through a thousand strange adventures to see "Crooked Streets." It will keep your audience spell-bound till the finish.

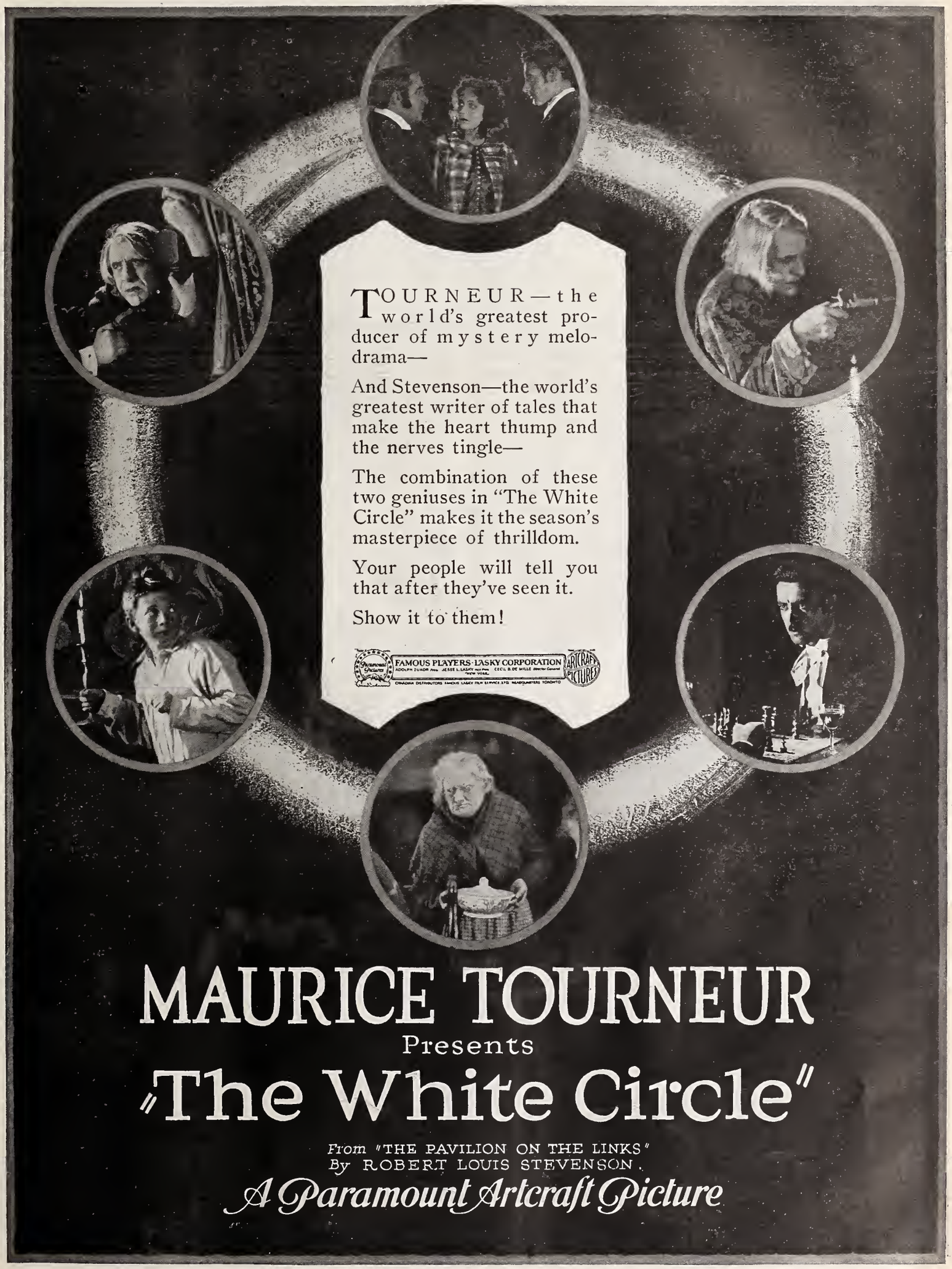
THIRD ANNUAL Paramount WEEK
SEPTEMBER 1920

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice-Pres. CECIL B. DE MILLE Director General
NEW YORK.

ARTCRAFT PICTURES

CANADIAN DISTRIBUTORS FAMOUS-LASKY FILM SERVICE, LTD. HEADQUARTERS TORONTO

A Paramount Artcraft Picture


TOURNEUR—the world's greatest producer of mystery melodrama—
And Stevenson—the world's greatest writer of tales that make the heart thump and the nerves tingle—
The combination of these two geniuses in "The White Circle" makes it the season's masterpiece of thrilldom.
Your people will tell you that after they've seen it.
Show it to them!
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
ARTCRAFT PICTURES
CANADIAN DISTRIBUTORS FAMOUS LASKY FILM SERVICE LTD. HEADQUARTERS TORONTO
MAURICE TOURNEUR
Presents
"The White Circle"
From "THE PAVILION ON THE LINKS"
By ROBERT LOUIS STEVENSON.
A Paramount Artcraft Picture

DORALDINA

The World's Dancing Sensation

is being offered to the

State Right Market

by

Elmer J. McGovern

in that

Photo Play Magnificent

"The Woman Untamed"

produced by
The PYRAMID PHOTO PLAYS, Inc.
directed by
JACK PRATT
edited by
ELMER J. McGOVERN

Elmer J. McGovern
130 West 46th St., N.Y. Tele. Bryant 5600

A "Dope Sheet" Written By Five Great Exhibitors

Five of the nation's most powerful first run exhibitors sat in New York the other night and figured a "form chart" on the twelve big producer and distributor factors in the motion picture industry

These five men sat and figured in cold blood—they are not the particular friends or allies of anybody making or releasing pictures —how many really big productions (big in box-office earning power) would be delivered by these twelve organizations in twelve months from September 1st., 1920. Here is the table they prepared:

Company No.	*Est. Big Pictures*
1.	2
2.	2
3.	2
4.	4
5.	4
6.	4
7.	4
8.	8
9.	8
10.	16
11.	16
12. ..... [**Associated Producers**]	20
Total big pictures	90

It is highly significant that the big first run factors *expect more big pictures* from the strong, capable, successful men who comprise Associated Producers, Inc. than from any other source in the industry.

To establish the above table the exhibitors listed every company in the industry; listed 150 directors and listed 250 stars or so-called stars.

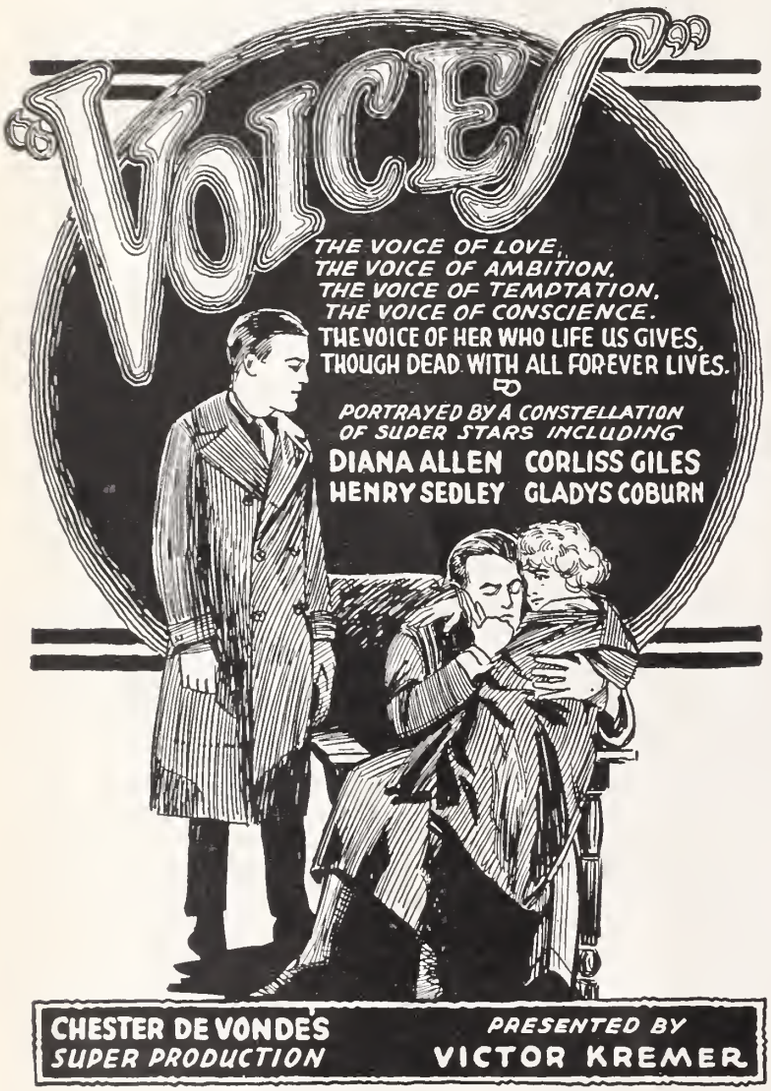
We say to the exhibitors of the industry that if there are to be a total of 100 big pictures in the market next season Associated Producers *will make and release 30 of the national total.*

MACK SENNETT ~ MARSHALL NEILAN ~ ALLAN DWAN ~ GEORGE LOANE TUCKER
MAURICE TOURNEUR ~ J. PARKER READ JR. ~ THOMAS H. INCE

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

TRUTH IN ADVERTISING



"Truth in Advertising" is the motto, the slogan and the code of VICTOR KREMER, INC.

Advertising is a force upon which we, in common with every progressive concern in the world, depend.

No matter how good advertising may be, it can only be as good as the product it advertises. We can only succeed with the product.

We give advertising full credit for carrying to the public the message of the four essential factors of the character of "VOICES"—BEAUTY, STRENGTH, POWER, and ENTERTAINMENT.

We know the sacredness of the slogan "TRUTH IN ADVERTISING."

We Repeat:—

OFFERED TO STATE RIGHT BUYERS AS THE FOREMOST PRODUCTION ON THE MARKET

VICTOR KREMER, Inc.

130 WEST 46th STREET NEW YORK CITY

ALBERT E. SMITH
PRESENTS

LARRY SEMON
IN "THE STAGE HAND"

A LARRY SEMON COMEDY

VITAGRAPH

Storm Coming!

A whirlwind of laughter, accompanying a human tornado of fun—the result, a joyous catastrophe guaranteed to blow away the blues. Larry takes you on a hillarious, exciting sight-seeing trip "back stage," that fascinating part of the theatre you never see from your orchestra seat. He loves the star, and wins the hatred of the manager, but his chief function, aside from that of scene-shifter and handy man, is to wreck the show. He puts a dreadful dent in the "drawma."

LARRY SEMON COMEDIES

"Solid Concrete"
"School Days"
"The Fly Cop"
"The Grocery Clerk"
"The Headwaiter"
"Dew Drop Inn"
"Dull Care"
"Between the Acts"
"The Simple Life"
"His Home Sweet Home"
"The Star Boarder"
"Passing the Buck"
"Well I'll Be——"

REALART STAR FRANCHISE

Form E 91.8250.6-20

Contract for Thirty-six (36) Photoplays, Each Starring One of the Following: Mary Miles Minter, Alice Brady, Constance Binney, Wanda Hawley, Bebe Daniels or Justine Johnstone.

Decent Prints for Small Town Exhibitors

(From the "Motion Picture News," July 17)

The best thing that can be done for this industry right now, the one true rallying call for the great majority of American exhibitors, is a *revolutionary change in the whole scheme of renting pictures which will give the small town exhibitor decent prints of the best pictures*—the pictures which the public wants and of which we are now producing an adequate supply — at live and let live rental prices.

When we say the small town exhibitor we refer to eighty per cent of the picture theatres of the United States and Canada.

Put your finger at this point and you will touch the mainspring of independence today in the box-office of the American picture theatre.

C. R. A. Johnston

SMALL TOWN exhibitors practically always can get Realart Pictures in from sixty to ninety days of their release. This is because Realart makes *twice as many* as the usual number of prints of each of its productions. The result is early delivery to the small exhibitor and prints which are in uniformly good condition.

As for live and let live prices, Realart's slogan is and always will be: We ask only our honestly earned share of the profits.

The solution of Mr. Johnston's problem is simple:

Get the Realart Star Franchise!

REALART PICTURES CORPORATION

469 FIFTH AVENUE NEW YORK CITY

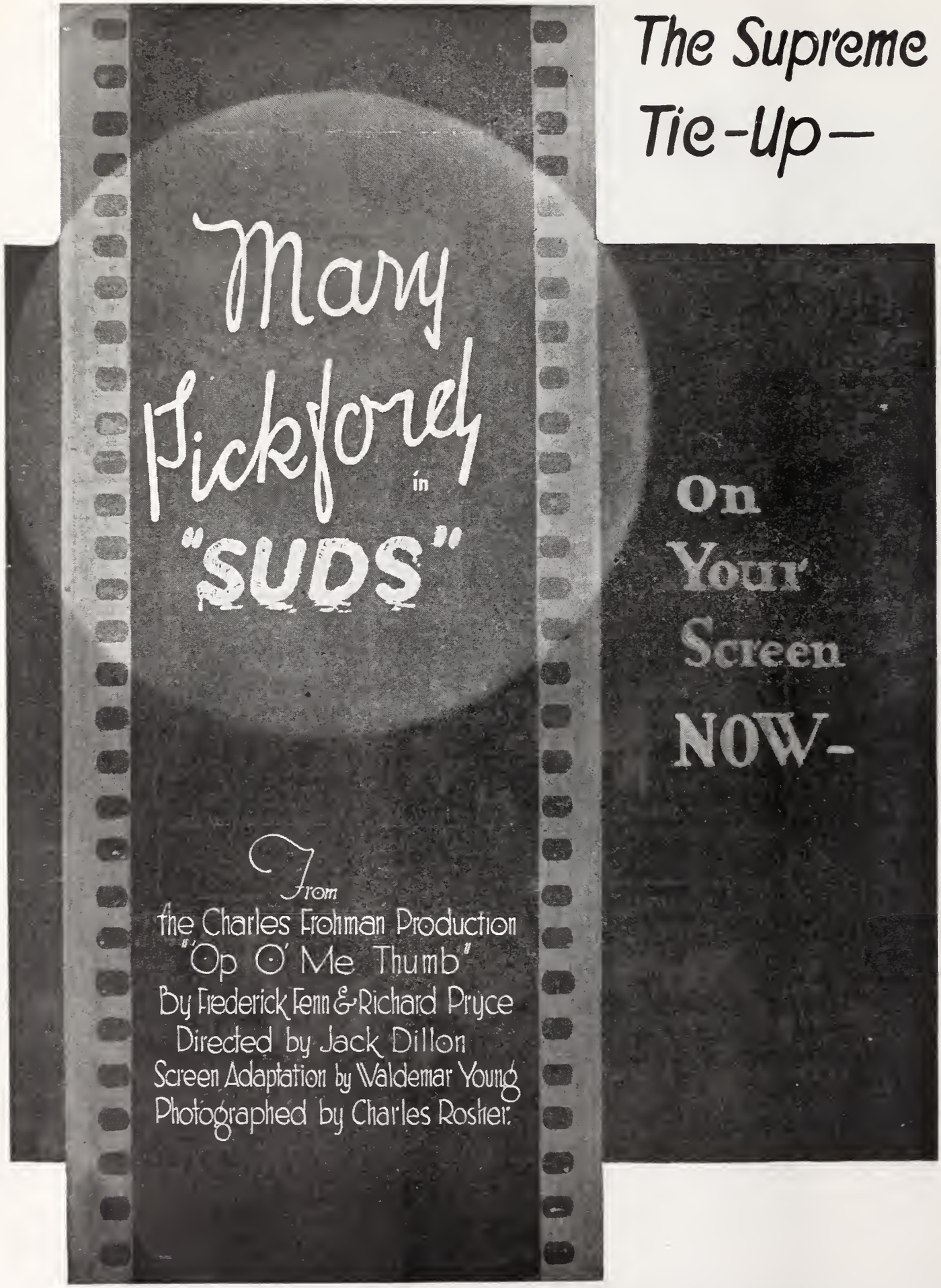
(Manager)

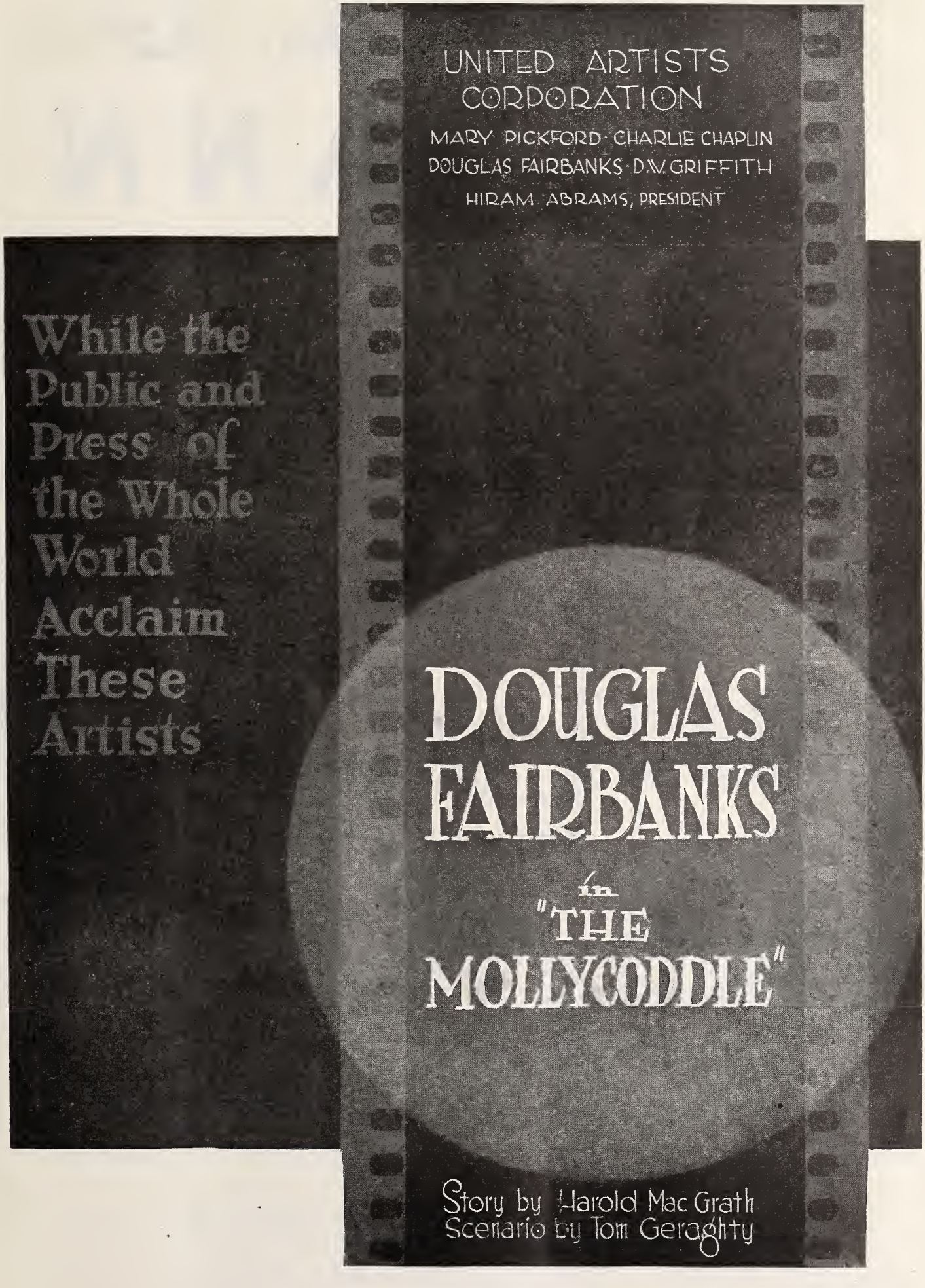
A. B.	D.B.	S. D.

BRANCH OFFICE COPY

(Name of Exhibitor)

(Exhibitor's Address)


The Supreme
Tie-Up—
Mary
Pickford
in
"SUDS"
On
Your
Screen
NOW-
From
the Charles Frohman Production
"Op O' Me Thumb"
By Frederick Fenn & Richard Pryce
Directed by Jack Dillon
Screen Adaptation by Waldemar Young
Photographed by Charles Rosher.


UNITED ARTISTS CORPORATION
MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D.W. GRIFFITH
HIRAM ABRAMS, PRESIDENT
While the Public and Press of the Whole World Acclaim These Artists
DOUGLAS FAIRBANKS
in
"THE MOLLYCODDLE"
Story by Harold Mac Grath
Scenario by Tom Geraghty

KESSEL & BAUMANN

present

THE greatest photodrama for matinee and evening business in independent picture history - to be exploited by independent buyers and road showmen with special territorial campaigns warranted by its tremendous drawing power.

Arrangements are now being made with such dealers for

Babe Ruth
in
Headin' Home

Produced by Yankee Photo Corporation
for Release September 20 *th* ·

KESSEL & BAUMANN -
LONGACRE BUILDING, NEW YORK ·

EXHIBITORS HOLD OPEN TIME

FOR

The MIRACLE PICTURE of 1920

CHARLES RANN KENNEDY'S
DYNAMIC DRAMATIC CHALLENGE TO THE PEOPLE OF TODAY AND TOMORROW

"THE SERVANT IN THE HOUSE"

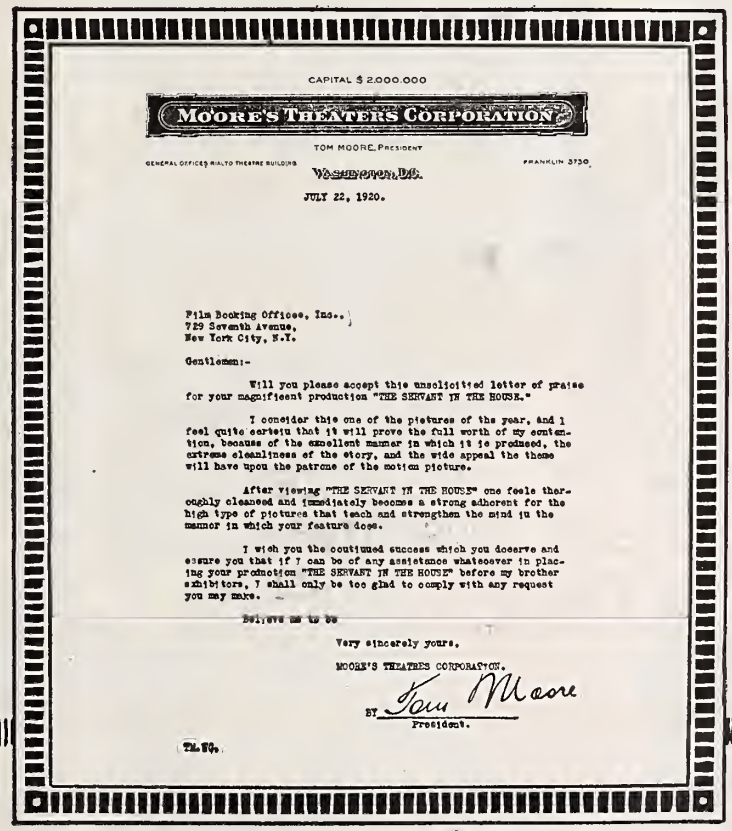
AN H.O. DAVIS PRODUCTION,
OF ONE OF THE MOST TIMELY, VITAL AND TREMENDOUS LITERARY AND DRAMATIC TRIUMPHS EVER TRANSFERRED TO THE SCREEN WITH A NOTABLE AND IMPRESSIVE CAST.

A PHOTOPLAY THAT HAS $500,000.00 WORTH OF ADVERTISING BACK OF IT, IN THE FORM OF A SENSATIONAL STAGE SUCCESS, THOUSANDS OF COLUMNS OF NEWSPAPER AND MAGAZINE PUBLICITY, AND SUCH GENERAL COMMENT AND COMMENDATION AS HAVE BEEN ACCORDED NO OTHER PLAY AND BOOK OF THE PRESENT GENERATION.

FULL LINE OF BUSINESS GETTING ADVERTISING MATTER ESPECIALLY DESIGNED TO EMPHASIZE THE UNUSUAL EXPLOITATION POSSIBILITIES OF THIS UNIQUE PHOTOPLAY

"THE SERVANT IN THE HOUSE"

HAD ITS PREMIER SHOWING AT MOORE'S STRAND THEATRE, WASH. D.C. WHERE IT SCORED AN EMPHATIC SUCCESS WITH THE PRESS AND PUBLIC



CAPITAL $ 2,000,000

MOORE'S THEATERS CORPORATION

TOM MOORE, PRESIDENT

GENERAL OFFICES RIALTO THEATRE BUILDING FRANKLIN 3730

Washington, D.C.

JULY 22, 1920.

Film Booking Offices, Inc.,
729 Seventh Avenue,
New York City, N.Y.

Gentlemen:-

Will you please accept this unsolicitted letter of praise for your magnificent production "THE SERVANT IN THE HOUSE."

I consider this one of the pictures of the year, and I feel quite certain that it will prove the full worth of my contention, because of the excellent manner in which it is produced, the extreme cleanliness of the story, and the wide appeal the theme will have upon the patrons of the motion picture.

After viewing "THE SERVANT IN THE HOUSE" one feels thoroughly cleansed and immediately becomes a strong adherent for the high type of pictures that teach and strengthen the mind in the manner in which your feature does.

I wish you the continued success which you deserve and assure you that if I can be of any assistance whatsoever in placing your production "THE SERVANT IN THE HOUSE" before my brother exhibitors, I shall only be too glad to comply with any request you may make.

Believe me to be

Very sincerely yours,

MOORE'S THEATERS CORPORATION.

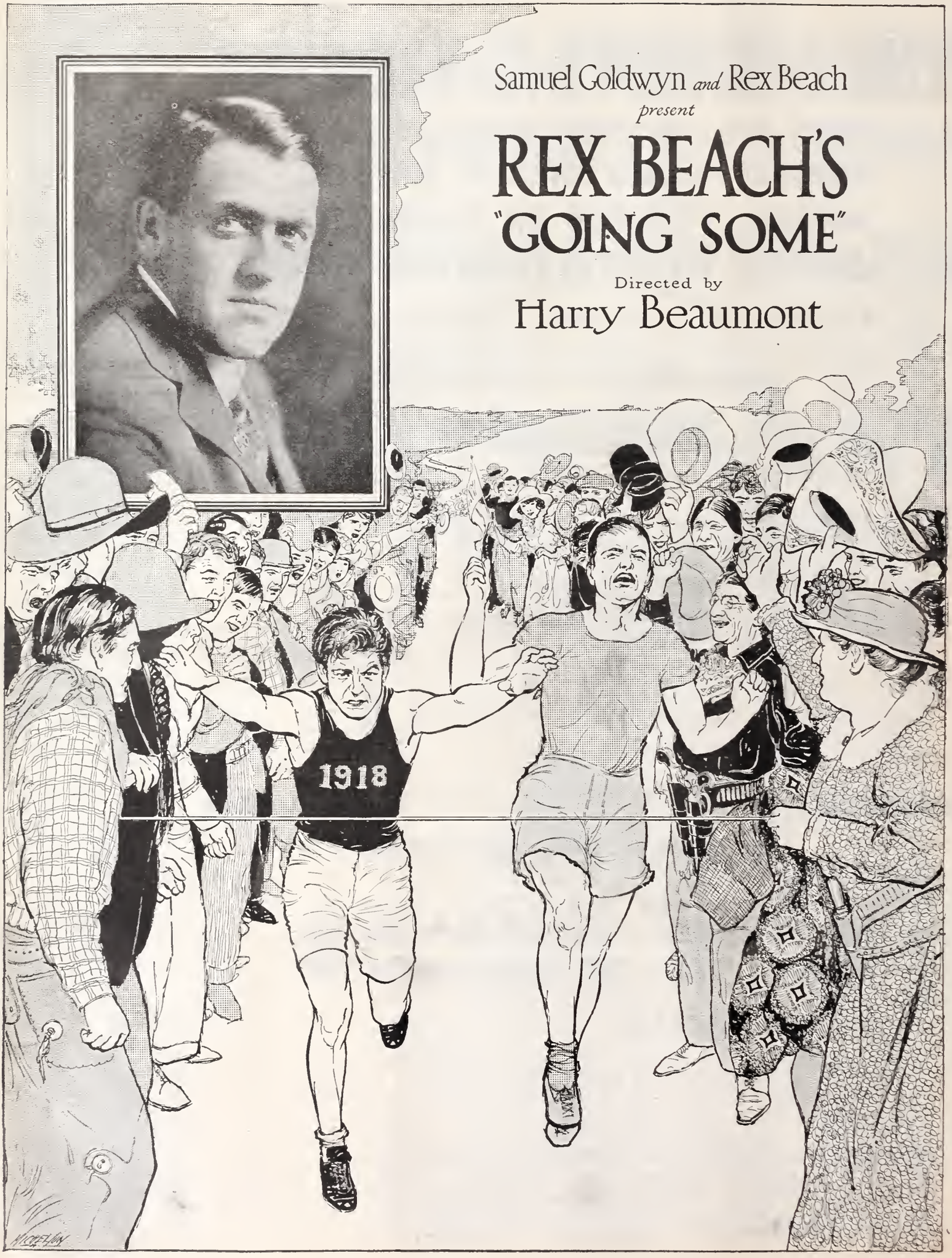
BY Tom Moore
President.

TM.MC.

NO FURTHER BOOKINGS WILL BE MADE UNTIL THE OPENING OF THE FALL SEASON

DISTRIBUTING PLANS ANNOUNCED LATER

ADDRESS ALL COMMUNICATIONS TO
FILM BOOKING OFFICES, INC.
729 SEVENTH AVENUE
NEW — YORK — CITY.


Samuel Goldwyn and Rex Beach
present
REX BEACH'S
"GOING SOME"
Directed by
Harry Beaumont
1918

ROBERTSON-COLE SPECIAL

BESSIE BARRISCALE in LIFE'S TWIST

MISS BARRISCALE'S remarkable character work in this picture will inspire a favorable word-of-mouth comment, far surpassing that created by any of her past productions.

PRODUCED By B. B. FEATURES

Directed by WILLIAM CHRISTY CABANNE

ROBERTSON-COLE SPECIAL

HAYAKAWA in LI TING LANG

YOUR public always pays generously to see a fair, closely-matched battle — and there is tense, red-blooded fight through every reel of this romantic story of new days in old China, with its artistic backgrounds, unsurpassed in any recent production.

The superb acting of the distinguished star, Sessue Hayakawa, will add new laurels and bring new friends to his following.

Produced by HAWORTH

The Moving Picture World
of next week will contain
an eight page three color
insert announcing the pro-
duction plans of

GUY EMPEY PRODUCTIONS, Inc.

ARTHUR GUY EMPEY, President

320 West 42nd Street
New York City

J. PARKER READ JR.

Presents

LOUISE GLAUM

IN

LOVE!

She Stands Alone-

—The Great Emotional Actress of the Screen

AT the pinnacle of her powers and in a greater picture than "SEX"—LOUISE GLAUM now registers the supreme triumph of her career in C. GARDNER SULLIVAN'S greatest story

"LOVE MADNESS"

Produced by the producer of "SEX" **Written by the author of "SEX"**

WITH all the sex-lure of a beautiful woman she seeks the man who must die in place of her husband. It is a new Glaum role—a role of mother-love and wifely devotion to the limit of faith and love.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated

In Sex

In Lone Wolf's Daughter

In Sahara

MADNESS

"Here Again Kerrigan."
Robert Brunton presents
J. WARREN KERRIGAN
and his own company
In The Green Flame
by Raymond Hill
directed by Ernest C Warde.
WHAT THEY SAY ABOUT IT—
"I believe that 'The Green Flame' will interest Kerrigan's great world following more than anything he has hitherto appeared in."
—Ernest C. Warde, Director
"One of Kerrigan's best."
—Exhibitors Trade Review
"Count 'The Green Flame' as a winner—very entertaining and cleverly handled from all angles."
—Wids
"Plenty of action—well sustained suspense, adventure and heart interest."
—N. Y. Telegraph
W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHE Exchange, Incorporated

Shoot if God will let you!

As the great figures of "The Silent Barrier" cross Europe from London to the Alps, Louis Tracy's greatest story builds to one of the most powerful climaxes in the history of the screen. Everybody will want to take the screen journey to the Alps and witness Louis Tracy's triumphant love story acted by an all-star cast, directed by William Worthington, and ending as only a great picture can.

Cash in on the tremendous popularity of Louis Tracy, who is fast becoming the screen's most successful writer.

Book "The Silent Barrier" now and shoot the winter scenes for August entertainment, if you want packed houses in the hottest weather.

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

Distributing through PATHÉ *Exchange, Incorporated*

Foreign distributor, INTER-OCEAN FILM CORP

LEGEND FILM PRODUCTIONS
INC.

Announce

a series of

SPECIAL TWO-REEL COMEDIES

written by
TREVE COLLINS, JR.

directed by
TEFT JOHNSON

under the personal supervision of
WILLIAM BOWEN

Featuring

EDNA SHIPMAN

and

JOHN JUNIOR

LEGEND COMEDIES

ARE: unique in plot construction, written by one who KNOWS how to BUILD comedy. They are directed by a man who KNOWS the finer subtleties of HIGH CLASS COMEDY, with a cast of highly capable young players who bring the spontaneity and sparkle of YOUTH to their characterizations.

Production will commence upon the return of Edna Shipman from Winnipeg, Canada, where (by our courtesy) she plays an important part in Ralph Connor's "The Foreigner."

LEGEND FILM PRODUCTIONS, Inc.

47 West 45th St., New York

STATE RIGHTS

NOW SELLING

SUPERIOR PICTURES

LESLIE MITCHELL, President

OFFERS

HELENE STANTON

IN

"LORNA"

THE FEMALE RAFFLES

2 Reels Each INTRODUCING 2 Reels Each

THE MOST ENTHRALLING "FEMALE RAFFLES" STORIES EVER SCREENED—EXTRAORDINARY BOX-OFFICE POWERS IN EVERY DETAIL CONNECTED WITH THESE GREAT SERIES—UNQUESTIONABLY ONE OF THE GREATEST INDEPENDENT RELEASES EVER PRODUCED.

A NEW TYPE OF STORIES

BRILLIANT DIRECTION | UNUSUAL ACTION | REALISTIC SETTINGS

THERE WILL BE TWELVE OF THESE FAMOUS 2-REEL FEATURES WHICH WILL INSURE INDEPENDENT EXCHANGES OF ONE 2-REEL FEATURE TWICE A MONTH FOR THE NEXT SIX MONTHS

HELENE STANTON

Portrays a Character Never Before Seen on the Motion Picture Screen : : :

INDEPENDENT EXCHANGES—GET OUR SPECIAL PROPOSITION

WRITE, WIRE OR 'PHONE

SUPERIOR PICTURES, 408 Masonic Temple Building

LESLIE MITCHELL, President

FOREIGN TERRITORY OPEN JACKSONVILLE, FLORIDA

ROYAL COMEDIES

WITH

BILLY B VAN

ONE OF THE BEST COMEDIANS ON EARTH

TWO REELS EVERY OTHER WEEK

INQUIRE - WRITE - PHONE OR WIRE

REELCRAFT

PICTURES CORPORATION

729 7TH AVE NEW YORK

"OUT FOR THE NIGHT"

With
Eddie Barry

Neal Burns
Charlotte Merriam
and the Follies Girls

A CHRISTIE COMEDY

Third of the new sparkling specials

RESOURCES of the Christie Studios are now centered in the best two reel comedies that can be made. An unsurpassed assembly of comedians, an excellence in stories and a lavishness of production that sets a new mark combine to this end.

"Kiss Me Caroline" and "A Seaside Siren" are examples of this policy. They are being shown in the best theatres everywhere. "Out for the Night" will repeat their success.

If you want the best comedies, ask for the NEW TWO REEL Christies.

EDUCATIONAL FILMS
CORPORATION OF AMERICA
729 Seventh Ave. New York

Price films

PERRY COMEDIES

Present

MACK SWAIN

In a Series of New Two Reel Comedies

•

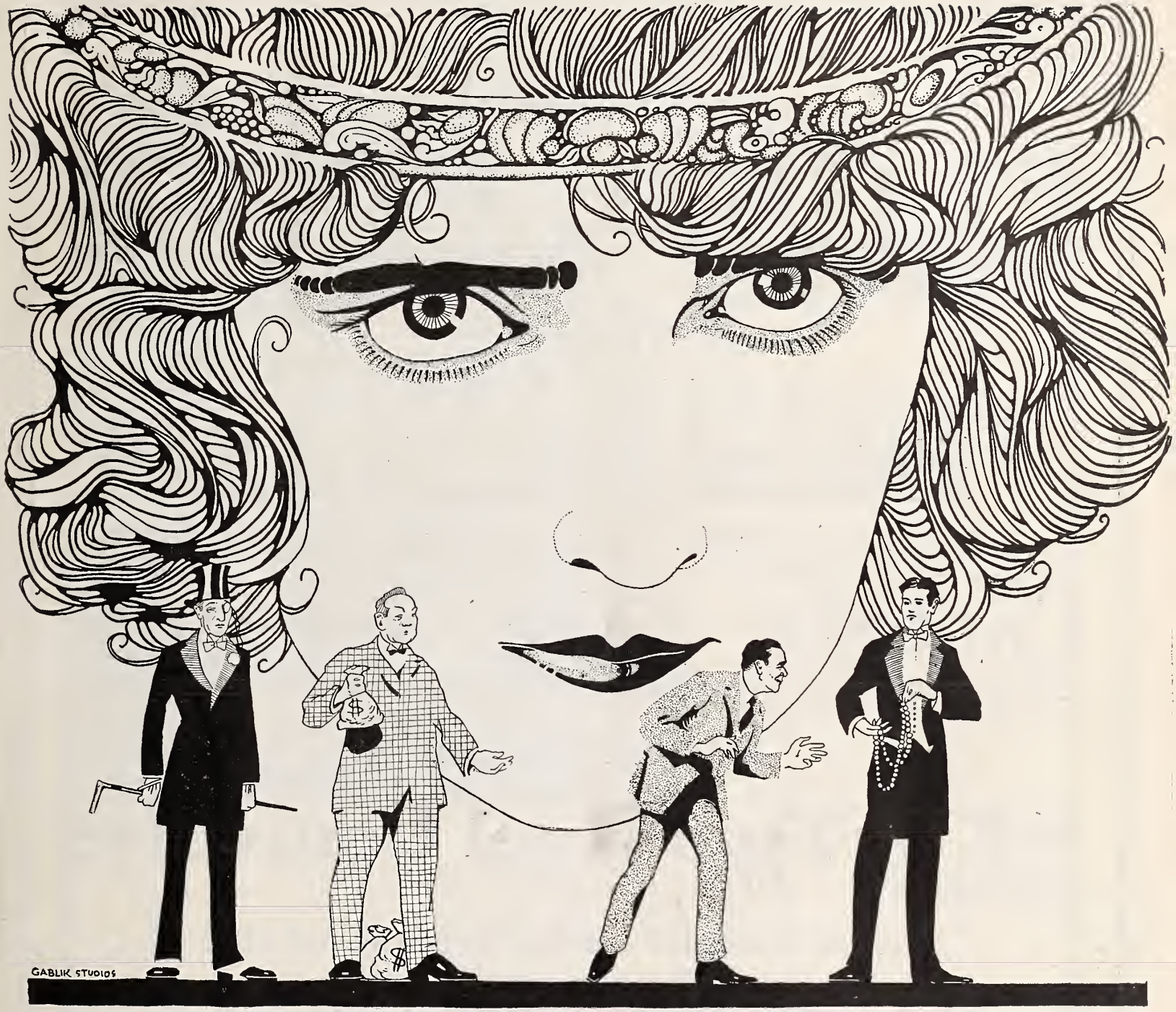
Twinkling-Tinkling-Tantalizing

A SERIES of two reelers that hit the high spots of joy; oodling with laughs loaded with snickers and crammed with giggles. Big "Ambrose," the one and only, with his flock of ravenous beauties cavort through two reels of joy in each release. The first subject

"FULL O' SPIRITS"

will be released August 15th on the territorial basis. Let us uncork this one for you, we're proud of it and you'll be proud of it when you secure it for your territory.

Distributed by
C.B. PRICE CO. Inc. 1446 Broadway N.Y.C.



JOAN FILM SALES CO, INC. PRESENTS

FANNIE WARD

The Brilliant International Star, in

"SHE PLAYED AND PAID"

COMPARISON of "FANNIE WARD" in "SHE PLAYED AND PAID" to any of the present day State Rights Pictures will immediately show you why we can truthfully call "SHE PLAYED AND PAID" the real clean-up for live State Right Buyers or Exhibitors. The title, the Star, the gripping story, suspense, action and smashing finish makes this a world beater as a money getter.

BESIDES, that we have prepared for you in one of the most unique Advertising campaign books, a series of unusual exploitation stunts and publicity features that are business getters the superior of which you have never seen. SEND FOR A COPY OF THE BOOK. GET THE PRICES AND TERMS ON TERRITORY and *DO IT TODAY.* No genuine showman out for the money can afford to let this winner get by him. WRITE OR WIRE TO

JOAN FILM SALES CO., Inc. 33 West 42nd Street, New York City

COMING

FLORA FINCH

Back Again

IN SOMETHING

Bigger and Better than Ever

THE WORLD FAMOUS

Comedy Star Supreme

in a series of

NEW Two Reel Comedies

Watch for the early release of the first special

Arrange to book them now

First come, First served. Nuf sed!

Address all inquiries to

FILM FROLICS PICTURES CORP.

Apollo Hall

1383 Broadway, New York City

The Gumps At Chicago's Finest Theatre

The Gumps are a Permanent Feature at the Riviera-Chicago

NEW ENGLAND STATES—
FIRST NAT. EXHIBITORS' CIRCUIT
BOSTON, MASS.

NEW YORK STATE and NORTHERN NEW JERSEY—
MERIT FILM CORPORATION
NEW YORK CITY

COLORADO, NEW MEXICO, UTAH, WYOMING, IDAHO, MONTANA, WASHINGTON, and OREGON—
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There'll be a Franchise everywhere

THE BEST BETS FOR

Look Over This Remarkable List
Stories, Great Producers — Your
There Are More Big Ones Coming!

Annette Kellerman
in her mile-a-minute comedy-drama special
"What Women Love"
Released Aug. 23

Charles Ray
in the famous George M. Cohan stage success
"45 Minutes From Broadway"
Released Aug. 30

Constance Talmadge
the winsome comedienne in the sparking comedy-drama, by E. J. Rath
"Good References"
Released Aug. 30

An Allan Dwan Production
A stirring special from the Epic novel of American life, by William Allen White
"In the Heart of a Fool"
Released Sept. 6

A Marshall Neilan Production
A comedy-drama with the greatest boy actor of the screen, Wesley (Freckles) Barry
"Dinty"
Released Sept. 6

Anita Stewart
in the famous story, by Kathleen Norris
"Harriet and the Piper"
Released Sept. 13

Norma Talmadge
a tremendous drama from the play, "Branded," by Dorothy Farnum
"The Branded Woman"
Released Sept. 20

Lionel Barrymore
in the masterly drama, by Daniel G. Carter
"The Master Mind"
Released Sept. 20

A Sydney Franklin Production
from the Cosmopolitan story, by Robert W. Chambers
"Athalie"
Released Sept. 27

"Passion"
The most remarkable special of the year
Released Oct. 4

A Mack Sennett Production
The second of his big five-reel comedy specials
Released Oct. 4

Charles Ray
in Sol Smith Russell's perennial stage success
"Peaceful Valley"
Released Oct. 11

Mr. and Mrs. Carter De Haven
in the famous stage success
"Twin Beds"
Released Oct. 18

An R. A. Walsh Production
A big special feature
Released Oct. 18

"Nomads of the North"
a tremendous story of the North country personally supervised by its famous author
James Oliver Curwood
Released Oct. 25

Rothacker Prints

Paste Up This List of First

There'll be a Franchise everywhere

FALL ATTRACTIONS

of Famous Stars, Wonderful Guarantee of Big Successes! Keep Your Eyes Open for Them!

Mildred Harris Chaplin
in the famous story, by Eleanor Hallowell Abbott
"Old Dad"
Released Oct. 25

Katherine MacDonald
the most beautiful woman in the world in the Saturday Evening Post story, by Rita Weiman
"Curtain"
Released Nov. 1

An Allan Hollubar Production
A big special, starring
Dorothy Phillips
Released Nov. 1

Anita Stewart
in the thrilling drama, by Sidney Grundy
"Sowing the Wind"
Released Nov. 8

An Allan Dwan Production
A thrilling special drama
"The Scoffer"
Released Nov. 15

Lionel Barrymore
in a gripping drama, by W. B. Maxwell
"The Devil's Garden"
Released Nov. 22

Norma Talmadge
in the stirring story
"Curiosity"
Released Nov. 22

A Marshall Neilan Production
Another of his great specials
Released Nov. 29

Mildred Harris Chaplin
in a really powerful special, the story by Eleanor Hallowell Abbott
"The Woman in His House"
Released Dec. 6

An R. A. Walsh Production
His second big special for First National
Released Dec. 13

Constance Talmadge
the screen's greatest comedienne in
"Dangerous Business"
Released Dec. 13

Charles Ray
in a special story, by the greatest writer of the "movies"
Rob Wagner
Released Dec. 20

FIRST NATIONAL EXHIBITORS CIRCUIT

First National Attractions

National Money Makers

There'll be a Franchise everywhere

"DELIGHTS AUDIENCES

CONSTANCE TALMADGE

is presented by Joseph M. Schenck

in

"The Perfect Woman"

A Picture Sparkling with Laughter. Filled with Love Interest, Romance and Thrills.

A John Emerson-Anita Loos Production

Directed by David Kirkland

Photographed by Oliver Marsh

Technical Director, Willard M. Reineck

Foreign Representative:
David P. Howells, Inc., 729 Seventh Avenue, New York City

FIRST NATIONAL EXHIBITORS CIRCUIT

A First National Attraction

Critics Call Every Constance Talmad

There'll be a Franchise everywhere

AT NEW YORK STRAND"

The Sun and New York Herald

Read what the critics say:

AGAIN SCORES TRIUMPH

"Constance Talmadge again scores in 'The Perfect Woman' at the New York Strand. Rarely has she more completely justified her claim to stardom than she has in this picture. It is a John Emerson-Anita Loos production and has been cleverly directed by David Kirkland. The story is suited to Miss Talmadge's type of work and interest never fags for a moment."

—Agnes Smith in the New York Morning Telegraph.

KEEPS AUDIENCE LAUGHING

"There is plenty of variety in 'The Perfect Woman,' in which Constance Talmadge is the star, to keep an audience laughing as well as interested. Full of entertainment and Miss Talmadge carries it along. The other parts are all in competent hands."

—New York Evening Telegram.

DOES BEST WORK

"Constance Talmadge, in the leading role of 'The Perfect Woman,' at the Strand, reveals her talents at their best, which is always a source of delight to her admirers."

—The Sun and New York Herald.

LAUGHTER, ROMANCE, THRILLS

"The Strand Theatre this week has the distinction of having 'The Perfect Woman,' as feminine perfection is personified in the person of Constance Talmadge. There is laughter, romance and thrills enough in 'The Perfect Woman' to make up a well balanced story which carries the spectator on an interested journey until the final foot of celluloid. The supporting cast is adequate and the production is well staged throughout."

—The Evening Sun.

Picture Better Than the Preceding One!

Here's What

ANNETTE

in WHAT

A sensational Comedy-Drama teeming with laughs and thrills.

Women Love

KELLERMAN

WOMEN LOVE

Presented by Sol Lesser

The biggest piece of Production-Showmanship of the year

We can't see how this one can fail to set new box office records everywhere

It's different!

FIRST NATIONAL EXHIBITORS CIRCUIT

"The Best Short Reel Subject I Have Ever Seen," said the President of the Saenger Amusement Co. About

CHARLES URBAN'S MOVIE CHATS

DISTRIBUTORS

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In ILLINOIS and INDIANA

Celebrated Players Film Corp.
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Chicago, Ill.

In OHIO, MICHIGAN and KENTUCKY

Educational Film Co. of Ohio, Inc.
(Standard Film Serv. Co.)
Sloan Building
Cleveland, O.

In ALL SOUTHERN STATES

Harcol Film Company
608 Canal Street
New Orleans, La.

For foreign rights outside of Great Britain and Ireland apply to

David P. Howells
729 Seventh Ave, New York

THE following extract from a letter written by Mr. A. Harrison, president of the Harcol Film Co., of New Orleans, to the Kineto Company of America, Inc., tells a story of interest to all exhibitors:

> When one of Charles Urban's Movie Chats was shown to Mr. Julius Saenger, president of the Saenger Amusement Co., which controls the bookings or owns outright sixty per cent. of all the theatres in a portion of our territory, Mr. Saenger remarked that it was the best short reel subject he had ever seen. The result was the booking of the Movie Chats over the entire Saenger Circuit, and these bookings will start July 31 at the Strand Theatre in New Orleans. As you probably know, the Strand is the South's leading theatre, and I am awfully proud of this particular booking. It will be for a week's run. Other chain theatres have also booked this short reel subject from us. We honestly believe that within three months' time the Movie Chats will be enjoying the widest distribution of any short reel subject in the entire South.

Other distributors tell us the same story. Exhibitors should make immediate arrangements to view Charles Urban's Movie Chats at the exchanges of the distributors. Then you will say Mr. Saenger is exactly right.

KINETO COMPANY OF AMERICA

INCORPORATED

71 West Twenty-third Street — New York City

Charles Urban
PRESIDENT.

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MOVING PICTURE WORLD

The Trade Paper of Features

You Can't Keep 'Em Out

OUR news columns this week tell of the return to production activities of three old-timers. First comes the story of Kessel and Baumann, for years the K-B of the New York Motion Picture Company, and the second firm to take a company of players to the West Coast, who, as an initial adventure after an absence from the screen for three years, take on Home-Run Babe Ruth for a session with a director and a camera. They did not rush into print as soon as the ball player had signed a contract to appear in a feature production. They were too wise for that. They waited until they saw what they had in the way of a picture. When they were satisfied they had the "goods" they released the story.

With this story comfortably stacked in type the mail brings in a tale from Salt Lake, one of the bailiwicks of William H. Swanson, which tells of the formation of what probably will be known as the Utah Motion Picture Producing Company. We are told further that "at the back of the venture" among others is this same old-time distributor and producer and exhibitor, but more recently an exhibitor mainly and distributor incidentally, "Bill" Swanson.

The three men named for years were among the leading independent producers, independent in this instance meaning they were not affiliated with the groups composing the General Film Company. They had cut their motion picture eye teeth many moons before most of the present-day producers had any knowledge of picture making other than that absorbed in the chairs of a theatre.

The World desires to add its congratulations to the other messages of good-will that are bound to pour in on the old-timers.

England Cannot Have Our Mary

A PROMINENT English publicist, Horatio Bottomley, M. P., who also is the editor of John Bull, in the course of an appreciative article on Mary Pickford, in which he calls her an "Ambassadress of Sunshine to a war-worn, weary world," demands that she remain in England and enter Parliament. He tells why the popular American should do so—among other things "to **relieve and counter**act the drab monotony of that dismal assembly."

Mr. Bottomley cites and with pride the fact that Mary is a daughter of "our Canadian dominion" and as such is eligible for a seat in the Commons. The Honorable Member is wrong—not in his basic fact but in his conclusion. The "Cinema Queen," again quoting the Englishman, is not eligible to sit in the House of Commons. She is an American citizen, as is every woman who marries an American.

Mr. Bottomley admits that at the time of her arrival in England he didn't know Mary. And with shame he confesses that prior to that moment he never even had seen her on the screen. But he goes on to remark that after he had from the balcony of a hotel looked down upon "such a seething crowd of cheering and hysterical humanity as had never greeted politician, scientist, prime minister or even lord mayor" he realized that Mary Pickford was the greatest woman in the world.

That is strong language, we might say especially so coming from an Englishman, whose race is known for nothing if not for its conservatism. The editor's frame of mind is perfectly understandable, however, to those of us who have come under the spell of the young ambassadress. And the experience of Mr. Bottomley only goes to bring out the truth contained in the old sporting axiom: "The bigger they are the harder they fall."

Publicity for Newspapers

THE complaint that the publicity supplied by motion picture producers to newspapers is below standard, that it is far removed from what the dailies require, has been many times reiterated by men employed on newspapers. On another page an Arizona editor returns to the charge. Mr. Lyons is ungentle in his description of the lack of availability found in picture publicity copy. He declares 95 per cent. of it goes into the waste basket and half of that without being opened. He says it has no news value. "It lacks punch," he continues, "the sort of per-

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sonal punch and gripping interest that one finds in any baseball story that comes along."

Mr. Lyon's analogy of baseball is not the happiest, nor is it the fairest. Baseball is more than an entertainment. It represents a contest, a struggle for supremacy between teams representing cities. As he says, tens of thousands of persons who never saw a big league game follow with unflagging zeal the fortunes of the prominent clubs. Interest in pictures naturally is limited to the millions who actually see them on the screen.

The failure on the part of newspapers to print motion picture news is not always because producers fail to supply it. Baseball matter has been published because of the conviction that it was "good business" and because the advertising departments knew there was no opportunity for them to reap a direct benefit. There always has been a belief on the part of many publishers that motion picture news must pay for itself—in advertising. It has been their conviction that not only would the exhibitors favor them with patronage, but that the producers also could be induced to spend money with them. Exhibitors in many instances have "come through," to their undoubted gain, but the producers, being business men, have been unable to discover what substantial benefit would accrue to them from general newspaper advertising. The few papers that have published motion picture matter because of its interest to their readers and have disregarded the advertising angle have won out. And usually exhibitor advertising followed.

As to the main charge of Mr. Lyon, the absence of news value in motion picture publicity, we are inclined to the view there are two sides to the story. In New York are many men who have had much experience in supplying screen publicity to newspapers. We shall be glad to print whatever they may write in rebuttal. And what is written on the other side of the shield ought to make interesting reading, which Mr. Lyon's story certainly does, too.

Alternating Currents

Sifted Through a News Transverter

Better Enlarge the Cradle

THE infant is becoming truly industrious. Folks who like figures as proof of progress are advised that some more or less competent estimater declares that the gross yearly income of moving picture theatres amounts to $750,000,000; that there are 15,000 theatres with a seating capacity of 8,000,000. Logically, everything in a film way must be figured in millions—including capitalizations of new producing organizations. Of course, the fact is the $750,000,000, or thereabouts, represents all theatres, stage and otherwise, as well as other amusements.

He Gets Out of Everything, But—

Houdini got back to America a couple of weeks ago with his English accent newly polished during a tour of the English halls. Houdini says he never had a more prosperous tour and that his appearance in pictures has helped him wonderfully in his stage publicity.

Contracts were ready for him for an American tour, but he sees the picture end most strongly and is preparing to make a production. Meantime, he is busy trying to get his film laboratory straightened out.

It is not generally known that he owns a laboratory, but he knows it and he mournfully declared that most of the fancy salary he got at the Hippodrome last season, where he was the first player to be featured in the advertising, went into a processing machine—and he went back to tank development after all.

During his vacation he has placed a new book on spiritualism with a well-known publisher. This is his second venture into authorship, his first being the "Robert Houdin Unmasked," which created a sensation in the magical world ten years ago.

Houdini, whose own name is derived from that of Houdin, set out to write a book which should do the French conjurer even greater honor than the Houdin autobiography, but when his researches showed him what a tremendous faker the old clock repairer was, "he muckraked" the idol of the zauberers fore, aft and sideways to a frazzle.

Ruffner Plays Liberty's Organ

Ralph Ruffner has been having a busy time since he went back West. Jensen & Von Herberg grabbed him off as soon as he came into Portland and set him to work doing special press work.

Then the vacation season started and he was sent out as a relief manager. His first call was to the Coliseum, Seattle, and no sooner had he landed than the musicians in all of the Jensen & Von Herberg houses went on strike in sympathy with the striking operators in Tacoma.

They didn't make a dent on the shows, for it takes more than a strike to throw Jensen & Von Herberg off their stride. Then Ruffner moved around the circuit, and every time he went into a house the manager went off on a summer trip. By way of variety, he played the organ at the Liberty while the organist got a mouthful of fresh air. He is seeing a lot of country, for he is jumping around a lot.

Killing Off a Railroad Journey

He is a manufacturer of bodies for motor trucks. He lives in Chicago, where his plant is operating with all the force he can hire—and keep at its work. Mostly common labor—they hear of 5 cents an hour more elsewhere, and some of them are off to cop the increase. New men come in and some of the old ones stay—after he has raised them the jitney per hour.

"The screen could help mightily in settling conditions," said he. "There is no better method for 'Americanization' than to show this great multitude of foreigners how 'the wheels go round' in commerce and manufacture."

Just Before Hitting the Hay

"My wife and I and the kiddies get a little bit tired of always seeing Mary and Doug and Charlies and Norma going through practically the same scenes of love and laughter in almost the same circumstances that obtained the last time we saw them. Why don't the screen show 'the wheels going round'? For myself I like the pictures we see of events throughout the country. (He was told that he had in mind the news weeklies.) I see things that interest me more than when they are described in the dailies. I see lots of things the newspapers miss."

Why Vaudeville Never Tires

It is a safe bet that everybody that goes to a vaudeville show finds at least one item in the melange of short entertainment that fully satisfies and pleases each individual. The bill in its entirety may not entirely satisfy—but there is always something for everybody. The big picture theatres are sensing the virtues of a vaudeville show. Music, song, educationals, comic cartoons, news weeklies—something in addition to the "feature" to satisfy everybody with something. The manufacturer of motor truck bodies would like to see, added to other short subjects—industrials, even though they advertised baking powder that his wife uses the year round; or shoes his kiddies wear.

Profiteering or "Puffiteering"?

We read that the Renco Film Company, of Los Angeles, has paid for the picture rights to "Lavender and Old Lace" $50,000. The Chicago Tribune is quoted as authority for the statement and the same paper adds: "A few years ago J. S. Cullough, husband of the late Myrtle Reed, the novelist, was offered $500 by George K. Spoor for that work and four others by the same writer." Publicity, sometimes, goes a long way toward conclusions.

"Extras" Furnish Realism—Plus

Bannister Merwin, brother of the perhaps more widely known Sam Merwin, has returned to London after a trip to Roumania with Harold Shaw, where they made the exteriors for a picture on Bolshevism. The trip was anything but a pleasure journey and more than once the camera party had a close call.

In one town a program had been staged, but the soldiers hired used ball cartridge instead of the blanks supplied and only prompt action averted murder. Another time the director decided to pose a type for a close-up and obtain a picture of mortal terror by slipping up behind and discharging a gun.

As soon as the camera was under way Shaw let go, but the type merely turned his head slightly, saw that he was not the target, and turned back to the camera with a patient smile. It takes more than a gun to scare them in blood-stained Europe.

Mr. Merwin, who, by the way, was the first author regularly to receive $100 apiece for his one-reel plays, has decided to turn director himself and is now working on the floor.

Publicity Men Grab an Opportunity

The publicity writers for moving pictures may be depended upon to miss no chances to "hook up" with whatever may show timeliness or expediency in mimeographings. The Los Angeles temblors have centered public attention on the Film Capitol and very promptly Harry Hammond Beall and Malcolm Stuart Boylan link their client, Allan Holubar, with events that have literally rocked the industry on the far Coast. The camera had been adjusted for a difficult scene and we are informed:

"Holuber had commanded that the camera must not be moved. Just then the only power who would dare to disobey a director moved the camera about three feet. It was Mother Earth and she hurled the camera to the floor as she shook a wicked shimmie to the melody of a bubbling hot subterranean stream."

Rochester Expels Members for Bicycling After Stormy Meeting with Exchangemen

THE last meeting of the Rochester Motion Picture Exhibitors' League was the scene of a verbal clash between exchange managers and exhibitors that continued for five hours. When it was over the exchangemen were reported to have been the victors and to have established the fact that a dozen or more members had been "bicycling" and doing other unfair things. Also the league put through a motion backing up the exchangemen in seeking retributive justice. And it is understood that from now on the Rochester league has lost its claim to 100 per cent. membership.

The meeting of the exhibitors was called at 2 o'clock in the afternoon, and in point of attendance was a record breaker. The word had gone forth that big things were in the air, and big fellows and little fellows were on hand. In the meantime, the Exchange Managers' Association, embracing the heads of practically all of the exchanges throughout western New York, was in executive session at the Hotel Seneca. At the exhibitors' meeting an incensed exhibitor made a violent attack upon Erwin J. W. Huber because he openly condemned dishonest picture showmen, saying that illegal practices flourished among the members. Some cool minded member suggested that they proceed to see if the charge was true, even though most of the members resented the hint.

Exchangemen Read Charges.

The guardian of the portals of the meeting room of the exhibitors in the Hotel Hayward announced to President Irving M. Salyerds that a delegation of exchangemen demanded admittance. Silence pervaded the room, while more than a dozen men filed in, each carrying a suggestive looking portfolio. Without ceremony, Charles Moritz, manager of the Famous Players' exchange and president of the association, announced that they were present for an accounting with various exhibitors. One after the other exchangemen arose and read off bills against exhibitors owing to their exchanges for films used illegally. The accused were giving the option of paying or being prosecuted, as the accusers said that the evidence gathered over a long period was complete in every instance.

Exhibitors who were caught "with the goods" pleaded, among other things, for leniency, but none was shown. One exhibitor made a speech in which he said that when he opened his house some days his film had not arrived, so he borrowed it from other exhibitors. He pointed out that his sole object was to not have to send his patrons home without seeing a show, for which they came seeking restful recreation. It was, he said, on his part merely an exemplification of the Golden Rule.

Books Showed Open Dates.

The exchange managers came back with the query why the Golden Rule did not prompt him to mail a check to the exchanges for films so used, and he and other showmen were unable to account for the fact that on numerous such occasions they had not booked any pictures through any exchange.

Exchange managers were present from several places in western New York where their headquarters are situated, and a couple of the film companies were represented by special representatives from New York. Among the managers who led in the fray were L. D. Wolff, of the Robbins Exchange, Utica; George Hickey, Goldwyn; N. I. Filkins, Merritt; Charles Moritz, Famous Players; I. C. Moses, Select; J. Knappin, First National; Frank Murphy, Pioneer; Charles Goodwin, Universal; Robert Ferguson, Nu-Art; L. Markens, Metro; Thomas Brady, Associated Producers; William P. Allen, Vitagraph; William Kimberly, Fox, all of Buffalo.

When the meeting broke up after 7 o'clock in the evening President Irving M. Salyerds, of the exhibitors, was asked if he would have any statement to make. The smoke of battle was still thick in the air and Mr. Salyerds appeared in a thoughtful mood as he replied: "I haven't a word to say."

Spent Weeks in Getting Evidence.

"It was just a sociable get-togteher," said William P. Allen, secretary of the exchangemen and manager for Vitagraph. "We found that illegal use of film had reached great proportions and we came here to put a stop to it. We believe that it has been stopped effectually. The league in Rochester has gone on record as cooperating with us to stop it. If only one exhibitor was engaged in the practice it would be worth our while, from a business angle, to put the screws on the offender. We had a number of exhibitors on the carpet and we decided their cases. I do not believe they will be regarded as desirable members of any body of business men. The news of what we have done here, after months of preparation, will go forth and put the fear of the law into the hearts of picture showmen who won't do the right thing, and where they don't fear the law they will at least hesitate the spotlight of public exposure, such as we pulled off here."

The evidence against the offenders was gathered by a corps of watchers who visited every suspected theatre for many weeks, one man being in every theatre every night. They made a complete record of all pictures shown, dates, etc. By comparison with the bookings of the exchanges it was a simple matter to check up the thefts. Where other charges were made special means were made to gather ample evidence.

This Thing of Depicting the Ways of "High Society" Must Be Done Properly—In Films

THE complaint is frequently entered against scenes representing "social functions" that correctness of detail is conspicuous by its absence. Most of the "offenses" are committed by "extras"—although some few principals have never attended a "function" by the Astorbilts at the Ritz. Allan Holubar, for one, proposes to have things right. Here are his suggestions to "extras:"

Do not lift your dancing partner by her ears.

Do not drag back the right leg in making a bow.

Do not nudge your hostess in the ribs to attract her attention.

Under no circumstances must men playing "diplomats" engage in fist fights while the camera is clicking.

Dowagers must not shoot craps with the propery men; it interferes with their work.

Dinner guests must not eat all the food until it is certain that a retake will not be necessary.

While dining the guests will keep the elbows close to the ribs and avoid bayonetting their neighbors with their funny-bones.

Cromelin Tells A. M. P. A. of Film Piracy in Germany

TO his instructive account of motion picture conditions in Europe as published last week, Paul Cromelin, president and general manager of the Inter-Ocean Film Corporation, added illuminative details in an address before the Associated Motion Picture Advertisers Thursday last. An interesting phase of that address was the speaker's description of piracy of films now rampant, particularly in Germany. In Cologne, for instance, stated Mr. Cromelin, he was face to face with glaring announcements of the impending exhibition of a serial to which his firm held the foreign distribution rights and of which he had not disposed. Even the exploitation methods of that serial were copied. It took drastic measures and a deposit of 60,000 marks security to stop this instance of piracy, said Mr. Cromelin.

Despite the appalling domestic conditions in Austria, the film business is in a highly organized state, according to the speaker.

Preceding the address a business session of the A. M. P. A. was held, at which the committee to nominate officers for the coming year, starting September 1, was appointed, as follows: Arthur James, chairman; P. A. Parsons, Horace Judge, J. H. Mayer, Harry Poppe, Tom Wiley and E. O. Brooks.

A silver cup was presented by Harry Reichenbach to the winner of the A. M. P. A. first annual "humoresque" golf tournament. Though played two weeks ago, the tournament, it was explained, had only just terminated, due to the fact that the whipper-in had crossed the line only this week. Tom Wiley and Vincent Trotta tied for highest score as registered by the official adding machine; the cup, however, went to Trotta by virtue of the fact that he lost nine more balls than any other competitor.

Hodkinson Sales Official to Canada for Conference

A. W. SMITH, JR., assistant sales manager of the W. W. Hodkinson Corporation, has left for Toronto, for a conference with the Canadian Exhibitors' Exchange, which is handling Hodkinson releases.

A large number of new accounts have been brought in from the Canadian territory in the past few months and Mr. Smith gave it as his opinion before leaving that there will be 150 new accounts on the books by August.

"The Hodkinson program has met with the same success in Canada that has attended it everywhere in the United States," said Mr. Smith.

"There is just as great a vogue up there for big productions such as there is here and J. Warren Kerrigan's Canadian following is every bit as enthusiastic, if not quite as large as it is on this side of the border."

Snappy News Secured from Sundry Sources

Report Laboratory Workers Returning; Strike Nears End

HAVING met almost daily since the strike of the laboratory workers' union, the laboratory section of the National Association of the Motion Picture Industry decided that as the union had made no reply to the communications sent to it they would go ahead and start to reorganize as rapidly as conditions will permit. A number of the plants will show increased activity as the workers get over their fear and return to work.

Contrary to reports, no new agreements have been signed with the union by any of the members of the National Association of the Motion Picture Industry nor those who have stood with the laboratory section though they were not members.

At the various plants canvassed a big increase in the working force has been noted. The Evans Film Laboratories reported a considerable increase in the working forces over last week; Universal reported an increase in the morning and many of their old employes returned after lunch; Fox Film reopened its laboratory Monday morning with about 20 per cent. of its employes; this number was augmented from hour to hour, as others reported for work, and the last report shows that they have passed the halfway mark. General Manager Quinn of the Vitagraph reports a return of many of its old employes and the training of new ones. Kessel and Eclipse also report an improvement in numbers over last week. The Republic continues 100 per cent., as does Pathe at Bound Brook; Pathe at Jersey City is running 80 per cent. Erbograph continues to gain.

While the exact figures are not available, all indications are that by Monday, August 2, laboratories will be running full force.

The laboratory strikers are still making a fight and eventually hope to gain their demands, although up to date they have not succeeded in gaining strength through a sympathetic strike of the cameramen and projectionists.

Albert Moeller Manager of Michigan Exhibitors' League

ALBERT J. MOELLER, who recently resigned as manager of the De Luxe Theatre, Detroit, and who formerly operated a theatre in Howell, Mich., has been appointed manager of the Michigan Motion Picture Exhibitors' League, succeeding Frank Gebhardt, who has gone with Robertson-Cole as Detroit branch manager.

Bert Moeller needs little introduction to Michigan exhibitors. He was one of the first state exhibitors in Michigan. He was the first secretary of any state league of motion picture exhibitors and he was former manager of the Franklin Theatre, Saginaw, for W. S. Butterfield.

Mr. Moeller is enthusiastic over the state league and is going to start out at once on a big membership drive. He says he will never feel that his work has been completed until the organization has 100 per cent. membership.

Fire Destroys Many Films in Kansas City Exchange

AN explosion in the vaults of the Famous Players-Lasky Corporation on the twelfth floor of the Film Exchange Building at Seventeenth and Mail streets, Kansas City, on July 23, started a fire which resulted in the destruction of many films belonging to this company. The Metro Pictures Corporation, which occupies the eleventh floor, also was a great sufferer, losing many reels that were to have been released late this month and in August and September.

No explanation can be given as to the cause of the explosion. Suddenly there was a great puff of flame and smoke from the vault and in an instant the room was in flames, causing the girls and men employed there to rush out to safety. Many of the films had never even been exhibited.

Cleveland Operators New Scale Under Consideration

THE Cleveland Motion Picture Exhibitors' Association has under consideration the new wage scale presented by the Operators' Union, to be effective August 19.

Details of the scale have been given out and the increase asked for ranges from 56 to 100 per cent. Under the present agreement, which was for two years, ending August 19, 1920, the operators receive from $26.60 to $44 a week.

The union's demands divide theatres into three classes—A, B and C. All theatres whose maximum admission price is 15 cents or under are placed in Class A; those whose admission ranges from 15 cents to 25 cents come in Class B, and those having an admission charge of 25 cents or more come in Class C.

For operators in Class A houses the union asks $1.25 an hour; for those in Class B houses, $1.40 an hour, and for those in Class C houses, $1.55 an hour. Double time is asked for Sundays, holidays and overtime work.

Chamber Takes Up Reduction in Famous Players-Lasky Contract

A NEW YORK Theatre Owners' Chamber of Commerce met at the Hotel Astor as usual July 27 to participate in its weekly luncheon and to discuss matters of particular interest to the motion picture industry. The principal subject under consideration was the fulfillment by Famous Players-Lasky of its contract to deliver the stated number of pictures set forth in the yearly contract and which the firm reduced in number.

For instance, the Elsie Ferguson series has been changed, in a notice sent to the exhibitor, from seven to three and so on through the year.

The Chamber of Commerce as a body insists upon the fulfillment of the original contract unless sufficient and good reason can be shown for reducing the productions of each star. This was the only matter upon which the Chamber took definite action.

Dishonest Michigan Showmen "Caught with the Goods" and Exposed as Film "Bicyclers"

A SERIOUS case of film bicycling and stealing of "days" has just been uncovered in the western part of Michigan, as the result of an investigation by film exchange managers covering several weeks time. The exhibitors who have been caught-redhanded will be asked to settle for all back rentals, the exchange managers having the local newspaper clippings and all the evidence necessary to prove that the exhibitors involved absolutely violated their contract and acted illegally. Among those involved are some of the leading exhibitors in that section of the state.

With Arcade of Ann Arbor Butterfield Has Eighteen

W. S. BUTTERFIELD announces that he has added another link to his already large circuit of Michigan houses by annexing the Arcade Theatre, Ann Arbor, for a number of years owned and operated by S. A. Moran, former president of the Michigan Motion Picture Exhibitors' League. Mr. Moran is leasing the house to Mr. Butterfield for ten years. Ed Beatty, general manager of the Butterfield Circuit, declares there will be no change of policy at the Arcade when it is taken over September 1, other than that it will play mostly Paramount and First National pictures.

With this latest acquisition Mr. Butterfield will be operating a total of eighteen theatres in Michigan, including the new theatre being built in Lansing and the Majestic, Port Huron, which passes into his hands September 1. The complete list of holdings then will be as follows: Two theatres in Kalamazoo, one in Battle Creek, one in Jackson, two in Lansing, two in Ann Arbor, five in Flint, three in Saginaw, one in Bay City and one in Port Huron. Mr. Butterfield also is associated with Lipp & Cross in the Regent and Garden in Battle Creek and has theatres in Green Bay, Wis., and Lima, Ohio.

Fine Arts and Equity in Suit Over Young Pictures

EQUITY PICTURES CORPORATION has been sued in the Supreme Court of New York for $500,000 damages by the Fine Arts Film Corporation of Michigan for alleged breach of contract in connection with the financing of Clara Kimball Young pictures.

The break in the relations of the two companies came more than three weeks ago when in the middle of a picture Miss Young was notified by Fine Arts, with which company she had a contract for ten pictures, that it would no longer finance her productions.

At the office of Equity it was said that company had complied with the terms of its contract and was prepared to continue to do so, but that because of the failure of Fine Arts to deliver the negative of "Midchannel," Equity had decided to withhold further financing and insist upon the carrying out of the terms of the contract.

Equity officials also said that any attempt on the part of Fine Arts to market Clara Kimball Young pictures through any channel other than of Equity would be followed by prompt legal action on their part.

Fine Arts has obtained an attachment against the property of Equity pending the outcome of litigation.

Greater Features Buys

Arrow has closed a contract with the Greater Features Film Company, of Seattle, for "The Deemster," a Hal Caine story; "The Law of Nature" and "Before the White Man Came," a fall release of Arrow having an all-Indian cast. Also twenty-six two-reel Hank Mann comedies and ten one-reel Hank Mann comedies.

Application of War Tax on Advertising and Accessories Awaits Final Decision

A RULING, subjecting advertising matter to the five per cent. film tax, contained in a letter from Deputy Commissioner James M. Baker, of the Internal Revenue Bureau, to the Collection of Internal Revenue at Philadelphia, has created much consternation and resulted in a protest being registered with the Bureau by Jack S. Connolly, national representative of the National Association of the Motion Picture Industry. Accompanied by a representative of Moving Picture World, Mr. Connolly took the matter up with officials of the Bureau.

The letter involving the question read as follows: "Reference is made to your letter of July 2, 1920, relative to the application of tax imposed by Section 906 of the Revenue Act of 1918 to amounts received by concerns engaged in the business of leasing or renting films for exhibition, for the rental of certain advertising matter, such as posters, theatre lobby pictures, etc., for use in connection with the exhibition of the rented films.

Decision Outlines the Law.

"In reply you are advised that Section 906 of the Act imposes a tax upon 'any person engaged in the business of leasing or licensing for exhibition positive motion picture films in respect to carrying on such business equal to 5 per centum of the total rentals earned for each lease or license.'

"The tax thus imposed is, by terms of the law itself, an excise tax on engaging in the business of leasing or licensing films for exhibition, and is measured by the total rentals earned from each lease or license in connection with carrying on such business. The gross rentals so earned are subject to the tax.

"Therefore, in the case presented the * * * is held to be subject to the 5 per centum tax imposed by said Section 906 of the Act on the total rentals earned in connection with the business of leasing or licensing the films, which include amounts received by it for the rental of advertising matter and other publicity features in connection with the films rented."

"We do not believe that poster advertising, billboard advertising, calendars, newspapers cuts, should be taxed," declared Mr. Connolly in a brief presented to the Bureau. "We very rarely rent advertising matter, as it is usually sold to the exhibitor. The advertising matter is no part of the contract when an exhibitor leases a film and, therefore, in our opinion, does not come under the provisions of this Act. We do not see why the advertising matter for the motion picture industry should be taxed to the exclusion of all other industries.

"We are very willing to have all advertising matter that is carried on the screen taxed, but believe that the writer of the opinion of July 9 did not discriminate between advertising on the screen and the ordinary advertising, such as show cards, window posters, etc."

Revenue Men Have Investigated.

Several representatives of the Internal Revenue Bureau had called at the Philadelphia branch of one of the large companies, requesting information regarding both film rentals and advertising sales, the report on all advertising sales to include everything in the way of advertising accessories, such as posters, lobby displays, cutouts, electrotypes, and everything sold to the exhibitor.

It has been the general impression among all of the companies that the law did not require a tax on advertising matter. This thought was conveyed to the officials in Washington who have direct supervision over such problems. They agreed to reconsider the matter and to give their opinion, to be passed on by the Solicitor of the Internal Revenue Bureau as soon as possible.

The companies would face grave difficulties, both in the matter of the expenditure of money to meet the tax and with regard to the enormous amount of clerical work that would be involved in making a tabulation of the sales in order that the amount of the tax thus due the Government could be determined.

There is grave question as to the legality of the tax. It is contended that the authorities exceeded their powers when they sought to stretch the Congressional Act from celluloid films to paper advertising matter. The thought has been expressed that if a film company desired to defraud the Government it could lease its films at low rentals and pay the tax called for, making up the loss on the sale of advertising matter at advanced prices. No exchange man could do that without collusion with an exhibitor, and, even though there wa a desire to defraud, the chances of being discovered are too great to make the matter tempting.

It was pointed out to the Bureau that the sale of paper or the rental of advertising matter constituted a transaction separate and distinct from the film rental contract and was covered by a separate order or contract.

Completes Script for First Foreign Made Washburn Film

WHILE Bryant Washburn and Mrs. Washburn are enjoying a delayed honeymoon in Europe, preparations are fast being completed for the filming of the star's first independent production in conjunction with Lee A. Ochs. The story chosen is "The Road to London," by David Skaats Foster. Practically all of the scenes will be made abroad in the exact locations called for in the scenario.

Eugene Mullin, who will direct Bryant Washburn in his independent features, has already completed the script for the production and has everything in readiness to begin work as soon as he reaches the other side. Mr. Mullin and the technical staff of Screenplays Productions, Inc., will sail for Europe on August 10.

C. N. Nichols, Bryant Washburn's personal representative, will also sail for Europe on the 10th, and on reaching the other side will make arrangements for the use of a studio, so that the interior scenes can be taken without delay.

Johnstone Company Returns

Justine Johnstone, Realart's new star; Director Jack Dillon and a company of thirty-five have returned from a boat trip to Jacksonville, Fla., where the first scenes were shot for "Blackbirds," a screen version of Harry James Smith's play, which is Miss Johnstone's first vehicle. The company made the trip on board the "Comanche," operated by the Clyde Steamship Company, the scenes representing the voyage from Havre to America.

Here's a White Man's Show.

The opening date of the new theatre of W. J. Brill at Sedalia, Mo., is August. This is a $250,000 house and although none have seen it in completion, it has been voted one of the finest theatres in the northern part of Missouri. In advance advertising the management has created interest and mystery surrounding the opening attractions, which will be "One Hour Before Dawn" and "Haunted Spooks," starring the smiling Harold Lloyd.

"In the Heart of a Fool"—He Cannot Be Seen Here—Has a Full Dress Suit and Ring With Him!!

This certainly is a very appropriate movie title for this particular scene anyway. Not trying to detract from pretty Mary Thurman, however—she's some bride. A scene from Allan Dwan's latest picture to be released through Mayflower.

RAMBLES ROUND FILMTOWN

WITH WALTER K. HILL

It seems only fair to explain why the above work of art is back again, fulfilling its duty in killing off just so much space. This being vacation season the old cartoon has taken two weeks off and returns with the same reluctance that always accompanies such "comebacks."

Our Exploitation Department Working on Lee Ferguson's Nifty Idea While Space Dies

Myron Selznick made no mistake when he designated Lee Ferguson as head of the Selznick pufflicity department. He has **ideas**—as witness:

"A thought has just occurred to me—you know we bovine buddies are allowed one thought per year—and if you can see the connection between applying the box-office showmanship to baseball, then I turn the idea over to you, minus all screen rights.

"Why not play baseball in the big league on a box-office basis? That is, let the b. b. magnates arrange the schedule so that each team plays a certain number of days at home and the same number of days away from home.

"Now, we all know the home fans will go to see the home team play **if the team wins.** So let each team win all the games it plays at home.

"By this way of reasoning the w. k. b. b. magnates will soon have enough money to speculate in motion pictures and we trade papers and press pirates will be more prosperous through said course.

"The only thing wrong with this idea is that each team in the league will have a percentage of 500. But I maintain it's a good idea."

o—o

"Trail of the Octopus," a Hallmark release, is being revived in Texas, according to Jimquinn, of El Paso, by entirely different picture interests.

o—o

Somehow, producer owned theatres do not always produce. Frequently they serve best as distributors of the producers' coin.

When They Wear Hats That Match Fat and Flat "Pans," We for a Tam O' Shanter

Take it direct from the blickensderfer of Rose Shulsinger, the Millinery Chamber of Commerce (definite location not given) recently selected Marion Davies as "possessor of the perfect face for a hat."

Miss Shulsinger also adds the name of the firm that has sold the perfect hat for the perfect face—but we are against "sniping" the trade papers as well as the screen.

o—o

Apart from being a film title what is "The More Excellent Way"—rental or percentage.

o—o

Noah, incidentally, published the first newspaper.

And if the paper shortage continues a return to feathers may be necessary to provide newsprint.

o—o

It's so very easy to get names wrong, when it is so easy to get them right.

F'rinstance: Many people refer to Arthur Brilant as "Brilliant" and to Albert Sobler as "Sober."

In which they are both right and wrong.

o—o

Metro has purchased film rights to the novel, "Barber John's Boy."

"The Little Shaver" is suggested as its screen title.

o—o

"Grand Opera and Music Festival Out of Doors" is a New York Sun headline that might allow for photoplays and moving pictures indoors.

o—o

"Pits" in English theatres and galleries in American playhouses have been seriously affected by the call of the movies.

The recent marriage of ZaSu Pitts and Thomas H. Gallery may be thus considered another international alliance of a defensive nature.

o—o

Anyhow, Sir Thomas Lipton's real cup of happiness is still filled with tea.

o—o

It will take a full page display to print the picture of a film magnate taken while hobnobbing with the owners of Resolute.

She was built by a syndicate.

o—o

Luckily for the movies automobiles and telephones have not fallen under the ban of prohibition.

Asked if a photoplay could be written without introducing a phone or a motor, Chicot said: "Yes—a costume play."

L. R. H. vouchsafes thusly:

She had two hands, a bottle of ink and a pen.

"I'm going to write movie plays," said she.

"Why not become a sculptor or novelist?" asked her admirer.

"Because, you see, I don't know anything about sculpting or noveling."

o—o

Some suspicion may be attached to the prediction that Prohibitionists will "roll up a staggering vote."

Despite the high cost of eggs and cream writers for the press who would assail movies in their vitals still slur the "soaring custard pie."

Shapely underpinning long ago replaced soft pastry in movie comedies as everybody who goes to the screen-theatre knows.

o—o

"Skirts" is the title of a six-reel Sunshiner William Fox announces.

Our previous lampings at Sunshine Comedies inclines us to believe that clothes do not make a title.

Clip and Paste

For Photoplay Editors and Theatre Programs

Roscoe (erstwhile Fatty) Arbuckle has completed "The Traveling Salesman," for Paramount, and will soon be ready to begin on "Brewster's Millions," under Director Joseph Henabery.

The cast selected by Benjamin for the Harry Leon Wilson story, "The Spenders," includes Niles Welch, Claire Adams, Robert McKim, Joseph J. Dowling, Adele Farrington, Betty Brice and Otto Lederer. Jack Conway will direct.

"Hard Boiled Mable" is the second production, directed by Lloyd B. Carleton, to be offered on the Clermont program.

Charles Ray will film the story by Bob Wagner called "Smudge," after completing "Forty-Five Minutes from Broadway."

Vola Vale will play the leading feminine role in the all star Metro production, "Someone in the House."

Jack Pickford has been released from his contract with Goldwyn, and will form his own producing company.

Irene Rich has been granted a divorce in the Los Angeles courts from her husband, Captain Henry Rich.

Henry Lehrman has completed a new comedy for First National entitled "The Kick in High Life," with Al Ray, former dramatic star, in the leading role.

Final camera work has been completed on the Robert Brunton production, "The Devil to Pay," with Roy Stewart, Robert McKim, Fritzie Brunette and Joseph J. Dowling in the leading roles.

Fred Peters, six feet eight inches in height, weight 280 pounds, plays the part of the giant Goliath, in the Goldwyn picture, "Edgar's Sunday Courtship."

Edmund Lowe will play lead in the new Katherine MacDonald picture, "The Second Latchkey."

Beatrice Burnham has been selected by Thos. H. Ince as leading lady for Douglas MacLean in "Johnnie Comes Marching Home."

Shannon Day, a former, "Follies" girl, has been engaged by Allen Holubar for an important part in his next Dorothy Phillips feature, "Man, Woman and Marriage."

Edward Earle plays the leading male part in Doraldina's first picture for Metro.

"Wait for Me," Lew Cody's newest feature, has been completed by Director James Horne. Cleo Ridgely, Elinor Fair, Frank Elliott and Arthur Hoyt as the principal supports.

"Beau Revel," the Louis Joseph Vance story produced for the screen by Thos. H. Ince, has been completed.

The full cast for Metro's version of "The Four Horsemen of the Apocalypse," includes Rudolph Valentino, Alice Terry, Pomeroy Cannon, Stuart Holmes, Joseph Swickart, Brinsley Shaw, Mabel Van Buren, Smoke Turner, Nigel de Brulier, John Sainpolis, Edward Connelly and Jean Hersholt.

The title of Allan Holubar's picture, starring Dorothy Phillips, has been announced as "Man, Woman and Marriage."

Frederick Thompson is directing Frank Mayo in "Black Friday" during the absence of Jack Ford, who is in the East on his honeymoon.

King Baggot is playing an important role in the current Cecil B. De Mille production for Paramount-Artcraft.

"Cinderella's Twin," an original story by Luther Reed, will be Viola Dana's next feature for Metro.

Buster Geaton's father and mother (Joe and Myra), both old time stage players, play small parts in Buster's new Metro comedy, "Convict 13."

Exhibitors' Good Will Is Worth More than Royalties on Copyrighted Music

THE American Society of Composers, Authors and Publishers has succeeded in making the motion picture theatre owners pay a royalty on all copyrighted music written by members of the society. The Motion Picture Theatre Owners of America does not wish to deprive any person or corporation of their just rights and the organization recognizes the right of property to music. Its members maintain, however, that they return more than 100 per cent. value for every benefit they have ever derived or are likely to derive from the playing of this copyrighted music.

Nothing tends to popularize songs and music more quickly than their use in picture theatres. There is no other way in which they can be brought to the notice of the music-loving public in such an incredibly short time as in the picture theatre.

"A Fair Exchange."

It is held that there is a fair exchange of values and that the American Society of Composers, Authors and Publishers is doing itself an injury in laying this embargo on its own musical creations in picture theatres. The organization has written to all music publishers, setting forth its views in this matter.

In the meantime, many producers and distributers of motion pictures, who make a habit of providing musical cue sheets to exhibitors using their service, have gone on record as telling their patrons that they will hereafter only use tax free music in their scores. Among the companies who have taken this step is the Metro Pictures Corporation, which announced that its compilers of musical cue sheets have been instructed to use none but tax free music in the cue sheets.

Pathe Co-operates.

A similar position has been announced by the Pathe Exchange, Inc., which has declared that they have assured themselves of free tax music. The officials say that they are ready to co-operate with progressive Exhibitors' organizations and they look upon this method of co-operation as a practical demonstration of their good will.

A third prominent distributing concern, the Robertson-Cole Corporation, has gone on record in the same way. Instructions have been issued to the organization handling their music cues to designate tax free music in connection with each production. The Hallmark Pictures Corporation is another company on the path of progress. The concern which furnishes their cue sheets has been instructed to designate only tax free music and that in all cases they will insist on avoiding taxable numbers.

Good Will Worth More Than Money.

With these big concerns to lead the movement away from taxable music for use in picture theatres, it is clear that very little of the taxable music will be played in picture theatres in the near future. The good will of the exhibitor is worth very much more to the American Society of Composers, Authors and Publishers than the profits which are collected under the present system, and which resulted in no great advantage to the members of the society, but only created sinecures for a small group of clever collectors and manipulators, it is held.

The following is a copy of a letter sent to every member of the American Society of Composers, Authors and Publishers by Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, on July 21:

"Dear Sir:

"We find your name enrolled on the membership list of the American Society of Composers, Authors and Publishers.

Rule of Reason and Equity.

"We do not know whether you fully appreciate the harsh and somewhat peremptory measures that the society, through certain of its agents, has adopted in proceeding against motion picture theatre owners who are using music originated by members belonging to your society. This is not the place to write in detail of some of the petty and almost ludicrous means your agents have employed in creating trouble for exhibitors.

"It may be that here and there a timid exhibitor has been laid under tribute in this way, but now with the Motion Picture Theatre Owners of America organized on a national basis, we will use all lawful means to keep your music out of our theatres. In doing this we take it that we are complying with your own wishes in the matter.

"This brings us to the question: What is more valuable to you as a music publisher—to have your music popularized in 15,000 amusement centers of the country practically for nine hours a day, generally seven days of the week, or to collect a few dollars on nominal royalties? It seems to me that the rule of reason and equity ought to make us profitable partners rather than antagonists.

"You contribute something to this equitable partnership by foregoing a petty sum of money, and we contribute to the partnership by making your work known and enabling you to realize on its merits, whenever it has any merits. Not only will you and we benefit by such an arrangement, but it will be to the distinct advantage of the general public as well.

"As matters stand to-day, the return to you personally of an expensive campaign for the enforcement of nominal royalties is negligible and not to be compared with the loss of the exhibitors' good will. The money which is collected in ways that may be perfectly legal, but not always decent and honorable, goes to a small group of your aides and provides resources for them. It is insignificant as far as any direct personal benefit to yourself is concerned.

"There is every reason why the Motion Picture Theatre Owners and the music publishers, composers and authors should work together instead of being at cross purposes.

Collections Expensive.

"May I not offer the suggestion to you to join the growing list of music publishers who are now co-operating with exhibitors and to recognize the force and validity of my reasoning as outlined above? These gentlemen have given us the right to play their music without exacting any toll whatever. It seems to me that enlightened self-interest, if not other consideration, would induce you to forego the paltry sum that you may receive some day, if the insiders declare a dividend.

"In connection with this, it may interest you to read the typical letter enclosed from an exhibitor in Fort Smith, Arkansas, owning the New Theatre. The letter speaks for itself.

"In conclusion, I beg to say that you are now maintaining at great expense a complicated machinery of collection, which at its best is of doubtful value. On the other hand, if you co-operate with the exhibitors in the manner indicated, I will notify every motion picture theatre owner in the United States, and you may be assured of his earnest, active and practical support."

Mr. Lick's Letter.

The following is a copy of the letter from C. A. Lick, New Theatre, Fort Smith, Arkansas, on June 22 to Jules Murrey, Sam S. Shubert Amusement Co., New York:

"Dear Sir:

"The American Society of Composers, Authors and Publishers, offices 56 West Forty-fifth street, your city, George Maxwell, president, is endeavoring to impose a license on the theatres where in the orchestras and piano players use copyrighted music. The way we understand this is that we will have to cull all our repertoire and eliminate the music under this unreasonable license.

"Now, of course, this does not interest you, but I want to explain that on all future contracts we shall scratch that clause allowing company to sell music in the New Theatre.

"I am writing this letter so you can explain to the companies sending contracts. If we are not allowed to play this music, we certainly will not be expected to furnish a place of sale for same.

"Please explain the matter to the managers."

Publishers Asking No Tax.

Following is a list of music publishers who are not members of the Society of American Authors and Composers and whose music can be played by either orchestra or music roll, tax free:

Asher, Emil, 1155 Broadway, New York.
Ballinger, Edward L., Music Publishing Co., Los Angeles.
Berg, S. M., Columbia Theatre Bldg., New York.
Bond, Carrie J. Jacobs, 746 S. Michigan avenue, Chicago.
Boosey & Co., 9 E. Seventeenth street, New York.
Boston Music Co., 26-28 West street, Boston.
Broadway Music Co., New York.
Browne, Ted, Music Co., 323 Madison street, Chicago.
Carlson, M. L., & Co., 1131 Masonic Temple, Chicago.
Cary & Co., London, England.
Craig & Co., 145 N. Clark street, Chicago.
Ditson, Oliver, & Co., 178 Tremont street, Boston.
Fay, Louis J., Publishing Co., 181 Tremont street, Boston.
Fischer, Carl, 46154 Cooper square, New York.
Fox, Sam, Publishing Co., 340-346 The Arcade, Cleveland.
Gilbert & Friedland, 232 West Forty-sixth street, New York.
Graham, Roger, 143 North Dearborn street, Chicago.
Granville, Bernard, Publishing Co., 145 West Forty-fifth street, New York.
Hinds, Hayden & Eldredge, publishers, 11-15 Union Square, New York.
Hutsinger & Dilworth, 505 Fifth avenue, New York.
Ideal Music Co., Chicago.
Inter-City Music Co., Brooklyn.
Jacobs, Walter, 8 Bosworth street, Boston.
Jenkins, J. W., Sons Music Co., Kansas City.
Jungnickle, Ross, 15 Whitehall street, New York.
Kelly, W. A., Music Co., 4720 South Wabash avenue, Chicago.
Kendis-Brockman Music Co., 145 West Forty-fifth street, New York.
Krey Music Co., 361 Washington street, Boston.
Manning, Clarice, & Co., 967 Beachwood Drive, Hollywood.
McCarthy & Fisher, 148 West Forty-fifth street, New York.
McKinley Music C., 145 West Forty-fifth street, New York.
Morris, Josephy, & Co., 119 North Clark street, Chicago, and New York City.
Penn Music Co., 145 West Forty-fifth street, New York.
Peiffer, Arthur, Co., 127 Maine street, Quincy, Ill.
Piantadosi, Al., & Co., Astor Theatre Bldg., New York.
Richmond, Maurice, & Co., 145 West Forty-fifth street, New York.

Roberts, Lee S., 412 Fine Arts Bldg., Chicago.
Rosey, Geo., Publishing Co., 24 East Twenty-first street, New York.
Rossiter, Will, 71 Randolph street, Chicago.
Schirmer, G., 3 East Forty-third street, New York.
Schuberth, Edw., & Co., 11 East Twenty-second street, New York.
Sherman, Clay & Co., Kearney and Sutter street, San Francisco.
Southern California Music Co., 332 South Broadway, Los Angeles.
Siebrecht, Arthur M., & Co., Lexington, Ky.
Smythe, Billy, Music Co., 423 West Walnut street, Louisville.
Snyder Music Publishing Co., 24 West Forty-fifth street, New York.
Stasny, A. J., Music Co., Strand Theatre Bldg., 63 East Van Buren street, Chicago.
Stone & Thompson, 143 North Dearborn street, Chicago.
Taylor, Tell., Grand Opera House Bldg., Chicago.
Triangle Music Co., 821 Gravier street, New Orleans.
Urbenek Bros., 5026 South Talman avenue, Chicago.
Victor Music Co., 1132 Masonic Temple, Chicago.
Volkwein Bros., Pittsburgh.
Von Tilzer, Harry, Music Co., 222 West Forty-sixth street, New York.
Waterson, Berlin & Snyder, New York.
White-Smith Music Publishing Co., 62-64 Stanhope street, Boston.
Winn School of Popular Music, 155 West 125th street, New York.

Grauman Breaks Precedent to Feature Lloyd Comedy

THE same story of big business brought from all over the country by Pathe branch managers visiting the home office in New York is related by Field Carmichael, manager of the Los Angeles Pathe Exchange, who has just spent a week in the Metropolis. Although pictures are made right on their very doorstep, the people of Los Angeles are just as enthusiastic over the "movies" as they are in any other territory, says Mr. Carmichael. In fact, exhibitors in his territory have never enjoyed such prosperity as is theirs at the present time. Thousands of tourists are responsible in a measure for the big summer business.

Sid Grauman, managing director of Grauman's Million Dollar Theatre, has just paid Harold Lloyd the highest compliment he had ever given a comedian. With "High and Dizzy" he gave Lloyd for the first time the feature place on his program, and placed what is claimed to be the largest photograph ever used by an exhibitor over the main entrance to the theatre. It was twenty feet high by fifteen feet wide. The week's business was one of the biggest for July ever recorded at a Grauman house.

Pathe subjects are doing a very big business now, according to Mr. Carmichael.

Hobert Henley Weds Suddenly Before Sailing for Europe

SATURDAY, July 24, Hobart Henley sailed for Europe, which is nothing extraordinary in this thriving industry, but—he was accompanied by Mrs. Henley, and herein lies the big news, for, even as recent as Friday night, she was Corinne Barker, and the wedding was a complete surprise to all.

Everyone, of course, knows Hobart Henley, and Corinne Barker is also well known. She is a beautiful brunette of the type suited to "heavy" roles in which she usually appears. Her most recent work was in the Louis Tracy production, "The Silent Barrier," released by W. W. Hodkinson Corporation, in which she appeared as Millicent Jacques.

Friends of this popular couple, taken unawares, are exceedingly busy cabling or wirelessing their congratulations.

Contract for Distribution by Pathe Renewed by American and Hodkinson

W. W. HODKINSON, INC., and the American Film Company have renewed their contracts with Pathe Exchange, Inc., for the distribution of their pictures during the forthcoming year. Contracts were signed by W. W. Hodkinson, for the organization bearing his name; by Samuel Hutchison, president of the American Film Company, and by Paul Brunet, vice-president and general manager of Pathe Exchange, Inc.

Following Mr. Brunet's departure for France, Elmer R. Pearson, director of exchanges of Pathe held conferences with representatives of American and Hodkinson and settled upon arrangements for their distribution during the coming year.

In renewing their distribution agreement with Pathe, the Hodkinson and American organizations pledged themselves to continue releasing pictures of even higher calibre than they issued during the last year.

The efficiency of the Pathe Exchange system is attested by the fact that complaints about the shipment of films and other details in the physical distribution of reels were virtually eliminated so far as American and Hodkinon were concerned. Elmer R. Pearson, expressed the opinion that the same cordial relations between these organizations and Pathe will continue to mutual advantage.

"Greater distributing facilities will be accorded the American and Hodkinson companies during the 1920-1921 season," said Mr. Pearson, "for Pathe will continue to broaden its exchange system as it did during the last year. We now have thirty-two exchanges and two sub-exchanges. But we contemplate additions as the demand upon our facilities increase. We aim to obtain the greatest efficiency in distribution, and will leave nothing undone to maintain our present status with the increasing demands we know will be made upon us this fall."

California Exhibitors Give Smith Resolution of Thanks

ALFRED E. SMITH, governor of the State of New York, was a much surprised man recently when upon his arrival in San Francisco he was met by a committee of motion picture theatre owners headed by First Vice-President C. C. Griffin, of the Motion Picture Theatre Owners of America, Daniel Markowitz, and A. N. Jackson, who waited upon the governor as soon as he stepped from the train as a committee representing the national organization.

The exhibitors quickly introduced themselves to the governor, and presented him with a beautifully engrossed copy of the resolution of thanks adopted at the national convention in Cleveland, which praised Governor Smith for his enlightened statesmanship in dealing with motion picture legislation. The resolution was printed on Russian leather calfskin parchment.

The governor was surprised and touched, and made a neat speech in reply, saying that his friendliness to the motion picture theatre owners and the motion picture theatre public was due entirely to grounds of public policy. He said he deeply appreciated the sentiments expressed in the resolution, and declared he would have the paper filed in the archives at Albany so that his successors in office might know of the appreciative attitude of the motion picture people toward officials who have met them in a spirit of co-operation and enlightened statesmanship.

Rapf Returns from Coast; Will Make Films in East

HARRY RAPF, general manager of the Selznick west coast studios, has returned to New York to confer with Lewis J. and Myron Selznick regarding activities for the coming season. Mr. Rapf states he was able to make this trip account of suspension of operations at the Selznick west coast studios during the summer, and that his return to the coast in the fall depends upon the re-opening of the studios.

While he is in the East during the summer, Mr. Rapf will be in charge of the making of several National Picture Theatres productions for Selznick, in some of which Conway Tearle will be starred. Some of these productions will be directed by Henry Kolker.

It was under Mr. Rapf's supervision that Henry Kolker made his National Picture Theatres production, "The Palace of Darkened Windows."

Mr. Rapf is enthusiastic about the advantages offered for picture making in the West.

"I consider Los Angeles as nearly ideal for the work as it is possible for any place to be," he stated.

During Mr. Rapf's stay in Los Angeles he was instrumental in making Selznick Pictures Corporation a member of the Los Angeles Chamber of Commerce and the Motion Picture Producers Association.

Falkner to Produce "Claire"

The Falkner-Tyrol Productions, Inc., has secured the motion picture rights to Leslie Burton Blades' book "Claire." Winifred Dunn will do the scenario. Jacques Tyrol will direct.

The name of the star and the cast will be announced shortly. The picture will be six reels in length.

Get Prints of "Live Wire Hick"

The first prints of "A Live-Wire Hick," an American comedy-drama adapted from "New York Luck," have been shipped to the Pathe Exchanges all over the country and are now ready for first run-dates.

This five reel special is close to the spirit of the westerns that William Russell does so well, although it has a New York City locale.

The support was happily chosen, and includes Francelia Billington, Harvey Clark, Clarence Burton, Edward Peil, Alfred Ferguson, Frederic Vroom and Carl Stockdale.

Levey Makes Scenes for Kane

The Harry Levey Service Corporation has made five scenes for "Forty-Five Minutes from Broadway," the first of the Charles Ray pictures under the sponsorship of Arthur S. Kane. It was at the personal request of Mr. Kane that Mr. Levey was requested to co-operate with them on the making of this picture, and the scenes made by the Levey company have been taken under the supervision of Mr. Levey.

Varied Reports Follow Investigation of Star vs. Story Exhibitor Opinion

CONTROVERSY about the worth of stars as contrasted to the value of productions of widely read stories has solved itself, according to an investigation by Associated First National Pictures, Inc., among its franchise holders and other independent exhibitors. The production of features with recognized stars in strong, well known stories has been done to such a wide extent, according to the opinion of the exhibitors as contained in the reports, that the controversy simmers down to a question of exploitation rather than one of booking policy.

The opinions generally expressed by picture showmen is that the recognized stars have a far greater ready drawing power than stories, but that exploitation and long runs for strictly "story value" productions will equalize the worth of the two styles. The daily change houses, and the four or three change a week houses, declare that nothing is equal in value to a recognized star.

Stars Best for Frequent Changes.

The theatres that book attractions for half a week or even a week find that the value of productions to them is about evenly divided with starring vehicles. Houses that give longer runs declare that they have to depend upon the story for the main exploitation. Recognized stars have the value of pulling large audiences quicker with the subscquent wider word of mouth advertising if the story is strong, but that story value is the only thing which can make a three day run or longer successful.

A number of exhibitors also have placed in their reports a list of stars who they have accepted as being careful to appear in nothing but strong stories. Others give a similar list of stars they have cancelled because of lack of strong story interest.

A new development in the booking attitude of exhibitors is shown in the number of reports in which the work of certain producers are ranked with productions by recognized stars as having a drawing value. Another large number of exhibitors declare that the producing company is the only guide they regard in their booking policy.

Each House Has Own Policy.

Jensen & Von Herberg have solved the problem in their chain of theatres by adopting a definite policy for each of the individual houses and playing up the class of pictures thcy show in connection with the theatre. For instance, in Portland big feature productions are run at the Columbia Theatre. In the same city both the Majestic and Liberty use nothing but star productions. The Star runs nothing but Westerns, problem dramas and the sensational productions.

The Star Amusement Company, which controls all five of the theatres in Everett, Wash., has decided upon week runs of special features at the Apollo, the third in size, making bi-weekly changes on star productions. The Star and the Broadway will make tri-weekly changes of Westerners, which are the favorite with audiences. The story is the predominant guide in the bookings for the Majestic, Empire and New Liberty, the three leading houses, with a recognized star being accepted as an added strength if the picture is of the proper nature.

From the Kansas City exchanges territory comes reports that are almost unanimous in declaring that the star, alone, has failed as a drawing card. That recognized stars playing in strong stories are the best attractions that can be booked, but that the story is the thing which patrons have come to look for. Loew's Garden Theatre and the Liberty, both in Kansas City, have thrown over the star booking for the story.

Mid-West Towns Prefer Stars.

The Pratt and Gem theatres, Fulton, Mo., are both strong on the star productions. Both change programs daily.

Jonesboro, Ark., exhibitors have interpreted that their patrons want the story rather than stars. The Liberty wants Western pictures and sensational serials, while the Empire will run to special features, with those having recognized stars preferred.

Two theatres in Joplin, Mo., are committed to the star system of booking for different reasons. The Ideal has found stars the most effcient means of changing the policy of the theatre from cheap pictures to the higher class productions, while the Hippodrome finds that stars draw better on short engagements.

The Lyda, Majestic and Empress treatres, Grand Island, Neb., all book according to the story, giving stars preference, but demanding a strong story interest also. The Dome, Met and Temple theatres in Lawton, Okla., all favor stars in preference to any other guide in booking. The Murray and Orpheum in Lawton demand a good story interest, but prefer a star depicting such pictures when possible.

Denver Books With Producer.

In Denver a penchant for booking according to the producer is most pronounced. The Princess and Rialto, giving pictures one and two weeks runs, feature the producer regardless of star and story. The America and Tabor use the producer on certain releases, the story on others and the stars on others. The Rivoli, the Strand and Isis feature the producer. Of the second run houses, of which the Webber, Ogden, Thompson and Queen are representative, stars are featured.

Tucson, Ariz., exhibitors are almost unanimous in favor of stars. The Opera House and the Pima both advertise nothing but the best stars in their best productions. The Lyric also prefers stars but has found spectacular "all-star" productions to be good drawing cards.

The Royal, Strand and Rialto theatres in Laredo, Tex., which make daily changes as a regular policy, use any kind of features. It is only with a star production that they give more than a one day showing.

Wichita Falls, Tex., responds most readily to productions carrying an endorsement from New York newspaper critics, according to the managers of the Olympia, Majestic and Gem theatres. Lynchburg, Va., according to the managers of the Trenton and Academy, will come to see women stars but demand a story interest in connection with the men stars, other than comedians.

Reports from the South.

Gettysburg, Pa., with two theatres, has provided ground for disagreement among the two managers. The Photo Play Theatre wants stars;t he Lincoln Way Theatre quick action stories regardless of who plays them.

Olean, N. Y., theatres are being swung to a "clean story" policy of booking through a church there which is running picture shows with some success. The Haven Theatre favors stars, but will give recognized stories a 50-50 break on bookings. The Palace, Gem and a new theatre in the course of erection will feature strong storics above stars.

Plainfield, N. J., is another city in which the two leading theatres are at variance. The Plainfield believes stars have a greater drawing power, while the Lyric wants stories with attractive titles and plots regardless of the players.

The Star and Flash theatres at North Tonawanada, N. Y., both put the story value of the picture above the star that plays it. The managers of both houses agree that with few exceptions the recognized stars are turning out productions of good story value. Both the Carroll and Family theatres, Rome, N. Y., tie their destinies to recognized stars and directors, with a censored list of each as a guide to bookings.

From New England and East.

At Auburn N., Y., the managers of the two leading houses state no opinion about stars. The Morgan Theatre wants "good comedies and human interest stories without sex appeal, vampire or suggestive features," while the Universal wants "five-reel subjects taken from good books."

In Lynn, Mass., the question is not a vital one, for the regular motion picture houses run two features at each regular performance. The Theatre Comique, the Strand and the Capitol will continue to give stars and stories an even break in the bookings.

Lowell, Mass., is in the same position as Lynn with the Strand, Merrimack Square and Owl theatres all preparing to make it a 50-50 break between stars and stories in the two features they book for each show. The Columbia and Majestic theatres at Athens, Ohio, both under a daily changc policy, are strong for productions by recognized stars. Youngstown, Ohio, theatres favor the star releases.

Richardson Urges President to Let Inaugural Be Filmed

F. H. RICHARDSON, projection expert of the Moving Picture World, has written President Wilson urging that the next inauguration of a president be "shot" by motion picture cameras for the benefit of the more than 100,000,000 citizens of the country who are vitally interested in the ceremony, but cannot see it performed. He points out that at similar ceremonies recently the cameramen have had difficulties, only securing "a fine view of the back of some more or less dignified person's head."

Mr. Richardson suggests the appointment of a competent motion picture man with experience as a director to work with the persons in charge of the inaugural arrangements, with instructions to so arrange that not less than two motion picture cameras will have a fairly close and absolutely uninterrupted view of the proceedings. This director would select cameramen of the highest ability. The negatives would be the property of the government, and would be retained in its archives. Motion picture producing companies would be priviliged to purchase as many prints as desired, and all would be released simultaneously

Atlanta Exhibitors Deny Union Demands and Give Musicians Two Weeks' Notice

ORCHESTRA musicians at six of Atlanta's nine leading motion picture theatres were given their "two weeks' notice" on July 17 following the unanimous refusal of local managers to meet all the demands embodied in a new scale of increased pay and reduced working hours proposed by the local branch of the American Federation of Musicians. The three houses unaffected employ organists only.

The exhibitors had consented to pay salary increases amounting to 30 per cent., an advance a man from $32.50 to $40 a week. They raised no objection to an advanced scale for leaders, as salaries in this instance are already usually above the union schedule. They consented to fix the maximum period for continuous playing at one hour, with half-hour rest periods between.

Exhibitors' Objections.

They objected, however, to reduce actual playing time a day from the present basis of about five and one-half hours to four and one-half hours, with time and a half for overtime. They also objected to the union's attempting to dictate salary scales in accordance with admission prices. They objected to allowing two hours for supper and to the union's refusal to sanction the wearing of any uniform that might be prescribed by a theatre.

The shortening of the working hours, the managers maintain, would automatically mean salary advances of 64 per cent., or $53.80 a week a man, instead of the 30 per cent. advance indicated on the face of the union's proposal.

Orchestra music is needed close to five and a half hours a day, according to the exhibitors, and the necessity for using the musicians an extra hour at the overtime rate would result in an increase too heavy for the theatres to carry. As to the question of uniforms, the managers assert that the union is unreasonable in refusing to permit the musicians to wear a Tuxedo or white duck when some of the larger theatres wish to adopt that policy on occasions.

Present United Front.

Officials of the musicians' union deny that the proposed shortening of working hours is a subterfuge to gain additional increases because of overtime. Present playing schedules as a rule do not call for more than four and a half hours of actual playing time, and the musicians themselves would object to working longer than that, regardless of a higher rate for the overtime, it is stated.

All exhibitors here are standing 100 per cent. solid against granting the demands. Organists will be substituted for orchestras at all Atlanta houses unless the union modifies its proposals, the managers declare. Sixty or more union musicians will end their engagements at the end of two weeks unless a settlement is reached.

The houses involved are the Criterion, the Rialto, the Tudor and the Alamo No. 2, all of which feature their musical programs; the Savoy and the Alpha, both of which employ small orchestras. The Forsyth, the Strand and the Vaudette already use organists only. Loew's Grand, which features its picture program, and the Lyric, vaudeville house, are not involved. These houses voluntarily notified their musicians some time ago that an advance in salaries would become effective August 1.

Organists who had not been affected by the demands of Atlanta motion picture theatre musicians were called out at a meeting of the local musicians' union July 25. All local exhibitors gave their orchestra musicians two weeks' notice Saturday a week previously when the union insisted on demands that the theatres would not agree to.

As the matter stands, theatre managers here are determined to demonstrate they can operate their houses independent of the musicians' union and no settlement is anticipated. Even the houses that have featured music by symphony orchestras are expressing the hope that the matter will be brought to a show-down, and are entirely confident that the profitable operations can be continued without the orchestral attraction.

Purchase of Full Ownership of Metro's Boston Exchange Announced by Atkinson

METRO this week acquired by purchase the sole control of its Boston exchange. The franchise and goodwill were bought outright from the American Feature Film Company. As a result of the transaction Metro assumes entire ownership of one of the most important of its branch offices throughout the United States, Boston being especially valuable as the distribution center for New England, with its numerous population.

E. A. Golden, familiarly known by his host of friends as "Doc" Golden, will remain in charge of the Boston center for Metro, as district manager for the territory covered by the Metro exchange in Boston, in New Haven, Conn., and in Portland, Me. M. H. Hill stays on as the manager for Boston; William A. Scully is manager of the New Haven exchange and L. P. Gorman is manager for the Portland branch.

It was deemed wise by Metro officials at the home offices of the company, in the Longacre Building, New York, to make no changes in the New England managerial personnel. Both the district manager and the branch managers are popular throughout New England and have invariably been responsible for heavy sales in the territory.

The Boston office ranks prominently among the first five of Metro's twenty-five branches in volume of sales. Announcement of its purchase was made by William E. Atkinson, Metro general manager.

Copyright "Tarzan" Four Times to Insure Protection

WHAT is believed to be a copyright record on one motion picture production is held by the producers of "The Son of Tarzan" feature serial, records in four different sections of the patent office at Washington, D. C., attesting.

The four copyrights issued by the government are for Edgar Rice Burroughs' original story in magazine form, the book version, the film continuity and the finished photoplay.

According to officials of the National Film Corporation of America, which is producing this animal serial, it was necessary to copyright the continuity and each episode on account of the great number of new ideas in action and photography in this production.

"Life's Twist."

Which is the name of this Robertson-Cole special starring Bessie Barriscale. Walter McGrail is the polite chap at the right.

"Bill" Swanson Re-enters Production with Company Organized in Salt Lake

WITH the organization of a $10,000,000 company, incorporation of which will be accomplished within the next few days, moving picture production will come to Utah. While the definite location of the studios has not been finally determined, it is anticipated that they will be built in this city.

At the back of the venture are W. H. Swanson, president of the Swanson Theatre Circuit; George Mayne, general manager of the Swanson interests, and Elton Cook and Hamilton Smith, of New York and Los Angeles.

Several attempts have been made in a small way to launch the film production business in Salt Lake. This is the first time, however, a movement has been inaugurated to do anything of the kind on a big scale. For four months past Mr. Cook and Mr. Smith have toured western states to find a location where natural scenic advantages and weather conditions would warrant the establishment of studios. Two locations have been found—the one in Salt Lake and the other at Ogden, where powerful interests are making strong bids for the headquarters of the company, according to Mr. Cook, who will be in charge of the business end of the undertaking.

Salt Lake Probable Home.

On the other hand, Mr. Cook says the Salt Lake interests are determined to bring the studios here, and the organization is being undertaken with that end in view.

Mr. Cook announces that the company's program for the first year calls for the production of about forty feature photoplays, six specials or super-features, twelve two reel comedies and two fifteen-episode serials. Glass-covered studios, which will accommodate seven dramatic and comedy companies at the same time, are to be built.

It is announced that arrangements have been made whereby the company already is assured of a supply of stories. Mr. Cook says some of the biggest stars in the moving picture world will be engaged at the local studio.

Swanson a Real Pioneer.

Mr. Swanson is one of the moving picture pioneers. Mr. Cook said that he and Mr. Smith feel fortunate in having associated with them men of the caliber of Mr. Swanson and Mr. Mayne. "Mr. Swanson is favorably known throughout the country for his successful enterprises and his connection with this venture is enough in and of itself to assure its success," he said.

"While we have not definitely decided upon Salt Lake City, I am reasonably sure the studios will be established here. The preliminary work to date has been highly encouraging. Mr. Smith will have charge of the production activities, a work for which he is well fitted by reason of his connection previously. He was formerly general manager of the Kalem company and author and director for Goldwyn, World Film and others.

"The company probably will be known as the Utah Motion Picture Producing Company. Its various departments will be in the hands of specialists in their individual lines. From the photographer to the general manager every man associated with the company will be an expert."

Mr. Swanson is enthusiastic over the proposition.

William H. Swanson.

Paris Establishment Anticipates Fashions for British Famous Players

A FASHION department that anticipates and designs gowns which will be mode eighteen months hence is the latest innovation in motion picture production and is already in operation in Paris as an integral part of the production activities of the London studio of the Famous Players-Lasky British Producers, Ltd.

Details concerning this unique department were given a representative of Moving Picture World by Major Charles H. Bell, who arived in New York last Saturday and who is now on his way to the Coast, preparatory to returning to London to assume the post of general manager of Famous Players-Lasky British Producers, now held by Millton E. Hoffman.

The establishment of the department was made necessary, Major Bell explained, by the fact that in England a picture is not released until from twelve to eighteen months after the trade showing. Fashions in pictures now current in England are from a year to two years old.

"Designs" in the Future.

In its desire to have its British producing auxiliary turn out pictures as well costumed as those made on this side, Famous Players inaugurated its Paris fashion department, whose business it is to anticipate fashions far enough in advance as to bring the costumes up to date when the picture is flashed on the screens of England.

Since the American release of these pictures will precede the English release by six or eight months, American women will be looking at Parisian styles as yet officially uncreated six months ahead of their continental sisters. This is counted upon to make American women steady followers of the Paramount-Artcraft program.

Just before Major Bell left for New York a typical use of the Paris department was demonstrated, this time for sunshades for a garden party set. With a book containing a series of plates all numbered before him, Major Bell called up the fashion department by telephone and specified the size and serial number of the shades desired. Three days later the sunshades were being used in the set.

Major Bell—major in the Royal Flying Corps, with five years of air service to his credit—was enthusiastic in his praise of Milton E. Hoffman, under whose supervision the London studio of Famous Players was built and to whom is due a large share of the credit for instilling the right working spirit into the whole force of actors, actresses, artists and technical men.

Mr. Hoffman, according to Major Bell, is also responsible for a number of technical innovations made necessary by the conditions of English sunlight. Mr. Hoffman designed several motor trucks completely equipped with electrical appliances for fighting climatic conditions while on exterior work. This is necessary because it is highly important that the beauties of England be properly registered.

"I see no reason," said Major Bell, "why we cannot turn out pictures that will meet with international favor. Our studio facilities in our new London plant are as modern as any I have seen over here, and we have at our command the scenic variety of England, Scotland, Ireland, Switzerland, France, Holland. We can leave London and be on the top of a Swiss glacier within forty-eight hours. Or, if we cannot work in London on any particular day, we can take our company down to Houndslow, get a Handley-Page flying machine and be in Marseilles within a few hours. We are already well on the way with our first picture, 'The Great Day,' whose cast includes the best known artists in England."

Major Bell is in this country to get the American 'slant' at production, meet people connected with every department of the industry, and then return to England, permitting Milton Hoffman to return to America and resume his duties with Famous Players on this side.

Major Charles H. Bell.
Now in America studying picture production. Will return to England to succeed Milton E. Hoffman.

KEEPING IN PERSONAL TOUCH

By SAM SPEDON

GEORGE LARKIN, who plays opposite Frances Edmond in "Peggy Wise," the initial feature of the Frances Edmond Productions, arrived in New York from the Coast on July 19 to remain for some time. Mr. Larkin is here to look after the arrangements for the production of the first picture of the Frances Edmond Productions, Inc.

* * *

Hyman L. Spitalny, general music director of Loew's Ohio theatres and director of the orchestra at Loew's Stillman Theatre in Cleveland, is in New York at the Hotel Astor, with Mrs. Spitalny for a short vacation. When Loew's State Theatre in Cleveland opens Mr. Spitalny will conduct the orchestra of forty-five musicians.

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Clarkson Miller, formerly scenario editor for Hallmark, is now editor-in-chief of the scenario department of the Walker Whiteside Productions.

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James Felstead, of Johannesburg, South Africa, a business man visiting New York for the first time, said all the motion picture and other theatres in his part of the world are in the hands of a trust. He added: "Nearly all the pictures shown there are of American production. The people would like to have their own pictures, but do not seem to get about it."

* * *

L. D. Wolfe, sales manager of Robbins Film Comuany, Inc., of Utica, was in New York the week of July 26 looking after new attractions and getting a line on the presentation of "Up in Mary's Attic," now showing at the Broadway Theatre, and which the Robbins Company is handling in Northern New York territory. The Robbins Company owns the Avon and Majestic in Utica.

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John V. De Lacy has gone to Cape Cod with the Allan Dwan players to make the exteriors for "The Forbidden Thing," from a story by Mary Mars.

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Ralph Ince left New York July 24 for Nassau, W. I., to take a number of scenes for a submarine picture he is making for Selznick.

* * *

Al Becker, of the Becker Theatre Supply company of Buffalo, arrived in New York July 27 in his new car with a party of friends. The party comprised Gus Schlesinger, of the Inter-Ocean; Harry Marcy, of the General Theatre Corporation, and Herman T. Gahue, the bass soloist.

* * *

Phil Smith, former salesmen with Pathe, now owns two theatres in Buffalo, the Crescent and Novelty, and rejoices in the fact that he made a good investment and has a comfortable balance on the credit side of the ledger.

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W. A. Landeau, proprietor of the Heights and Classis theatres in Harlem, New York City, left for Europe July 31, for recreation, to be gone about a month.

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The De Luxe Theatre of Utica is closed by its present management. The De Luxe is one of the finest theatres in the city, but owing to its location and the cost of its maintenance it was not a profitable investment.

* * *

D. J. Savags, manager of the Empire State Film Corporation office at Buffalo, is one of the happiest men in that city, handling "Vigilantes" and "Woman's Man" in that territory. He wanted to blow us to anything, from a nut-sundae to a grapejuicecola—and hang the expense.

* * *

N. J. Filkins, manager of the Merit Film Corporation in Buffalo, is making a host of friends for the Merit by his personality and geniality. The Merit opened last September and releases two features weekly.

M. Lowell Cash, director of publicity for the Arrow Film Corporation, is also handling the publicity and advertising for the Federated Film Exchanges of America.

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W. B. Williamson, associated with the Nathan enterprises of Augusta, Me., was in New York the week of July 26.

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John Webb Dillon has just returned to New York from the mountains of Kentucky, where he has been portraying scenes for "The Pagan of the Gods," to be released by Fox.

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Roderick Ross, the well known printer of Chicago, arrived in New York with Mrs. Ross July 26. He is at the Hotel Astor, to remain for three or four weeks.

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David Selznick, during his absence in Europe, has commissioned Randolph Bartlett, head of the Selznick editing department and long connected with the organization, to hold down his desk.

* * *

Lee Ferguson, director of publicity for the Selznick enterprises, left on a two weeks' motor trip through New York State on Saturday, July 31.

Henry Kotani.

Aften ten years of experience in picture production in America goes to Japan to direct for the Shociku Kinema, Tokyo.

E. A. MacManus has just returned from Ulster County, N. Y., where he has been recuperating for several weeks, after a long siege of sickness. Mr. MacManus, who was one of the most energetic and enterprising of producers, was prostrated by an attack of the "flu," which developed into pneumonia and obliged him to retire from business, to take a complete rest. Now that he is entirely recovered, he will soon resume his activities in the industry, in fact he is already planning for a reorganization of his activities.

* * *

Building in Buffalo is booming. The Rialto Theatre, 1,800 seats, will open in the fall; the Slotkin Theatre, corner of Washington street and Broadway, seating 3,500, is in process of construction. It will have a roof garden and connected with it will be a ten-story office building. Two and a half million dollars is the estimated cost of this combination building. Shea and Franklin are spending $150,000 in the alteration of the Star Theatre, which will open as a first run Paramount house. Loew has a 4,000-seat house in course of construction. Shea's Metropolitan, seating 3,500, with a roof garden, is now being built, and Hurdel Avenue is to have a 1,700 seat house, erected by Shea.

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George Arthur, son of Walter Arthur, the expert cameraman, is editing a picture at Joe Miles' studios, that he produced himself. It is a ruarl drama with a society tinge and was made in the Berkshire Hills.

* * *

W. H. Lester is editing his first production for Forest and Stream at the Miles studio. This is said to be of unusual direction and of novel character.

* * *

Catherine Holly, in charge of fan correspondence at the Selznick Fort Lee studios, is back at her desk after ten days of freedom in different scenes and associations. Hortense Saunders of the Selznick publicity staff entertained a party of friends from Cleveland, where she was formerly a newspaper correspondent.

* * *

Lowell Sherman has been signed by Famous Players-Lasky to play opposite Alice Brady. Mr. Sherman will shortly be seen in D. W. Griffith's "Way Down East."

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Louella Parsons, of the Morning Telegraph, is booked to sail for Europe on August 18, merely for a pleasure trip. Maybe she will crib a few items of interest for the information of her many friends, who wish her "Bon Voyage."

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Creighton Hale, Marguerite Clayton and George MacQuarrie have been signed by Wistaria Productions to play in its latest picture, which is being directed by Philip Van Loan.

* * *

Frank May, of the Southwestern Film Corporation of Dallas, was in New York July 26. Mr. Fay is seeking cooler weather and keeping his eyes open for anything worth looking at. He will remain in New York for a few days.

* * *

M. A. Chase, manager of the Buffalo Universal Exchange, was a cordial stop on Church street and a bright particular spot in our stay in the Bison City. And we musn't forget to state that he has traveled some and so have we, but he beats us. He has traveled 35,000 miles last year in the Orient, through China, Japan and other places.

* * *

Walter Ackerman, formerly with Vitagraph and recently with Gibralter Productions, is now on locations and other requisites for Metro. Mr. Ackerman is one of the livest and most efficient providers for pictures in the industry.

* * *

P. B. Dana was expected in New York July 30, from a trip of four weeks through the Middle West, as general sales manager of the Arrow Film Corporation.

* * *

D. R. Craver, of Charlotte, N. C., was in New York the week end of July 19, buying and arranging for new pictures for his territory in the South.

* * *

William Scully, director for Selznick Enterprises, has resigned and will take a much needed vacation.

* * *

Joe Kelly has resigned from the Hallmark and is negotiating for other connections. Mr. Kelly has had very little idle time on his hands for many years, as his services have already found a ready market.

* * *

Fred Owens, manager of the Seneca Theatre at Seneca Falls, N. Y., has just installed a $4,000 organ. He says that's the answer: "I wouldn't have it if business didn't warrant it. I should worry."

(Continued on page 773.)

Dean of Independents Warns Producers to "Spurn Twin Evils—Rut and Routine"

By W. W. HODKINSON

THE object of this article is to offer a little advice to the independent producer. In the matter of cost my sympathies are with the independent producer, while I must in justice to the exhibitor declare for high standards.

What I want to point to here, with all the emphasis of a shaking forefinger, plus the plainness of a megaphone, is the frightful waste in the independent producing field. I do not speak so much of the established independent producers but I address myself particularly to the newcomer in the field whether he be director, promoter or capitalist.

Time and again I have looked at pictures indicating talent on the part of the director or the cast but lacking in a good plausible and interesting plot. On the other hand, I have seen many a good plot spoiled by the lack of skill of a second rate director who has sold himself to some financial backer as a "second Griffith."

Pause Before the Purse Opens.

In such cases the investment of the financial backer is generally a total loss. I wish I could get to the prospective producer before he opens his pocketbook and show him how he can avoid loss.

I would like to point out to him some of the guide posts that have in the past frequently shown the direction in which success travels. I may be able to reach the aspiring producer through the columns of this publication.

I would like to impress upon every man who wants to enter the independent producing field that the rewards for a good producer are most flattering and that in no branch of the inustry is a successful effort repaid more generously than in the producing field. It is necessary, however, to have a compass, to get the right bearings and to take the safest and shortest course to the port of success.

Shipwrecks Don't Stop Sailing.

It is quite possible, indeed it has often happened that in spite of precautions taken by experts, the good ship "Feature" is shipwrecked on the rocks of popular disapproval, just as some of the most skilful mariners have often run out of their course and perished on the shoals. Such disaster, of course, does not mean that navigation is a useless science.

Experience is one of the hardest and most expensive teachers and I have learned in the school of experience, in fact, I hope I may say that I am a post-graduate. Time and again I have seen the look of agony on the face of an independent producer when I told him that his picture was not good enough to be distributed to the exhibitors.

These disillusioned capitalists are apt to be argumentative. I can only tell him that arguments have little value after production. We must get the good out of our arguments when we start the picture.

Enthusiasm Is Not All-Sufficient.

I will not attempt to lay down any hard and fast rules for the independent producer, but I will say that he ought to avoid unnecessary handicaps and proceed on a line of reason and experience. He must have at least some of the elements of success with him before the first turn of the crank is made.

His own enthusiasm and the enthusiasm of the men who encourage him help but little if the elements of probable success in picture making are ignored. It may be that if he comes to me with a good filmable story my staff may be able to aid him in securing the other elements of probable success.

There may be a good, capable director looking for a chance to display his genius. Good directors in this field (the men with an undoubted gift of visualization) are extremely rare. On the other hand, there is a super-abundance of "hard-boiled" directors whose recipe for making a "movie" dates back to the days when "Pop" Lubin startled the world with a motion picture version of "Uncle Tom's Cabin."

Must Break the Ancient Mould.

We must from time to time break the ancient moulds and give our public new plays in new garments. Ours is a plastic art. It is capable of infinite development. As in a game of chess there is always the possibility of a new move.

The motion picture art at this very moment is looking for a pathfinder. Every

W. W. Hodkinson.

day I am scanning the horizon for the man who will soar "with no middle flight" and who is bold enough and talented enough to explore the realms of the unknown and the unattempted.

The motion picture is not for the delectation of groundlings only. It has the right to aspire to the upper regions.

We are at this moment suffering from an epidemic of "movies"—antiquated stuff all of it and strictly stereotyped. Even some "Broadway houses" have lately been showing nothing better than "movies."

Looking Backward to 1914.

A similar condition existed when I came East in 1914. The "art" at that time had become almost wholly mechanical; the spice of variety had departed. The "movie" machinery was running full blast turning out a grist of frightfully monotonous "reels."

The possibilities of the single reel have been thoroughly exhausted, but the men engaged in their manufacture were unable to see with the eyes of the public. This lack of vision was the beginning of the end for the producers of single reels and likewise a new point of departure in the development of the motion picture art. The ever active forces of artistic expression labored and brought forth a new thing—a multiple reel, or the "feature."

We are on the eve of another momentous widening of our sphere. The parturition is still in process but the birth will come upon us suddenly.

Yung talent exists, beyond any doubt. It is looking for self-expression. It will find its proper medium whether we help it or not, but we may be lucky enough to accelerate a process which will always help to improve and uplift the industry.

It may be that the independent producer has the materials out of which good pictures are made. In such cases we will be glad to tell him so and give him all the possible encouragement in our power.

Would Turn Waste into Winnings.

To the personal knowledge of my staff and myself many hundreds of thousands of dollars are wasted annually by reckless, abortive, ill-advised motion picture productions. If all that money or a considerable part of it could be enlisted in an intelligent effort to make motion pictures, what a blessing it would be to the motion picture industry!

It might be the means of that infusion of new blood without which the very heart of the industry loses the rythm of health and vigor. It may be a means of discovering and bringing into the industry the very best of elements in the world of investors.

I know of no other agency to which the independent producer, who is ambitious to excel in point of quality, may turn for counsel and comfort. We want to encourage vision.

We bid a special welcome to the man who is capable of rising above the mediocre. No one succeeds in this field in a way that is worth while unless he spurns the twin evils—rut and routine. "Movies" cannot hold the public indefinitely.

Alice Brady Starts Work on Her Next Realart Picture

ALICE BRADY has started work in New York under the direction of Herbert Blache on "The New York Idea," an adaptation of Langdon Mitchell's satirical comedy of metropolitan marriage. Miss Brady took a complete rest and vacation of more than a month following the completion of "A Dark Lantern," her current Realart production, and is devoting her entire time to work on "The New York Idea." Mary Murillo wrote the adaptation of the story for Realart.

"The New York Idea" is regarded as one of the keenest satires ever written of American life. It has been published in permanent book form and holds a secure place in American dramatic literature.

The play is well known both in this country and abroad. Its first production in the United States was made in 1906 at the Lyceum Theatre, New York.

Herbert Blache is directing. He has selected an excellent cast to support Miss Brady. Lowell Sherman will play the lead.

Other prominent members of the cast include Hedda Hopper, Lionel Pape, Marie Burke, Julia Hurley and H. J. Hockey. It is planned to take a number of scenes at Belmont Park as the story calls for several racing scenes.

Trade News From the London Mailbag

By "FRATIL"

Trade Conditions

THERE has been rather a slump here during the last month, chiefly owing to the fact that exhibitors are booked so far ahead. The system of distribution in Great Britain (as has frequently been explained) is very different from that in America. It is a constant source of surprise and bewilderment to visitors here who are not entirely in touch with methods in this country.

Owing to the practice, inaugurated by American branches on this side, of booking films in blocks, the exhibitor is so tied up that as the new films arrive here they have to be held up for from nine to eighteen months from the date of their release in the States till their release on this side. Consequently, the picturegoers here are unacquainted with the later work of most of the stars.

Ties Up Independent Funds.

Not only this, but it means the tying up of so much capital by independent distributors (that is, non-producing distributors who buy foreign pictures to rent here) that the situation has become almost impossible commercially. It is not a serious matter for the big American producer-distributor organizations, who look on this market as extra profit and have returns coming in regularly from theatres to which their product is booked solid, but to the independent distributor it is becoming very serious.

The trade organizations have had the matter under consideration for some time, but the only solution found is for exhibitors to agree not to book any films until they are "trade shown" and the release date announced. There is, however, probably too much jealousy and too little cohesion among the exhibitors to permit of this practice being adopted.

Emerson and Loos Are Amazed

John Emerson and Anita Loos, who have just reached London by airplane in company with Dave Kirkland, who, by the way, succeeded in getting some shots of the Auteuil race course for a Talmadge picture in spite of the ban on the use of the movie camera on the French race courses, are astounded at the distance between production and English release. Discussing the subject with the Moving Picture World correspondent Emerson said:

Bring On the Bricklayers.

"What you want is a big bunch of millionaires to get busy putting up a whole lot more theatres, I can't see any other way of getting the releases at a more reasonable date. You are just showing for the first time films that were released in New York four years ago. They are bound to be old fashioned. In lighting, in technique, in everything there have been such improvements that old pictures seem terrible.

"We have got the millionaires—the real thing needful is the bricklayers!

There Be An Oliver for This Rowland!

R. A. Rowland, president of Metro, who is a recent arrival here, has been telling us what he thinks of our films and our climate. He says "that British producers need to take showmanship into consideration. For, you may think what you like about it, the motion picture is not an art—it may be ten years hence—it is a form of entertainment.

"All the artistic pictures that have been shown in America have been commercial failures—'Broken Blossoms,' 'Intolerance' and 'Joan, the Woman.' Over there costume plays are on the black list. so your producers shouldn't make costume or period plays for American consumption.

Let There Be Light—and Heat!

"Your light is awful, and your summer is not very warm. I doubt whether, if an American producer came over with his organization, he could get his folk to stay long.

"If I were going to make pictures in this country, I should bring my organization over on a one-year contract and put good English assistants under them with instruction to learn all they could so that at the end of a short period my Americans could get back home again, leaving the Britishers to step into their shoes."

How, Now, Mr. Cohen!

Rowland suggested that a good plan would be for reciprocal relations between certain good firms in this country for the handling of the output of certain good firms in America, and vice versa. He also expressed himself very emphatically on the question of the three sections of the trade.

In his opinion the merging of interests was inevitable in both countries. He was sure the day would come when the man who made the picture would also control the theatres that showed it.

They were being forced to do this in America, and he thought we should eventually come to it, too. This would not mean the absorption of all the kinemas, because there would always be the small independent kinemas in the small towns.

Universal's Market in Europe

Carle Laemmle arrived on July 15, bringing with him several members of his family. He is setting up branches for distributing his output in Europe and is believed to have sold the United Kingdom rights to Film Booking Offices, the organization of which Sir Edward Hulton, a newspaper magnate, is the head. F. B. O. has the British rights of "Broken Blossoms" and "Blind Husbands" and was the first to introduce presentation into England. Laemmle is going on to the Continent to ginger up things Universal. Clara Beranger has also arrived and is taking over the scenario department of Famous Players Britain company.

From Legit to Pictures.

A number of the big West End and suburban theatres are going to pictures. The Palace in Shaftesbury avenue is being bought by a syndicate in which Lord Beaverbrook, Sir William Gower and Arthur Chamberlain, of National Explosives, Ltd. (Late Kynocks), are interested. The figure offered is around $1,400,000.

Famous Music Halls for Films.

The Winter Garden (formerly the Middlesex) is running a picture season; so is the London Pavilion, in Piccadilly Circus, and the Golders Green Hippodrome, one of the first of suburban vaudeville houses, is up for sale, to be converted into a picture theatre.

MacAlarney Now Production Manager of Famous Players British Company

JESSE L. LASKY, first vice-president of the corporation, announces that Robert E. MacAlarney, for the past four years head of the scenario department, has been chosen production manager for the London studio of the Famous Players-Lasky British Producers, Ltd., and will sail for England about September 1 to assume his new duties. With him will go a director and two scenario writers.

Mr. MacAlarney will have general charge of the production forces abroad and will be in close personal touch with the many British authors and playwrights with whom Mr. Lasky, on his recent visit to England, arranged for original scenarios for Paramount Pictures. Miss Eve Unsell, who has been in charge of the scenario department in London and who wrote the scenario for "The Great Day," the Drury Lane melodrama which is now being filmed in England and on the Continent under the direction of Hugh Ford, will return to this country on Mr. MacAlarney's arrival in London to become a member of the scenario staff of the New York office.

Robert E. MacAlarney.

Who is going to London as the production manager for the Famous Players-Lasky British Producers, Ltd.

Durant Succeeds MacAlarney.

Harry Durant, who has been associated with the production department of Famous Players-Lasky, will succeed Mr. MacAlarney as head of the scenario department for productions made in this country.

Mr. MacAlarney is a graduate of Dickinson College and Harvard. He has been successively city editor of the New York Evening Post, the New York Evening Mail and the New York Tribune and president of the New York City News Association. In 1916 he came to the Famous Players-Lasky Corporation as head of its scenario department.

Mr. MacAlarney was one of the organizers of the Pulitzer School of Journalism at Columbia University and acted as an associate professor there from 1912 until this year, when he resigned.

Mr. MacAlarney's successor, Mr. Durant, has been active in the theatre for many years as a play-reader and playwright. Four of his plays were recently announced for production during the coming season.

Says Walter Wanger, Production Head for Famous Players-Lasky Company—

By EDWARD WEITZEL

ONE of the most successful exhibitors in the motion picture field admitted to me the other day that he has ideals. Walter Wanger, the new production head for Famous Players-Lasky, pleads guilty of the same weakness. It would be nearer the truth, in fact, to state that he has always had them. When he entered Dartmouth College he brought a choice assortment of ideals with him, he says so himself. And when he left Dartmouth he had a larger stock of ideals than ever before, his biggest ideal being the establishing of a National Theatre in this country.

The directorship of the college dramatic association gave him practical experience with the workings of the spoken drama and lead to his becoming assistant to Granville Barker, when the English stage director and playwright was making productions at Wallack's Theatre a few years ago. Ambition to be a manager in his own right resulted in Mr. Wanger's putting his money into "'Ception Shoals," the play that gave Nazimova one of her strongest characterizations and furnished the foundation for her successful picture, "Out of the Fog." Service in Italy during part of the war as a member of the aviation corps checked his activities as a producer for a time, but he was back in the game again shortly after his return to this country with a production of Frank Bacon's "Five O'Clock."

Long before this took place the future production head of Famous Players-Lasky had ceased to trouble himself about a National Theatre. His eyes had been opened to the scope of the screen and he saw that the moving picture was rapidly building up an International Theatre. As he himself expresses it: "At college we used to dream of a National Theatre for the spoken drama where playwrights, their incomes assured, might write out their best thoughts and see them produced by the leading actors of the country. And all the time there was an International Theatre, growing in strength every day, that offers big rewards for just this class of work."

Walter Wanger at Short Range.

Rumors of the character of the new Famous Players production head having reached the film world, I asked permission to study him at short range and to learn how his ideals had withstood the shock of an encounter with the showmanship of picture making.

The quickest way to obtain the information I wanted being to put the matter in the form of a question, I did so during the first five minutes of the interview.

Walter Wanger is a cheerful young man. He laughed in a thoroughly satisfied way and confessed that he and his ideals were on better terms than ever.

"You see," he explained, "I found that I had brought them to the right shop. The possibilities of the screen are so vast and there is such an incentive to do fine things with moving pictures that a fellow with ideals is bound to find himself with a crop of new ones to add to his original store just about the time he gets a good grip on the practical problems of the new art."

"Would you mind explaining a few of your ideals?" said I.

"Pleased to do so," said he, "after you light this cigar and I answer this phone call."

These two important matters having been attended to, Mr. Wanger helped himself to one of the cigars from the top drawer of his desk, lit it and leaned back comfortably in his chair. This was reassuring and also flattering to my sense of my own importance. It is a trifle disconcerting when one is interviewing a man to be interrupted continually by phone calls and the sudden entrance of a private secretary or an assistant head of some department. Evidently Mr. Wanger had given orders that we were not to be disturbed. The thought had barely crossed my mind when the office door opened and a young woman entered with a letter that must be answered at once. While the production head was dictating his reply his desk phone rang three times and the calls were attended to, his voice betraying no indication of annoyance.

At liberty to resume his part of the in

Walter Wanger
Production manager for the Famous Players-Lasky Corporation.

terview, Mr. Wanger picked up his cigar, and the broken thread of conversation, by remarking:

"The first ideal for a producer is to have his company make the best pictures on the market."

Setting a High Mark.

"That is a thoroughly practical ideal," said I; "what is your second one?"

"To make the next picture better than the one that preceded it, and to keep on making each next picture better than the one that came before it," was the answer.

"That is a mighty high mark to set one's self. 'It's hitching your wagon to a star' all right."

"It is bound to keep everyone about the place busy," said Mr. Wanger, with a quiet smile. Then he sat up straight and spoke with great earnestness. "Just see what can be done with the decorative side of moving pictures alone! Things have been going along pretty well so far, but there isn't any reason why we should not reach perfection in everything that has to do with the settings, costuming and other artificial requirements of the screen. This can only be accomplished by engaging the leading artists in their different lines, painters, designers, and supplementing their efforts by employing the most skillful craftsmen of every sort to carry out their plans. The Famous Players-Lasky is adding to its staff of celebrated artists and painters as rapidly as possible. Our latest acquisitions are Penrhyn Stanlaws, Paul Chalfin and Paul Iribe. The two Pauls are artists and decorators of international reputation. Chalfin is now at work out at the West Coast studio."

"I understand that the company is to have its own fashion bureau in Paris."

"The bureau is already a fact. Mr. Lasky has been to Paris and concluded the arrangements. Once the new studio on Long Island is completed we shall be in better shape than ever to advance the merit of production with each photoplay."

"The Story—and Its Construction."

My next remark was almost in the nature of a challenge:

"And, after all," said I, "the story still comes before everything else connected with the picture."

"The story—and its construction," corrected Mr. Wanger. "And we are handling that branch of the business in the way to get the best results—by having foremost authors of the world write directly for the screen. Sir James Barrie is at work on an original scenario for us, and we shall add the names of celebrated authors and playwrights, who will write along the same lines, as rapidly as circumstances will permit."

"May I ask, Mr. Wanger, after you had experienced a few of the difficulties in the way of establishing a National Theatre in this country, how you had the courage to transfer your ideals to the screen?"

"Because I realized that the moving picture offered my ideals an almost limitless field in which to expand. A drama which speaks a universal language must have an International Theatre, and I wanted to do my share in helping on the good work."

What the Public Wants.

There were frequent interruptions by the ever ready telephone at Mr. Wanger's elbow while he was giving me his views on the subject of progressive artistic production, and the entrance of a secretary with a card, a worried look and the remark, "The gentleman has been waiting for half an hour," brought me to my feet, although there was nothing in Mr. Wanger's manner to indicate that the interview was at an end.

My last question was one that has been asked every man whose business is entertainment for the public at large:

"Do you believe in giving the public what it wants, Mr. Wanger?"

I liked his reply:

"Yes," said he, "and in proving that it wants the best, as is shown by the success of 'Abraham Lincoln' on the stage and 'Humoresque' on the screen."

**"BACKED OFF THE MAP"—
Something New in Pictures!
PAGE 718**

Lasky Off to Los Angeles Says Pictures of Future Must Have International Flavor

HOME only a week from London, where he engaged several of the leading British authors to write directly for Paramount Pictures, Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, has left for Hollywood, where he will spend the next few weeks in close consultation with those in charge of production at the Lasky studio.

Mr. Lasky on his arrival in Hollywood will confer with Cecil B. DeMille, director general of the company, who is planning a super-production of a famous play which, it is said, will be Mr. DeMille's most ambitious effort since the production of "Joan the Woman." The name of the play, which is known as well in Europe as it is in this country, is being withheld for the time being, but it is understood that Mr. DeMille has completed arrangements for its production and will be prepared to start on it upon the completion of the picture on which he is now engaged.

"Must Have International Flavor."

Mr. Lasky also will hold conferences with Charles Eyton, studio manager of the Lasky studio, and Frank E. Woods, supervising director, upon the nature of pictures to be made in the future at the West Coast plant of the Famous Players-Lasky Corporation.

"From my observation in Europe," said Mr. Lasky before leaving for Los Angeles, "I am more firmly convinced than ever that motion pictures of the future must have a more international flavor, and we already have made plans to see that this is carried out, both in the eastern studio and in the Lasky studio in Hollywood. The stories must be international in their nature and in their characters, and the settings must be international. This last means that greater care will be exercised in the selection of locations; more settings will be built in the studio and there will be less of the local element. In a picture having its locale in some foreign village the director, rather than risk a false note by shooting the scene in a village in California, will take his scenes in the studio."

It is known that Mr. Lasky had intended to spend five or six weeks in New York upon his return from London, but Walter Wanger, production manager, had affairs in such shape that it was only necessary for Mr. Lasky to spend a week at the home office.

Please Remember That the Projector Is Not a Crab

THE crab is a singularly fortunate creature. Whenever he chances to lose a leg or a claw is pulled off he worries not, neither does he consult a specialist and risk another leg-pulling.

He simply goes about his daily routine and in due time another limb develops and replaces the lost member.

But until there arises a genius, half manufacturer and half Burbank, who succeeds in crossing a projection machine with a crustacean, the projector will be unable to renew its parts automatically and will demand a reasonable amount of care and consideration from its owner.

On page 794 will be found a few words on the subject that every exhibitor may read to advantage.

Christie Head on Way East to Arrange for Series of Special Comedies and Features

CHARLES H. CHRISTIE, general manager of the Christie Film Company, is due to arrive in New York this week from his Coast studios, coming East on a special mission to arrange details of several special Christie productions for the coming year.

According to Pat Dowling, who preceded his chief on the tour of the country, Mr. Christie believes it necessary to correct an impression which has gained some circulation to the effect that Christies are undertaking special comedy productions in feature lengths. This is a mistake, inasmuch as all of Christie's special pictures which are to be more than two reels in length are not to be comedies but legitimate features of the comedy-drama type.

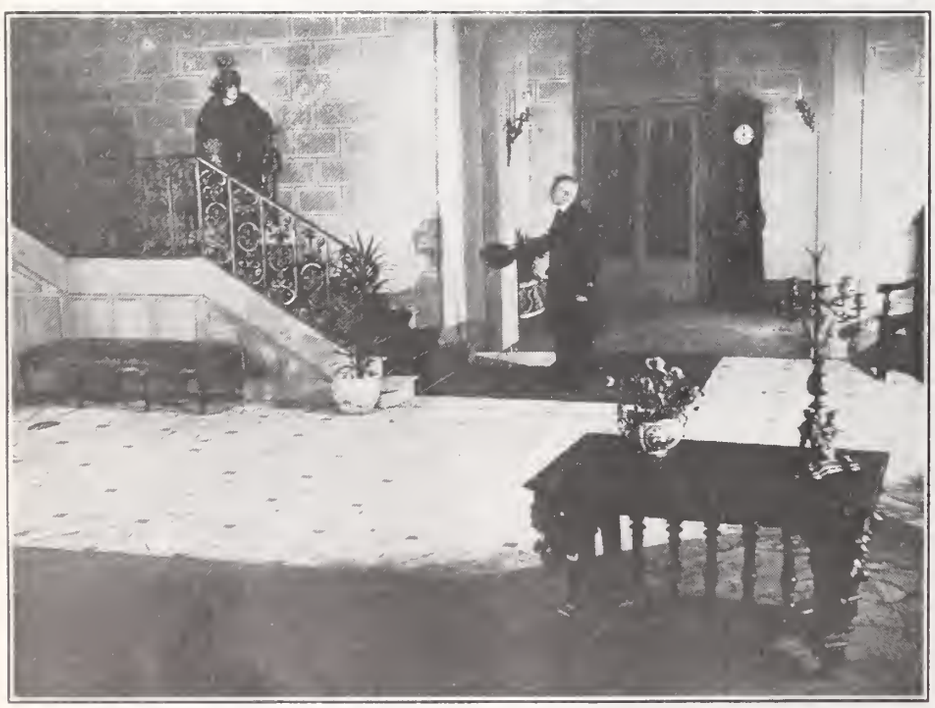
"We feel that if we are to undertake any special feature-length productions, they should be strictly feature plays rather than elaborated two-reel comedies stretched out to five or six-reel form," says Christie. "In other words, when a special Christie production such as Al Christie's 'So Long Letty,' which is now being made, is announced, it may be expected that the picture will be a straight feature, developed along regular lines, rather than a long picture built on the ideas of a two-reel comedy.

"We believe that the type of the regular Christie Comedies themselves which have been known for their adherence to plot, straight character delineations and dressed-up pictorial value have better fitted us for features which are straight productions rather than 'glorified comedies' running to the length of program features."

The Christies are arranging at the present time for the production of one reel comedies along the lines of the former single reel releases which were formerly known as Christie Comedies. It is their belief, seconded by a survey of exhibitors and exchanges, that there is great demand for a high class single reel comedy release weekly to take the place of the former one reel Christie Comedies which were supplanted this year by the new series of twenty-six two reel Christie Comedies which are being distributed through the Educational Film Exchanges.

Christie announces that the forthcoming single reel pictures will be of the type of the former Christie one reel comedies, although they will bear another brand name in order to avoid confusion between them and the new two reel Christie Comedies which are now receiving successful bookings with the big accounts.

The name of the new weekly brand has not been divulged, but Christie announces that the comedies will be started on a bigger and better scale than the former single reel Christies which have been so well known for a period of four years.



If She Paid the Furniture Bills for This Set She'd Have Little Left for Income Taxes.

A typically lavish set for "She Played and Paid," with Fanny Ward, a state-rights release of the Joan Film Sales Company.

Sign Maigne as Producer of Special Paramount Pictures

AS a result of the success of his recent pictures, Charles Maigne has signed a long-term contract with the Famous Players-Lasky Corporation as a producer of special productions, it was announced this week by Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, in charge of production. Mr. Maigne's new pictures will be known as Charles Maigne Productions.

As director of "The Copperhead" and other notable successes Mr. Maigne has attained a secure position among the leading producing directors of the motion picture industry. In the future his pictures will be even larger in scope than "The Copperhead," "The Fighting Chance."

Mr. Maigne is now engaged in making "The Frontier of the Stars," starring Thomas Meighan.

European Writers Will Reap Rewards Unless Our American Authors Awaken

By ELMER HARRIS
of Famous Players Scenario Staff

ELMER HARRIS, prominent member of the scenario staff of the Famous Players-Lasky Corporation, believes the interest shown in motion pictures by leading authors, particularly those of Great Britain who have already contracted to write for the screen, is a direct reaction from the motion pictures themselves. Mr. Harris, who is at present in New York, working on the script of a picture in which Billie Burke will star, says:

"The motion picture is responsible for a surprising falling off in the sale of novels. About twenty years ago, when 'Richard Carvel' was published, the American novel was at the height of its popularity. Everybody took leisurely pleasure in reading novels. Today the average person, especially the working girl, prefers to find her entertainment in pictures. There she can get a good, well-rounded story in two hours, with the characters actually visualized for her on the screen, without spending a week wading through long pages of character description and chapters of fine writing.

"Occasionally she may pick up a novel, but if she doesn't like the end of the story—for she invariably looks at the last page of the book before she does the first—she probably won't even consider reading it. In a picture she is reasonably sure she is going to find a satisfactory ending. She knows the producers know her well enough to see to that. So she has stopped reading novels and has begun to go to pictures where she can see her romance presented while her sweetheart sits by her side and holds her hand."

Knows Hero and Heroine Will Please.

"Then, too, she knows the hero and heroine, in whose places she naturally places her admirer and herself as the film passes before her, will be just the sort of people she has always pictured as a hero and a heroine. In the first days of pictures producers discovered that, with their audiences, pictures were a thing of love at first sight. The leading man must be one to whom the girls in the audience would be attracted. The same held true with the men. At first the male star, who generally was a picture star pure and simple, quite without stage traning, was a pretty boy, the possessor of curly locks and a fascinating dimple.

"Gradually, as pictures progressed and audiences became educated and more critical, the handsome face alone failed to attract. Intellect and acting ability and a human quality were demanded. Egotism, so often found in the screen leading man, was reflected in his pictures so thoroughly that his popularity fell off immediately. In my mind now I have a man who has been starred, who began as the handsome boy, and instead of realizing that he must act, relied, through his conceit, on his youthful good looks to keep him in popular favor. To-day he is on the wane. People refuse to tolerate his strutting and his smirking.

Then There Was Another Chap.

"I often compare him with another chap, of even stronger physical appeal, who had the good sense to develop his flair for comedy, keeping all the while a level head. Today his popularity is greater than ever. Both of these men developed as screen players.

"Following the early days, when the screen had its own stars exclusively, came the day when actors from the spoken drama were prevailed upon to appear before the camera. In many cases the results were astonishing. One of the greatest comediennes failed as a screen player. She was rushed to the studio to appear in the role in which she had made her most lasting claim to fame. With no knowledge of the requirements of acting before the camera she went through the part as she would have played it on the stage. Had she been willing or had she been given time to study the technique of the screen, she might today be popular with the millions who view pictures as well as those who go to the theatre.

Same Is True of Writers.

"In a measure the same thing is true of writers. Many of them are content to have their stories, successful on the printed page, passed on to another writer, experienced in scenario form, who often finds in the material supplied him nothing more than the title and perhaps the main idea available for the screen. Their work, as it is presented on the screen, is not representative of them, and their public groans. If they had taken time to study screen requirements and had written their story with the screen in mind, their thoughts and ideas, translated to the screen, would be their own as much as if they had been published in a book or magazine.

"Authors, for the most part, have not yet realized that motion pictures are a different form of expression, and individual art, and must be treated as such. An entire novel may be written around one idea. The picture play must have many ideas and must have constant action. It must be made up of the little lights and shadows, the joys and the tragedies that go to make life the thing of threads and patches it is, for the motion picture is nearer to real life than any other record of human emotions.

Star, Director and Author Will Share.

"In each story there must be many contrasting elements—love, primarily, but also hate, joy and sorrow. The greatest pictures thus far produced have been those in which the most careful attention has been paid to details—little homely touches that make the characters real people, living and loving.

"Until recently producers have turned to the printed page for their material because it was the best material available at hand. First, the star was the big feature in a picture. Within the year the director has also been featured. In the near future the drawing power of a picture will be the resultant of a triangular combination in which the three components share equally—the star, the director and the author.

"British and French authors and playwrights realize this. Barrie's first story written for no other outlet than the screen is already in this country. Jean Richepin is pleading with French authors to write for the films, fearing that the writers of other nations will surpass them in this new art. With American authors it apparently is another case of the prophet without honor. America invented and developed the motion picture. Unless American authors stir themselves the writers of Europe will be the ones to bring the motion picture to its highest perfection and to them, naturally, will go the highest rewards."

Vola Vale Featured in Metro Play

Vola Vale will enact one of the featured roles in Metro's forthcoming all-star production of "Someone in the House," which John E. Ince is directing at the company's West Coast studios in Hollywood.

This will be Miss Vale's second engagement with Metro, as she appeared as leading woman for Bert Lytell in "Alias Jimmy Valentine," the crook drama by Paul Armstrong. Miss Vale has just completed playing with Earle Williams in his two most recent productions.

Brockwell in Alaska Story

Gladys Brockwell, the Fox star, is presented in "Rose of Nome," a drama of love and intrigue in far-away Alaska. The picture is released in August. The author, Barbara Le Marr Deely, has provided a strong, intensely dramatic story. How a woman chained to a brutal, selfish husband is taken from her surroundings by a man infinitely worse, and how she manages to rise from these depths to a happy, useful life, are the outstanding points of this story.

The Winter and the Spring of Life as Seen in "While New York Sleeps."
Marc McDermott and Estelle Taylor present interesting characterizations in this Fox special.

Kessel and Baumann Come Back with Home-run Babe Ruth's "Headin' Home"

AFTER three years of non-activity in motion pictures the famous firm of Kessel and Baumann announced this week its return to big things in a big way with orders for full steam ahead in production and distribution.

For their second debut these pioneers have chosen Babe Ruth, whose home-run championship has made him an international figure. Ruth will be starred in a photodrama called "Headin' Home."

Kessel and Baumann waited until "Headin' Home" was fully under way before announcing the capture of their prize in order that they might have opportunity to judge the story and the actual production merits from a box office point of view.

Developed Many Stars.

More than twelve years ago Charles Baumann and Adam Kessel, Jr., entered the motion picture business as a firm and were among the most successful of the early big figures in the industry. Their names became a house word in the theatres of America and Canada and subsequently throughout the world through an unbroken line of successes, conspicuous among which were "Mickey" and "Tillie's Punctured Romance." Charlie Chaplin, Mack Sennett, Thomas Ince and many other great names of the picture world today had their first success under the Kessel and Baumann banner, and the New York Motion Picture Company was one of the sensational financial successes of the early picture period.

Three years ago they ceased active participation in producing, being content to take care of the business which had accrued during their period of successful effort. Within the past few months it has been understood in Longacre Square that something was to be expected, but that the firm would not resume its participation except in a big way.

Selected Babe Ruth as New Star.

As is unusual in the making of a motion picture with a non-motion picture hero, they found their big story first and then chose Babe Ruth as the star because he fitted the picture. With the luck which usually attends good management Babe Ruth batted himself into a greater hero by eclipsing his own home run record and setting the baseball world and the public in general talking over his sensational exploits.

The scenario was completed and direction begun on the very day before Babe's home run record was beaten by himself. Since that time the most interesting personality in baseball today has become a magazine writer of considerable distinction and an idol much talked about.

"Headin' Home" to Be Independent.

Kessel and Baumann now describe "Headin' Home" as "the greatest independent photodrama for matinee and evening business in independent picture history—to be exploited by independent buyers and road showmen with special territorial campaigns warranted by its tremendous drawing power."

It was announced at the Kessel and Baumann offices in the Longacre Building that arrangements are now being made for the handling of the production territorially.

Glad Hand to Old-Timers.

The return of Kessel and Baumann to big figure life in motion pictures will be welcomed by those concerned in the larger activities of the business and their future efforts will be watched with the greatest interest by exhibitors.

"Headin' Home" is schedule for release September 20.

Babe Ruth.
King of Swat and bane of American League Pitchers, who has been captured for the screen.

Goldwyn Is Ready with "The Penalty" Featuring Lon Chaney as "Blizzard"

THE picturization of Gouverneur Morris' novel, "The Penalty," excels other films of its type in the belief of Samuel Goldwyn and of Rex Beach, who have included a screen version of the novel in their Eminent Authors' Productions. The story has the haunting, vivid creepiness which Mr. Morris knows so well how to embody in his fiction.

He has the "picture" imagination which is the "making" of a player dealing in the product of his imagination and which is found indispensible to the writer for the screen. The scenarioist found in Mr. Morris' novel a series of situations and actions merely waiting to be translated into "script" language.

The quality of "picture" imagination revealed in "The Penalty" as a novel forms the basis for the belief of the producers in the powerful effect the picturization will have upon the minds, imaginations and emotions of spectators. The chief character in "The Penalty" is Blizzard, a devil without legs, who comes to be the ruler of the Barbary Coast section of San Francisco.

Deprived of his legs as a child through an unnecessary operation, Blizzard grows to manhood with free rein having been given to his evil passions. At the head of all those passions was that of ultimate revenge upon the surgeon who needlessly cut off his mangled legs.

Lon Chaney Heads Cast.

The role of Blizzard was entrusted to Lon Chaney, who made such an impression upon screen fans with his characterization in "The Miracle Man." His interpretation of the villainous Blizzard is said to be startling in its great power and intensity.

Charles Clary has the part of Dr. Ferris, who performed the unnecessary operation; Claire Adams the role of his daughter, Barbara; Kenneth Harlan the part of her lover; Ethel Grey Terry is cast as Rose (aid to a Federal secret service agent), who falls in love with Blizzard; Milton Ross is the secret service agent, while James Mason is cast as a "hophead" lieutenant of Blizzard's.

The picture was directed by Wallace Worsley.

Edna Shipman Loaned to Winnipeg

Edna Shipman, under contract with the Legend Film Corporation to co-star with John Junior in comedies written by Treve Collins, Jr., and to be directed by Teft Johnson, has been loaned by the Legend Film Corporation to the Winnipeg Productions to play the part of Irma in "The Foreigner," by Ralph Connor.

Edna Shipman will be twelve weeks in the Canadian city and in order to hold her under contract for a continuance of work in the comedies, William Bowen, the manager of Legend Films, has arranged with Ernest Shipman to retain Miss Edna on the salary list while she is upon the Winnipeg payroll. Thus Edna Shipman enjoys the pleasurable distinction of drawing two salaries at the same time.

Adam Kessel, Jr.

Charles Baumann.

Why Newspaper Wastebaskets Are Always Choked With Motion Picture Publicity

"The Unfortunate Truth Is That the Field Is Filled with Scores of Reportorial Incompetents Who Have Taken Advantage of the Lack of Understanding of the Producer and Exhibitor to Get a Fat Salary"

By A. H. LYON
Managing Editor, Tucson Citizen, Tucson, Arizona

TENS of thousands of persons who never saw a big league ball game in their lives follow the fortunes of the Cincinnati Reds, the New York Giants or Chicago White Sox for six months of each year with steady, unflagging zeal. This enormous clientele, which is absolutely indispensable in its moral support toward making baseball a national game, has built up by just one agency—the press, and especially the small city daily.

The moving picture is the great indoor amusement of the United States, occupying an exactly similar field, appealing to an exactly similar class in the main for its support; that is, the great body of just common folks and the children of just common folks.

I firmly believe there is just as much sound basic reason to expect that the greatest indoor sport of the nation should have as many newspaper followers as the greatest outdoor sport, but in the twenty years of wonderful progress which the photodrama has experienced its appeal to publicity and its knowledge of how to make that appeal has lagged far in the rear.

Throwing Money in Wastebasket.

I believe that this is not due in any sense to a lack of desire on the part of the motion picture producers and exhibitors. The amount of money which they spend on propaganda is enormous. Nor is it due to the managing editors or city editors as a rule. The problem of giving features to one's readers is specially difficult for the editor of a daily in a town of from 15,000 to 50,000, which cannot employ special feature and magazine writers

But what is the situation as to the movie copy that comes to the editor's desk? Brutally this: 95 per cent. of it goes into the waste basket and half of that without being opened. It literally has no news value. It would not be read if it were printed. It lacks punch, the sort of personal punch and gripping interest that one finds in any baseball story that comes along.

The problem of cost of production in the newsaper business has become so vital that the rules of judging news values are as strict and ethical on my daily, published in a town of 25,000, as they were when I worked on the copy desk on the dailies in the eastern cities. We use no filler. Filler is an obsolete word in the language of the desk man these days.

Live Copy Lacking.

But, on the other hand, the demand is for live stuff, and it must be live to get by; that is, it must potentially be something that some man or woman would buy the paper for on the sole purpose of getting a chance to read that particular item.

The desk man starts out to read the dozen or eighteen envelopes full of moving picture propaganda which he finds on his desk in the morning. He will literally, unless it is an accident, not find a single head that will catch his eye and rivet his attention. He will not find a single story that starts off with a paragraph lead in it that puts it over.

He wades through it a few mornings and then when he picks up his second-class mail and one-cent letter postage after a time and sees the imprint of those producers in a corner it goes conveniently toward the waste basket on his right hand and generally misses that and hits the floor.

So far as I have been able to analyze the situation there are two fundamental reasons for this condition, or rather one fundamental reason and a corollary effect The moving picture business has grown so rapidly and become so elaborate that the men behind it whose genius has developed the only rival to the commercial growth of the automobile have had to neglect something, and unfortunately that something has been a serious working knowledge of the principles of publicity.

Producer Ignorant of Publicity.

Mechanically and scientifically they have made superhuman strides. They have developed an experiment into a real benefaction to humanity which is close to 100 per cent. responsive to the demand of the times for completeness and finish. But neither the producer nor the exhibitor has had time to become a student of publicity methods.

As was suggested to me in a recent letter from a producer's representative, "the heads of film companies know little, if anything, about the writing art and are not qualified from experience, ability or understanding to judge capability of this kind."

Very well and very true; but, from the standpoint of the country editor who wants movie publicity and the standpoint of the producer who wants it too, it is high time that the latter took time to acquire an understanding of publicity.

Busy Mr. Producer picks up a paper. The head lines that strike his eye and focus his thought induce him to read certain stories. As the first and acid test of motion picture publicity let the producer take the printed sheets which he pays to have sent out and see whether they focus his thought.

"Reportorial Incompetents."

And the situation of the producer is what produces the corollary That corollary I can best illustrate by a personal experience of mine last summer: I happened to be in an Eastern city on a short vacation. I had previously worked there for a number of years and I knew the competent men and the incompetents on the daily papers. I found four men working there, who had left the papers in the interval, each of them drawing $75 weekly from some movie concern and living easily. But each one of those four men, to my personal knowledge, had been discharged as reporters from the local newspapers for the sound reason that he could not produce copy of a kind usable in a real newspaper sufficient to earn a salary of even $25 a week.

The unfortunate truth is—and here I do not mean to indict a whole class—that the moving picture publicity field is filled with scores of reportorial incompetents who have taken advantage of the lack of understanding of the producer and exhibitor to get a fat salary for turning out publicity where the rules are less strict, the scrutiny less stringent and the demand for first-class work less unerring and analytical than in the newspaper game.

"Fearful and Wonderful Quantity."

Bear this in mind: If a man as a reporter on assignment cannot turn in copy on a news story that will get by a city editor, what chance on earth has he to produce copy for a moving picture, which is not a news story, but publicity, that will get by a city editor?

I know the producers are paying salaries sufficient to command the service of men who can write them copy which will be published. All over this country there are hard-working, earnest, capable newspaper men working for $30, $40 and $50 weekly who can write. But they are not lured into the publicity game because they love their own work.

The producers take what comes to them in the way of writers instead of going after them. I very much fear that they have been judging the capability of the men they have hired not by what those men get into newspaper type (God knows if they did that they would see how their money is being wasted), but by the fearful and wonderful quantity which those men turn out.

Fans Want Interesting Facts.

There is a great field for the development of moving picture features in the press of this country. No body of men have today such an opportunity to get free space. The patronage of their show houses is growing by leaps and bounds. The photodrama is a national appetite with an unlimited demand.

The picture fans want to know when Charles Chaplin's next picture will be ready; the picture fans want to know that Norma and Constance Talmadge are going to Europe; the picture fans want to know about Charles Ray's new studio; the picture fans want to know about the little freckled-face boy called Wesley Barry. But they want to know interesting facts. And what a task it is for the newspapers to get such material.

I use about four columns every Sunday morning, always a mat of one or two of the attractions if I can get it and the balance made up of three to six inch reviews of each of the attractions which will be offered at each of the theatres during the week. Much of it has no news value beyond the date of the show's appearance, but I know my readers want what they can get of the facts about the bills for the week, and so I literally force it into the paper.

If it be impossible in the mass to get competent talent to write the stuff, then, for mercy's sake, let every corporation hire a few copy desk men who will vise the publicity exactly as it is done in any newspaper office.

No city editor resents the flood of moving picture propaganda which comes to his desk daily. He wants picture publicity. He wants a motion picture department. Wearily he plods through the mass from time to time in an earnest hope of finding real stuff and when he does he uses it.

PAID!—11,407—PAID!

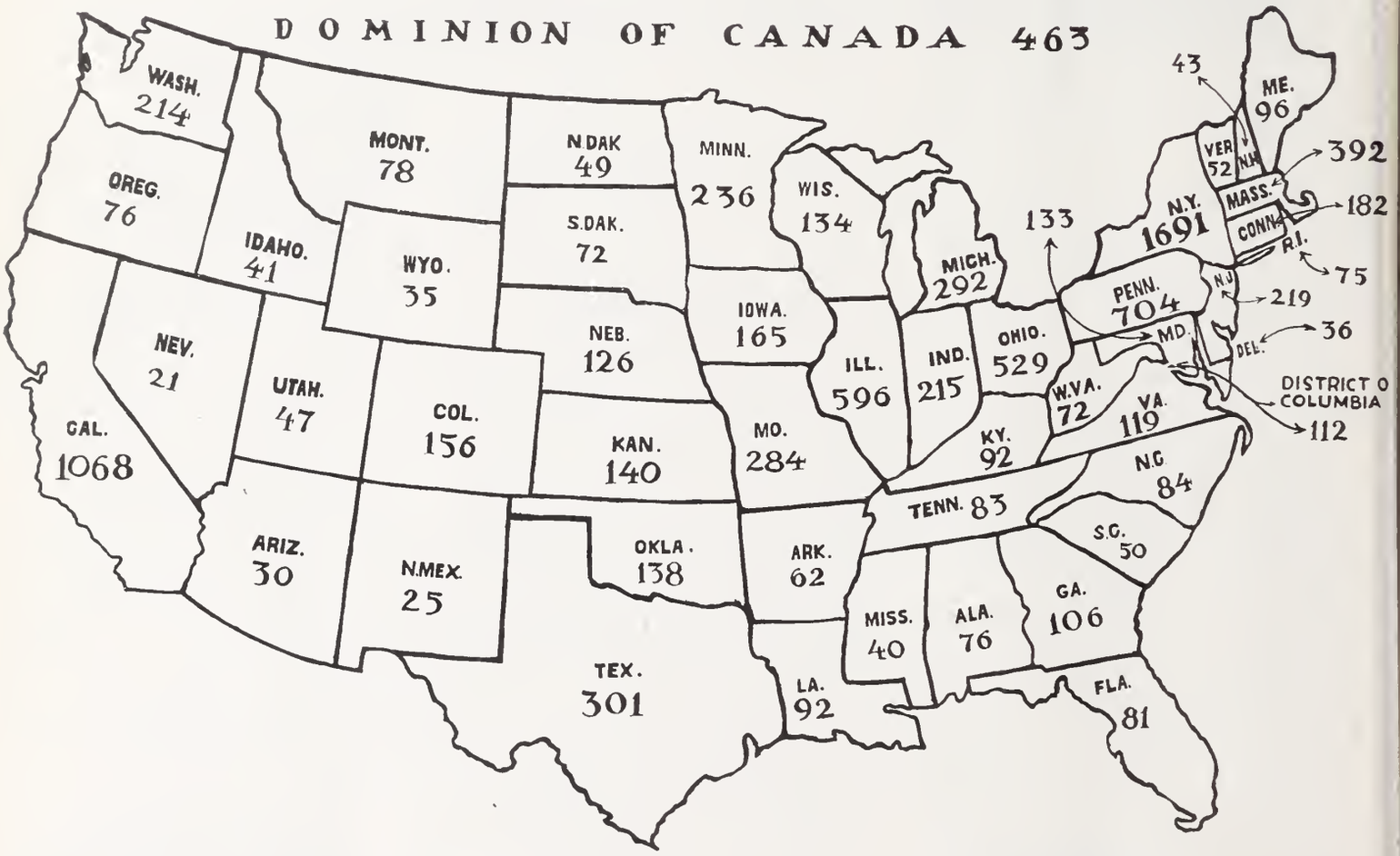
The analysis below, showing MOVING PICTURE WORLD'S total paid circulation for the week of June 26, 1920, proves a net paid circulation of 11,407.

Let's get it straight!

11,407 PAID! Backs them all off the map, Mr. Advertiser!

PAID! **PAID! PAID!**

The largest paid circulation in the industry.



United States and Canada	10,223
U. S. Possessions	188
Foreign	923
Office Sales	73
TOTAL	11,407

Every Copy Paid for at 15 cents the Copy or $3 a Year.
No Premium Subscriptions
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MOVING PICTURE WORLD challenges the trade papers of the industry to show the clean-cut circulation policy it has followed since it was founded, the pioneer, in 1907.

MOVING PICTURE WORLD BACKS THEM ALL OFF THE MAP!

William Fox Eight Reel Melodrama, "While New York Sleeps," Is Great

By LOUIS REEVES HARRISON

"WHILE NEW YORK SLEEPS" is a high-strung trinity of stories whose scenes move in tragic revelation, dark soul interiors suddenly illumined, with lightning flashes on criminal tendency. The picture is admirably balanced amid the upper and under worlds of a great city. It realistically pictures human beings, human emotions and human destinies, upon the groundwork of social conditions and principles of the present day. The people are no portrait paintings. At least, a light is held behind the characteristics of each one, shining through the canvas and betraying what is equivocal and cryptic in character. In "While New York Sleeps" there is tremendous sincerity united with skill and a promise of the drama of immediate actuality. It is a reaction against the policy of not approaching too near real life for fear people will discover its weaknesses. We are permitted to see ourselves as we are, and this intensifies dramatic searchings into the mystery of the human heart.

Three performers—Estelle Taylor, Marc MacDermott and Harry Southern—appear throughout the three stories in varied roles. Estelle Taylor easily carries the honors with a fine interpretation of what might be called the "collective spirit" of her sex. Her own striking and attractive personality is ever present and ever dominating the scenes in which she appears. Marc MacDermott gives his varied roles wonderfully distinct characteristics by the fine art of illusion. Harry Southern in minor impersonations goes far in differentiating them and completes the notable trio of impersonators. To Charles Brabin and the scenarists credit must be accorded for so carefully preserving the mood and the atmosphere of three stories depending heavily upon right handling. The summing up of values in Fox's "While New York Sleeps," particularly on account of the third episode, stamps it as a masterly production in its class.

PART I.

"OUT OF THE NIGHT."

Cast.

A Wife.....Estelle Taylor
Her Husband.....William Locke
A Strange Visitor.....Marc MacDermott
A Burglar.....Harry Southern

The Story.

"Out of the Night" comes a strange visitor when the young wife of a rich man chances to be left in the house with her child. She is sitting alone in the parlor when she is suddenly terrified by the appearance of a visitor of repulsive mien, the disreputable first husband whom she long thought dead. He makes himself at home, drinking heavily from a decanter of whiskey left on the table. He vividly pictures his escape from a train wreck while being conducted to prison. He follows this up with a demand for money and gives her his address, instructing her to send it next day or suffer exposure. He then leaves the house. In a fearful state of mind, the wife goes to bed. Now enters a professional burglar and begins work on the safe. He is compelled to hide when the telephone bell rings. The wife comes down scantily clad and picks up the receiver. The message is from her husband—he is on his way home. Before he arrives the husband supposed to be dead returns in an intoxicated condition. He attempts familiarity and a terrible struggle ensues. The burglar leaps out from behind a screen and shoots the drunkard. At this moment the sound of the returning car is heard. There is a swift bargain between the wife and the burglar. The latter escapes. When the husband enters he finds his wife in a hysterical condition over having killed the man she points out to be a housebreaker. She then faints in the arms that may now forever shelter her in security.

PART II.

"THE GAY WHITE WAY."

Cast.

The Vamp.....Estelle Taylor
The Man.....Marc MacDermott
The-er-Friend .....Harry Southern

The Story.

"The Gay White Way" is at its gayest in the ballroom of the Palais Royal when a Vamp lures a handsome and prosperous-looking man to her table. She is no ordinary woman, for she is soon after placed at the head of a handsomely furnished establishment. One evening, while they are at the Palais Royal, the man sees a woman in one of the boxes and is greatly disturbed. He explains that the woman is his wife, whom he supposed to be away. Next morning at his apartments, after he has gone, a letter arrives from attorneys. The Vamp opens it, reads and conceals it.

That evening there is a scene between the Vamp and the Man. She threatens to kill herself if he leaves her. The moment he is out of the door he hears a shot. He returns and finds her lying on the floor, pistol in hand He is swiftly followed in by the Confederate, who pretends to be the suicide's husband. The Man is frantic. He offers a large amount of cash he has on hand as hush money. The Confederate accepts it.

The Man is gone when the Vamp rises and laughs scornfully. She and her confederate prepare for a quick getaway. They are about to leave when the man reappears with the police. He places both of the schemers under arrest—he is a detective who has set this trap for the most dangerous woman of her kind in "The Great White Way."

PART III.

"A TRAGEDY OF THE EAST SIDE."

Cast.

The Paralytic.....Marc MacDermott
His Son.....Harry Southern
The Girl.....Estelle Taylor
The Gangster.....Earl Metcalf

The Story.

"A Tragedy of the East Side" is foretold in the nature of the Girl. She is an impassioned, tempestuous creature. She fights like a demon at the sweatshop where she works and is discharged. At the humble home of the Paralytic she finds shelter. He can neither move nor talk, but his senses of sight and hearing remain and he is eloquent with his eyes. His heart is centered on a delicate-looking Son, but he disapproves the boy's love for the girl. The boy urges her to marry him and she does. He makes enough to support both as the night guard on an important New York pier. She tolerates her husband's spiritless embraces, but he gradually becomes the object of her detestation through his simple goodness of heart.

His paralytic father can say nothing, but he sees all with his wonderful eyes. The pier becomes the object of a night raid of some crooks under the leadership of a big and handsome Gangster. It is the Gangster who overpowers the guard, while his companions, in a motor-boat beneath the pier, load the craft with packages of silk. The guard manages to communicate with police headquarters. The boat load of thieves is chased by the police water patrol. During an exciting chase the Gangster goes overboard and is supposed to be lost. He manages to crawl into a sewer and through it to a trap-door in the floor of the Paralytic's home. He is rescued by the Girl and hidden in a loft, where she feeds him secretly and loves him openly with all the passion in her wild nature.

The Paralytic's expressive eyes eventually convey to the young husband that his wife is in the loft above. He goes to investigate and is killed by the Gangster, who is still in hiding when detectives arrive to investigate the death of the husband. Again the eloquent eyes of the Paralytic tell the story that leads to final tragedy—both the Gangster and the Girl are killed in their attempt to escape.

Program and Exploitation Catchlines:

A Vivid Tale of New York as It Is Today.
A Thrilling Story of the Upper and Under Worlds of the Great City of New York.
"While New York Sleeps"—What Then?—Just See This Powerful Drama Revealing the Inner and Outer Workings of This Great Metropolis!

Exploitation Angles: Stress this story strongly as a real tale of New York today. Follow the lead of the criticism in your newspaper and program appeal; use paper lavishly, not just generously, and in your advertisements use heavy type, with the stress upon the title. Make them realize that this is a story above the average, but do not overboom.

Film Frolics Pictures to Produce Six Two-Reel Comedies Yearly Starring Flora Finch

FLORA FINCH returns to the screen in a stellar role, bigger and better than ever, under the banner of the new Film Frolics Pictures Corporation, a New York State incorporation of the past week. The new company was especially organized to provide suitable vehicles for Flora Finch.

A series of six two-reel comedies are in preparation. It is announced that "shooting" will begin on the first of the series with the coming of August.

"Back again in something bigger and better than ever" is the way they put it when a representative of the Motion Picture World called at the offices of the corporation at Apollo Hall, 1383 Broadway, and inquired as to the rumor of a return to the screen of Flora Finch as the star in comedies of the type that held such a warm spot in the hearts of the theatre-going public of over a decade ago.

The new corporation has no definite plan to outline at the present time, as bearing on their future activities, excepting to say that Miss Finch is under a three-year contract to star in no less than six two-reel comedies yearly.

Many stories for scenario purposes have been under consideration for some time and it was only after several conferences between Miss Finch and the executives of the corporation before the company and the star decided that the time was ripe to make the advance announcements of the new enterprise.

The new company is preparing for a busy season of answering the varied inquiries which will flood in upon them with the advance advertising in all the trade papers, starting with the current issues, and big success is prophesied in the star's reappearance in the roles which made her a big favorite in the old days.

$100,000,000 French-American Picture Exporting Firm Organized in Delaware

THE Franco-American Cinematograph Company has been incorporated under the laws of Delaware for $100,000,000, for the exportation of American films to France and other parts of Europe and the importation and exhibition of French pictures in this country. The company is financed by French capital and indorsed by the French Government, which subsidized the Societie Cinematographique de France.

The Franco-American Company is said to have been in conference with several large American producers and will discuss further their plans with American manufacturers.

Frenchmen financially interested in the new company are reported to include M. Viviani, former Premier; Baron de Rothschild, Albert Dalimier, former Under Secretary of State; Andre Messager, musical director of the Opera Comique; M. Conyba, former Minister of Commerce and Industry; M. Letellier, owner of La Journel; Jean Richepin, a member of the French Academy and commander of the Legion of Honor; Pierre Wolf, former president of the Society of Authors and Composers; M. Simyan, former minister and president of the French Commission of Motion Picture Censors, and Marcel Prevost of the French Academy.

Direction in French and American Hands.

M. Himmel, who is quoted as being responsible for these statements, says: "The direction of this organization will be in the combined hands of French and American motion picture and financial interests." The American directors are Lucien Jouvaud, president of the French Hospital; Howard K. Woods, president of the United States Corporation Company; Frank D. Pavey, president of the Alliance Francaise, and Senor Fiburcio Castaneda Calle, a Spanish Senator, now in Cuba. G. J. Fleischman, of the Fleischman Construction Company, was one of the incorporators of the company and has been retained to make a study of French theatres prior to laying out a plan of construction for similar theatres in this country.

In an interview with M. Himmel's secretary at the Hotel Seville, New York, the temporary headquarters of the company, the secretary said: "We can make no positive statement of our plans as they have only been formulated here during the past few days. They are only in their incipiency. Just as soon as we are ready to publish them in full we will see that you get a complete announcement.

On being asked if the statement in the daily papers was correct, the secretary said: "Substantially."

Congratulate Betty Compson

That Betty Compson will receive a royal welcome from both exhibitors and their patrons when she makes her appearance as a star in her initial Compson-made production, "Prisoners of Love," is indicated in an announcement just made by Alfred A. Grasso, general manager of Betty Compson Productions.

"We are in daily receipt of hundreds of letters from picture fans and showmen who are congratulating Miss Compson on her elevation to stardom, which they credit principally to her work in the George Loane Tucker production of 'The Miracle Man,'" says Mr. Grasso, "and they are all anxious to know just when her first starring picture is to be shown to the public. By means of announcements sent out with her photographs and in many instances personal letters, we are keeping the public informed of her progress."

Horace C. Judge.

Who succeeds Earl Hudson in First National's publicity department. Mr. Hudson has been promoted to the assistant to General Manager J. D. Williams.

Be Sure You Get the M.P.W. Phonecap; It Means Efficiency and Good Health

THERE will be no need of a waiting line for the Phonecaps which Moving Picture World will shortly circulate among the trade. There will be enough to go 'round and a few left to spare. These Phonecaps will be distributed by Moving Picture World during the coming week and presented with its compliments.

Dr. Royal S. Copeland, Health Commissioner of New York City, has not only recommended the Phonecap, but has equipped the telephones of his department with it. Dr. Copeland is shown below talking into his telephone, the mouthpiece of which is covered with a Phonecap.

Dr. Royal S. Copeland

Health Commissioner of New York City, who recommends and uses throughout his department the Phonecap, which will be presented to the trade with the compliments of Moving Picture World.

Aside from its neat, efficient appearance the device is full health protection. It is charged with an effective antiseptic germicide which prevents the spread of any infection and is death to stray germs. No dust or dirt can collect in a phone-piece equipped with a Phonecap.

The Phonecap is known as the U-Presses-It Phonecap. Just slip it over the mouthpiece of your phone, press the center of the cap to open it, then press on the outer rim to fasten it on the phone.

Not only will the cap which we send you be full health insurance, but it will remind you with our trade-mark that Moving Picture World is "The Trade Paper of Features" and is the best possible insurance your business can have.

If you should happen not to get one just pick up your telephone as it is—without the Phonecap—let us know, and you will soon be transacting your business with Murray Hill 1610 through one of our Phonecaps.

If you're good you might get one from Cine-Mundial, Spanish offspring of Moving Picture World and "Your Best Latin-American Salesman."

Truth Productions Will Be Released Through Pioneer

HARRY LEVEY has selected the Pioneer Film Corporation as the distributing medium for Truth Productions, the industrial-educational motion pictures to be produced by the Harry Levey Service Corporation.

Effective plans have been consummated for both theatrical and non-theatrical distribution of Truth Productions through the Pioneer exchanges by arrangement with M. H. Hoffman, vice-president and general manager. Principal branches have been established in all the large cities, chief among them being Detroit, Chicago, Buffalo, Philadelphia, Portland, Ore.; Cleveland, Boston, Atlanta, San Francisco, Los Angeles, Baltimore, Minneapolis, Pittsburgh, Cincinnati, Toronto, Montreal, Halifax, Nova Scotia; Dallas, St. Louis, Kansas City and Washington.

Each exchange will be equipped with a man whose exclusive task it will be to represent the Levey firm and its interests, and further the effective distribution of the Levey pictures. Window displays, advertising, posters, mail matter—all phases of the matter of increasing interest in and circulation of films—have been carefully checked up and provided for.

Non-theatrical distribution, which forms so important a part of the circulation of the industrial-educational films made by the Levey company, will also be carefully superintended, and the pictures will be circulated through plants, factories, clubs, department stores and other organizations.

Chester C. Kleber, secretary of the Levey firm, is directing distribution for the Levey pictures.

First National Promotes Earl Hudson to Be General Manager Williams' Aid; Horace C. Judge Succeeds to Old Desk

EARL J. HUDSON, who for more than two years has been the right-hand man of C. L. Yearsley, director of advertising and publicity for First National Exhibitors' Circuit, in addition to serving First National in many confidential capacities, became assistant to General Manager J. D. Williams, July 26. Mr. Hudson has been succeeded in his publicity duties by Horace C. Judge.

Mr. Hudson's promotion comes as no surprise to his associates, franchise holders and exhibitor members of First National Exhibitors' Circuit or the trade generally. Beginning with his first connection with the Circuit, he has displayed a remarkable energy and originality that brought prediction of his rise to a position of responsibility.

In the capacity of editor of Contact, the official organ of First National Exhibitors' Circuit, Mr. Hudson has been in perfect touch with the various branch offices of the Circuit, he has wielded a strong influence in bringing about the policy of inter-exchange methods, and to him is due the entire credit for the compilation of a house organ declared by national periodicals to be one of the most helpful in the United States.

Has Put Over Many Scoops.

Publicity campaigns that covered the nation have been put over by Mr. Hudson as only part of his routine. His publicity feats naturally date back to a period before his connection with First National. But among the list of his unusual accomplishments is the syndicating of a series of articles by John Emerson and Anita Loos in two hundred newspapers in the United States. With a "scenarios-criticised" angle on this stunt he caused half a million letters to be addressed to Emerson and Loos during the eight months covered by their series of articles. So carefully has he watched the feature story tendency of newspapers that time after time he has landed front-page stories by means of the largest newspaper syndicate agencies in the country.

A record of his trade paper scoops embraces articles on publicity by newspapermen and exhibitors the nation over. In addition he has probably suggested and mapped out as many exploitation campaigns as any publicity man in the business.

Conducted the Five-Paper Campaign.

One of the most interesting trade paper investigations ever attempted was accomplished as a result of Mr. Hudson's idea of canvassing the entire exhibitor field in an effort to discover whether exhibitors desired the various motion picture companies to advertise in all amusement publications or whether it was the general wish that advertising be confined to the five recognized mediums of motion picture trade news. The five leading trade papers co-operated in this investigation and unearthed a wealth of genuine exhibitor sentiment.

As a strong advocate of exploitation material as the most helpful and logical news matter for exhibitors, Mr. Hudson is best known in publicity circles. Contending that readability of publcity matter is controlled by the amount of instruction it bears for exhibitors, he was one of the first publicity men to encourage stories showing instances of showmanship as publicity instead of articles measured with a yard stick and straining the typewriter for adjectives.

Started As a Reporter.

Mr. Hudson's career in the motion picture business virtually began with his early days in Elgin, Ill. From cub reporter on local newspapers he migrated to Chicago, where he spent several years working for various newspapers of that city. He then accepted an offer in the publicity department of a New York film company.

In his ability to judge picture values, box-office possibilities and assimilate them with relation to local conditions Mr. Hudson is especially fitted. His early years were spent in travels over almost every part of the country, from Texas and the Mexican border through Canada, the Middle West, the East and in many parts of California. With an acknowledged personal acquaintance with perhaps more exhibitors than any other New York publicity man his friendship extends in all directions in film circles.

Probably the most outstanding natural characteristics of Mr. Hudson are the general cause of his advancement. A tireless worker, a genial personality, despite the volume of varied kinds of intricate work, systematic to a high degree, and with a keen instinctive liking for problems the harder, the better—his promotion to his friends is a most natural and expected result.

Earl J. Hudson.
Thoroughgoing publicity man, who receives promotion at First National.

Judge Has Had Wide Experience.

Mr. Judge comes to First National after an enviable record as a publicity and advertising man. A graduate of the London (England) University, he has been associated with the various enterprises of Charles Dillingham, and in the capacity of press representative has manged and publicized the activities of such stars as Fritzi Scheff, Elsie Janis, Frank Daniels and others. His experience as a newspaper advance man includes work for practically all of the stars of Klaw & Erlanger and George C. Tyler. As dramatic critic for the Montreal Gazette Mr. Judge attracted considerable attention and was generally conceded to be one of the cleverest writers in that part of the country.

As an associate manager with the All Star Red Cross Company, which included George M. Cohen, Mrs. Fiske, Laurette Taylor, Julia Arthur, Chauncey Olcott, H. B. Warner and James T. Powers and other stars in "Out There," Mr. Judge guided this company in a three weeks whirlwind tour that raised $750,000 for the Red Cross.

Mr. Judge is well known as a director of publicity and combines within his experience a wide knowledge of the advertising field. He resigned as director of publicity and advertising for United Picture Theatres to join the Universal staff, whence he comes to First National.

Cohen Suggests Meeting on Producer-Showmen Contracts

THE following letter has been sent to all manufacturers and distributers by Sydney S. Cohen, president of the Motion Picture Theatre Owners of America:

The national convention of the Motion Picture Theatre Owners of America at Cleveland charged me with the task of bringing about uniform contracts.

There cannot be any discussion as to the unsatisfactory character of the present arrangement. Under the system now in vogue the exhibitor has no voice in the framing of the contract. Indeed, even the slight opportunity that is offered to him to read it before signing amounts to little more than an empty formality. You no doubt know that contracts of this character are always construed against the maker, and for that reason alone it seems to me that the advantage to you under such contracts is more apparent than real.

Far more is involved, however, than a mere legal interpretation of the contractual rights. I am speaking of the good will of the exhibitor.

It stands to reason that where the exhibitor has had a voice in the framing of the conditions of the contract he will live up to it conscientiously. This circumstance alone tends to the faithful observance of the contract and therefore redounds to your own direct benefit.

In a spirit of perfect amity I therefore suggest to you that you appoint a person clothed with authority to attend a conference between representatives of the manufacturers and the exhibiting interests. This conference is to consider the question of a contract that will be deemed fair and equitable to all the parties concerned. Surely the effort is worth while. If the exhibitors of the country feel that they are signing a form of contract which is approved in a formal way by the leaders of their organization it is safe to assume that they will observe its conditions to the best of their ability.

On the other hand, I realize that the manufacturing interests are entitled to consideration. They are entitled to be heard on the question of the best form of contract. I feel there should be a meeting of the minds between the two interests and in that way we will insure: first, an avoidance of costly and wearisome litigation; second, a general sentiment favoring a faithful performance of contracts, and that will undoubtedly work to the benefit of all parties concerned.

If you believe that my reasoning is correct, I will greatly appreciate a line from you informing me to that effect, and I will then take up the question and the place of the conference.

Capital Elects Officers

At a meeting of the board of directors held at Frankfort, Indiana, Wednesday, July 21, C. N. Coverdale was elected president of the Capital Film Company; F. N. Crull, vice-president; Markwood Slipher, treasurer, and E. D. Bergen re-elected secretary.

The board of directors also confirmed contract made through Russell, Greiver and Russell, agents for the Doubleday Production Company, of Los Angeles, Cal., for their entire product for the ensuing year, which will consist of a single reel comedy weekly, featuring Bobbie Ray, and a two-reel Western bi-monthly, featuring Fritzi Ridgeway.

Kenneth Webb.
Signed by Whitman Bennett for a term of three years to direct his pictures.

Whitman Bennett Signs Kenneth Webb as Director

WHITMAN BENNETT, who is making a series of Lionel Barrymore productions and certain other special pictures for distribution through the First National Exhibitors' Circuit, announces that he has signed a three years' contract with Kenneth S. Webb, as director. Apart from the contract with Mr. Barrymore, this is the first long-term contract entered into by Mr. Bennett, whose policy has been, since leaving the Famous Players-Lasky Corporation, to make only brief trial agreements in order to assure the absolut skill and efficiency of his permanent producing organization.

Mr. Webb has already completed the first of the Lionel Barrymore pictures, "The Master Mind," which was delivered to the First National about a month ago, and in the course of the next two or three weeks will have completed the second Barrymore production, "The Devil's Garden."

Kenneth Webb is one of the youngest men to attain prominence in the business. Although Mr. Webb is only thirty-four years of age, he has had a long association with the stage. Apart from his own theatrical work in the picture business—and before he "went into pictures"—he was really reared to a knowledge of things dramatic through contact with his uncle, the late Digby Bell.

Mr. Webb's first connection with moving pictures was in 1915, when he wrote some scenarios for Vitagraph, the organization which he definitely joined in 1917. He began his work as a director with a series of O'Henry stories. Mr. Webb was later assigned to feature work and made three feature productions for Vitagraph. In January, 1919, Mr. Webb left the Vitagraph and joined the directing staff of Famous Players-Lasky.

Mr. Webb's brother, Roy, is also employed by Mr. Bennett in the capacity of art director.

Sells Paralta for South Africa

Gus Schlesinger, manager of the department of foreign film sales of Inter-Ocean Film Corporation announces the sale of the series of Paralta Pictures for distribution throughout South Africa. The contract which conveys the rights to the Paralta Pictures to one of the largest film renters in South Africa is said to have been closed at a high figure.

Metro to Start Production on Ibanez's Big Novel; Alice Terry Picked for Lead

WHAT will be the most elaborate production ever undertaken by Metro—the translation to the screen of "The Four Horsemen of the Apocalypse," by Vicente Blasco Ibanez—is about to be started at the company's west coast studios in Hollywood.

June Mathis has completed her adaptation of the novel. The head of the Metro scenario department conferred several times with Senor Ibanez, the author, in the preparation of the tentative draft of the script, and the Spanish author expressed himself as more than satisfied that the screen version of his masterpiece will do the work justice in every respect. Rex Ingram has been selected to direct the production.

Alice Terry is the first member of the cast actually selected. She will have the leading feminine role, that of Marguerite, sweetheart of Julio Desnoyers. Until about three months ago Miss Terry was playing small parts at the various Los Angeles studios.

Large Staff Picking Locations.

Because of the fact that "The Four Horsemen" is to be one of the most elaborate productions ever filmed, a large staff of assistants is working with Director Ingram, picking out locations and attending to the multitude of other details incident to the production. Walter Mayo has been selected by Bayard Veiller, the dramatist, who is chief of production at the Hollywood studios, to assist Mr. Ingram in the direction of the picture.

Amos Myers will be the supervising art director. Mr. Myers is supervising Metro art director on the west coast and director of stages as well.

Cast Will Total 12,000.

Just one detail of the preliminary work now being carried on by Director Rex Ingram is the rearing of a French town, complete from its quaint architecture to its equally characteristic war time population, on a big ranch near Hollywood. The town will have a population of more than 5,000 when peopled with the extras now being selected by the director. The town hall, a historic old castle, the business houses so familiar to members of the A. E. F. abroad and row on row of the little French homes that were the lodging places of American soldiers will make up the town.

The entire cast will total nearly 12,000 men and women. The all-star list of principals, with the exception of Alice Terry, newest of Metro's featured players, has yet to be completed by Mr. Ingram, but will be announced within a few days.

Fred Desberg Is Appointed Loew's General Representative

WITH the opening of the Marcus Loew Middle States headquarters in the Euclid Theatre building, there emerges into the spotlight of the amusement business in Cleveland, a new figure. He is Fred Desberg.

Perhaps he is not new in the real sense of the word, for Fred Desberg has been affiliated in an active way with Cleveland amusement enterprises for nearly six years. But his time was somewhat divided between his law practice and the theatres in which he was interested.

Now, however, he has given up the former, and will devote all his time to the position of general representative for Loew, Inc., of New York, and Loew's Ohio Theatres, Inc.

The present headquarters for the Loew theatres will have general supervision over theatres as far east as Rochester, N. Y., and west to Toledo, with additional houses to be added from time to time. The Ohio theatres, now in operation and building, of course, come under this jurisdiction. The offices will be occupied by Mr. Desberg, Jack Kuhn, district manager, and M. A. Malaney, advertising manager.

Mary Savage Heads Her Own Firm, Capitalized at $100,000

MARY SAVAGE, stage and motion picture actress, has formed her own company, and will be starred in pictures which will have an essential "boy role" for her.

The Mary Savage Pictures Corporation was incorporated in Albany, N. Y., with a capitalization of $100,000. Miss Savage has been elected president of the company. The incorporators are Arthur J. Levy, Joseph C. and Grover Roth.

In addition to bringing Miss Savage into greater prominence, the launching of the new company brings Arthur J. Levy, for many years connected with the "legitimate" stage in a publicity and managerial capacity, into the motion picture industry.

Mr. Levy is the sponsor for Miss Savage in pictures, and will direct her activities for a period of at least three years. Production work will be begun shortly, on a feature picture based on a standard novel.

Releasing plans for the Mary Savage pictures have not been completed. A full exploitation campaign will be waged on each Mary Savage picture.

Vitagraph Buys Gregory's "Lady Fingers" for Williams

THE well known novel, "Lady Fingers," by Jackson Gregory, one of the best sellers of recent years, though a new book on the market, has been purchased for production as a special feature by Vitagraph.

Albert E. Smith, president of Vitagraph, has announced that Earle Williams will be starred in the film adaptation of the picture, and that the story will be produced in Los Angeles as soon as Mr. Williams completes "The Romance Promoters," which he started last week. Chester Bennett, who has directed Mr. Williams in all his recent productions, will direct the star in "Lady Fingers."

The book is one of those happy instances where an excellent piece of printed fiction lends itself admirably to picturization, and Vitagraph expects to make an unusual picture of it.

Christie Engages Irene Dalton

The Christie Company has engaged another leading woman in the person of Irene Dalton, who is a petite brunette and will be featured in comedies exclusively. She is in addition to the other girl leads, who are Fay Tincher, Dorothy DeVore (loaned temporarily to Charles Ray for "Forty-five Minutes from Broadway"), Charlotte Merriam, Teddy Sampson, Vera Steadman, Helen Darling and others.

Glass in Title Role

The first of a series of twelve photoplays, adapted from stories by the Rev. Doctor Gordon, whose pen name is Ralph Connor, is to be "The Foreigner." Gaston Glass, the youthful French actor, has been selected to portray the title role.

Chester De Vonde's "Voices" Is First of Victor Kremer's Original Offerings

IN presenting to independent picture showmen Chester De Vonde's "Voices," Victor Kremer, Inc., turns for the first time from a policy of handling only reissue to the work of distributing an original feature. Mr. De Vonde is the author as well as the director of "Voices," a photoplay that deals in a dominant measure with the subject of spiritualism.

John Vance has been assigned to the role of Corliss Giles, the leading character in the De Vonde story. Diana Allen, as Mary Vance, is leading lady of the supporting cast, with Henry Sedley in the prominent role of Justin Lord, the "heavy."

That Mr. Kremer has faith not alone in "Voices" but in Mr. De Vonde as an author and producer is set forth in the announcement that four more features will come from Mr. De Vonde for presentation through Mr. Kremer. The New York Independent Masterfilms, Inc., exchanges are handling the distribution of "Voices" as well as the Kremer reissues.

In "Voices" the discussion of the persistence of personal identity and consciousness and the question of continued life and activity after death affords abundant matter for exploitation. While it is said that the photoplay deals with spiritualism in a certain phase, the producer declares that it is not propaganda.

Spiritualism is a big subject and one that is near to the heart of many persons, irrespective of religious creed. "Voices" is declared not to be an argument for spiritualism. It is a straightforward and altogether exciting story.

In presenting "Voices" as the first of his big pictures Mr. Kremer feels that it will tend toward the establishment of confidence among exchanges and exhibitors as regards the quality of future product. Thus would he encourage independence.

Goldwyn Foreign Sales Head Leaves for Europe August 4

ARTHUR ZIEHM, foreign sales manager for the Goldwyn Distributing Corporation, has booked passage for Europe and will sail on August 4. He will arrive on the other side in time to be present at the opening of the International Motion Picture Exposition to be held in Amsterdam, Holland, from August 12 to September 21 and will see that the Goldwyn productions are given the proper emphasis at the great show.

He will leave Amsterdam before the exposition closes to attend the Kino Messe, or motion picture exposition, of Germany, which will be held in Leipsic the latter part of August.

While abroad Mr. Ziehm will devote considerable time to looking after the interests of Goldwyn in European countries, particularly in Norway, Sweden, Denmark, Italy and Spain.

Educational Exchange Men to Meet in New York in August

THE first conference of branch managers of Educational Film Exchanges, Inc., has been called for August 20. The meeting, which will embrace only the eastern territory, will be held at the Hotel Astor and will probably continue for a couple of days.

Managers of the offices in Boston, New Haven, Buffalo, New York, Philadelphia, Washington, Pittsburgh, Cleveland and Cincinnati will be present. Already managers of most of these offices have visited New York and have talked over the general plan of operations with Educational officials.

E. W. Hammons, president Educational Films Exchanges, Inc., will preside at the meeting and will give the visitors a thorough insight into operations up to date. Talks will be made by the heads of the various departments, and the managers will be especially urged to ask questions and settle any matters about which they have been in doubt.

It is expected, too, that members of the home office staff will profit greatly by the information that will come to them in the talks of the branch managers. All the pictures received at that time in advance of their release will be shown to the visitors.

Immediately on the conclusion of the conference Henry Ginsberg, manager of the domestic sales department, will start on a tour of the other exchanges, covering the entire country with the exception of the eastern district. Within thirty days the finishing touches will be added to Educational's exchange system.

Stanton Completes Film Made with Aid of U. S. Government

RICHARD STANTON has completed his latest Fox special feature, a special Americanization film made in conjunction with U. S. Government propaganda against the spread of Bolshevism. Mr. Stanton was selected by the Government to make this special American epic picture.

The authorities at Washington turned over Fort Meyer, Va., to Mr. Stanton to be used as the locale for certain parts of the story. He was furnished a cavalry regiment to be used in the scenes and given every co-operation toward making the picture a true exponent of the national ideals.

Mr. Stanton is now supervising the cutting of the feature to seven reels, which, when finished, will be released as a special feature under Government auspices. This production is unique, inasmuch as for the first time a picture has been made simultaneously for five different foreign countries.

As each scene was shot the actors were required by Mr. Santon to change costumes five times in order to represent their characters in the locale of England, France, Italy, Canada and America. In this way a large amount of production was saved.

The completion of this feature marks the end of Mr. Stanton's four years' affiliation with William Fox. In that time the director has been engaged exclusively in the production of special features.

Appoint Inter-Ocean Agents for Large London Film Firm

INTER-OCEAN has been designated as American representatives for the newly established Inter-Ocean Photoplays, Ltd., of London.

Under the terms of the agreement made by Paul H. Cromelin, president of Inter-Ocean, with Horace G. Harper, managing director of Inter-Ocean Photoplays, Ltd., the London organization will distribute the American productions acquired by Inter-Ocean Film Corporation as well as accessory products for the United Kingdom. The London organization also proposes to acquire Continental films as well as many British productions which will be disposed of in the United States through its American representatives. Inter-Ocean Photoplays, Ltd., has taken over the three floors in the Thomas A. Edison building at 162-164 Wardour street, London, where it will maintain its headquarters in the United Kingdom. Plans, it is reported, are well underway for the establishment of branch offices in the various motion picture distributing centers throughout Great Britain.

Chester De Vonde.
Author-director of "Voices" which is the latest Victor Kremer six-reel production.

Mrs. Coffin in "The Great Day"

Mrs. Hayden Coffin, a distinguished-looking woman of the "grande dame" type familiar to British motion picture audiences, will appear in the first British-made screen production of the Famous Players-Lasky British Producers, Ltd., according to the announcement of Jesse L. Lasky. She takes the part of Mrs. Beresford, mother of the hero in "The Great Day," which is the film version of a Drury Lane melodrama by Louis N. Parker and George R. Sims. Interior sets are being made in the recently completed Famous Players-Lasky studio at Islington, near London.

Edwards in New York

J. Gordon Edwards has just returned to the New York offices of Fox from the West Coast studios, where he directed William Farnum in a number of big productions during the past year. He will continue work with Mr. Farnum in the new Fox studios in West Fifty-fifth street.

Mr. Edwards' latest production, just completed in Hollywood, is "Drag Harlan," from the pen of Charles Alden Seltzer, with Farnum as the star. In this the leading woman is Jackie Saunders. Others in the cast are Arthur Millett, Bill Nye, Herschel Mayall, Al Fremont and Frank Thurwald.

Levey to Go on Speaking Tour

To "sell" to large manufacturing companies the idea of presenting their product on the screen through the medium of the industrial motion picture, and to increase the membership of the Screen Advertisers Association, of which he is president, and which is a department of the Associated Advertising Clubs of the World, Harry Levey is planning a lecture tour to begin about September 15. Mr. Levey is also president of the Harry Levey Service Corporation, producers and distributors of industrial-educational motion pictures.

William H. Wright.
Now in charge of titling Chester-Outings and Chester Screenics.

Wright to Write Titles for C. L. Chester Productions

WILLIAM H. WRIGHT, a New York newspaper man and magazine writer, has succeeded Katharine Hilliker as title writer for Chester Outings and Chester Screenics. Mr. Wright came to C. L. Chester from the New York World, where he had a position following discharge from the army a year ago. He has had considerable experience in newspaper work in New York, being a member of the New York Tribune for five years before he entered the magazine field as associate editor of Outing Magazine, a position he occupied until he resigned to enter the army.

Mr. Wright saw nineteen months of service overseas, leaving immediately for France after obtaining a commission as second lieutenant at Plattsburg. He served with the 168th (Iowa) Infantry of the Rainbow Division through four months in the trenches and the Champagne defensive and Chateau Thierry offensive. He was promoted to first lieutenant during the St. Mihiel and Meuse-Argonne offensives, and in the Army of Occupation was aide-de-camp to Brigadier-General MacArthur, now superintendent of the West Point Military Academy.

Aside from his newspaper work, Mr. Wright has been a contributor to Scribner's, Life and other magazines. He will have complete charge of title work for the C. L. Chester Productions, which are released by the Educational Films Corporation.

Metro Buys Williams' New Novel, "Barber John's Boy"

METRO announces the purchase for production on the screen of "Barber John's Boy," a novel by Ben Ames Williams that recently was published serially in Munsey's magazine.

In acquiring the latest work of Ben Ames Williams, Metro feels that not only has it added the name of another prominent author to its roster of popular novelists and dramatists, but has obtained new material that is peculiarly adaptable and valuable for screen presentation.

"Barber John's Boy" is described as a novel of great power. It presents a network of circumstantial evidence on the strength of which two men are accused of a crime that neither committed.

Goldwyn Announces Names of Supervisors and Managers Selected for New Season

SAMUEL GOLDWYN and his business advisory staff have selected the supervisors and branch office managers for the season of 1920-1921 for the Goldwyn Distributing Corporation. In a few instances the men are new, but the majority have been retained from the past year because they have proved their value to the organization in carrying the Goldwyn ideal of service to the individual exhibitor. The new men have demonstrated in other positions their fitness to supervise the branch offices or to direct the methods of sales and the staff of salesmen at the twenty-two Goldwyn exchanges.

They are all men who can take up with the exhibitor the special problems of advertising, booking and exploitation which confront him in his own town and work with him until the problems have been satisfactorily solved. Exhibitors will find the new managers just as eager to aid them in every possible way—just as keen as the managers retained from former years to see the exhibitor prosper and just as helpful in thinking up ways that will make his Goldwyn film purchases bring in even more money than they have in the past three prosperous seasons.

Names of Supervisors and Managers.

Three supervisors are named in the Goldwyn announcement. Jean J. Crandall continues in charge of the eastern territory, embracing the exchanges in Washington, where he has his headquarters; Philadelphia and Boston. A. S. Aronson exercises supervisory control of the exchanges in Los Angeles, where he maintains headquarters; San Francisco, Seattle, Salt Lake City and Denver. E. C. Jensen, with headquarters in Chicago, covers the Chicago, Kansas City, St. Louis, Minneapolis and Omaha exchanges.

The managers of the twenty-two branch exchanges are:

A. S. Dickinson, 111 Walter street, Atlanta; D. J. Morgan, 42 Piedmont street, Boston; George M. Hickey, 200 Pearl street, Buffalo; Cecil E. Maberry, 207 South Wabash avenue, Chicago; Jack Stewart, 217 East Fifth street, Cincinnati; W. J. Kimes, 403 Standard Theatre Building, Cleveland; L. B. Remy, 1922 Main street, Dallas; Ben Fish, 1440 Welton street, Denver; J. E. Flynn, Film Exchange Building, Detroit; W. E. Truog, Seventeenth and Main streets, Kansas City; M. Wolf, 912 South Olive street, Los Angeles; Robert Cotton, 16 North Fourth street, Minneapolis; S. Eckman, Jr., 509 Fifth avenue, New York City; Felix Mendelssohn, 1335 Vine street, Philadelphia; Nat Barach, 1201 Liberty avenue, Pittsburgh; G. C. Parsons, 985 Market street, San Francisco; Jack Weil, 1312 Lindell Boulevard, St. Louis; J. A. Koerpel, 2018 Third avenue, Seattle; Walter F. Hayner, 714 Eleventh street N. W., Washington; J. W. Pope, 714 Poydras street, New Orleans; E. J. MacIvor, 1509 Howard street, Omaha, and W. E. Banford, 135 East Second South street, Salt Lake City.

"Get Out and Get Under" Lloyd's Latest Is Ready

WHILE "High and Dizzy" is further clinching Harold Lloyd's reputation as a comedian, word comes from California that he has just completed "Get Out and Get Under," the second of his new series of comedy specials for distribution by Pathe. This production had a pre-view at the Strand Theatre, Pasadena, and, according to reports, received a hearty ovation. This pre-view follows a custom established by Lloyd with "Bumping Into Broadway" of showing his production before a regular audience, and, in the event of necessity, tuning it up in spots that might not meet with approval.

No release date has been set, but it will be an early fall issue. Hal Roach supervised the production, and Mildred Davis, as usual, has the leading feminine role. "Get Out and Get Under" is an automobile satire. It is eighth in the line of Lloyd two-reelers.

Howells Gets Many Requests for Rights on "Tarzan" Serial

THOUGH no attempt has actually been made as yet to sell territorial rights on "The Son of Tarzan" serial, the fourth of the famous Edgar Rice Burroughs stories to be made for the screen, inquiries and offers have been received at the office of David P. Howells from practically every territory in the world, both foreign and domestic.

This situation can only be explained in one way and that is the great wealth of motion picture material that is contained in the Edgar Rice Burroughs story, which book reviewers hailed as the greatest story he had written.

Last week copies of this book were sent to all of the state right buyers in both the United States and Canada and since that time letters have been pouring in requesting quotations for various territories and the release date of the picture. Likewise cables are being received continuously from the various foreign territories asking for quotations.

Heads Expedition Into Orient

Gertrude Emerson, well known writer, scientist and traveler, sailed on the Japanese steamship Siberia Maru for a year's tour of the Orient, accompanied by Donald C. Thompson, war correspondent and photographer, and Mrs. Thompson.

The party is being sent out by Asia, the American magazine on the Orient, of which Miss Emerson is associate editor, for the purpose of making a pictorial record of the customs and industries of the remoter parts of the East.

Fifteen countries will be visited, such as Mongolia, Sumatra, Java, Siam, and Borneo. Miss Emerson will gather material for stories and supervise the making of the pictures.

Breaks Records in Japan

Reports received from Japan by E. E. Shauer, in charge of the foreign department of the Famous Players-Lasky Corporation, tell of the opening of Cecil B. DeMille's Paramount production, "Male and Female," to overflow crowds at the Denki-Kwan Theatre in Tokyo. A new box office record is said to have been established during the showing, so great was the interest in the film version of Sir James M. Barrie's play.

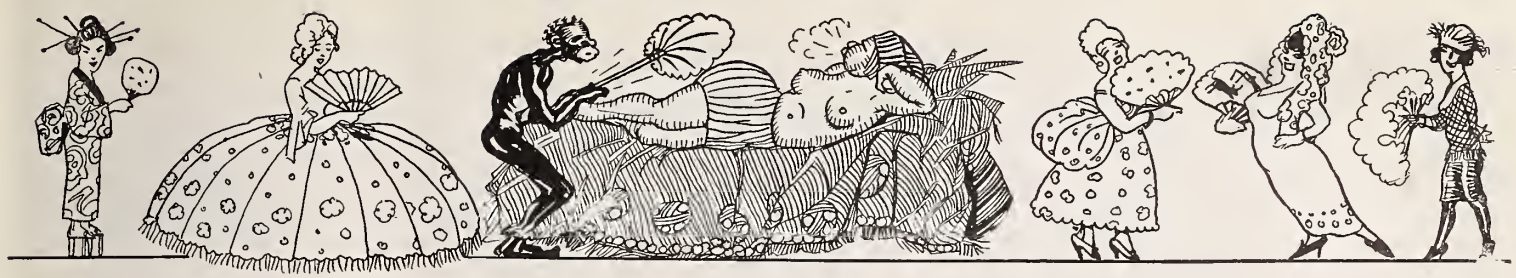
Buy More Theatres

Sol Lesser and the Gore Brothers recently added two new theatres to their chain when they concluded arrangements for taking over the Rosebud and New Central theatres. These houses are both Los Angeles community theatres, located on Central avenue.

Ralph Grunauer, who recently conducted the Lyric Theatre of Stockton, Cal., will act as general manager for both theatres.

Has Attractive Posters

The Ritchey Lithograph Company has turned out very attractive posters for Elmer J. McGovern's Doraldina production, "The Woman Untamed."



The original fan, Alice, was not the movie fan, but the fan which Noah used on the polar bears while he was deciding which he was, the challenger or defender for the yachting cup. The design of Noah's fan is not available, but above are some specimens of international fans and fan-ettes which have produced the Typhoon of today.

You see above the Japanese, the French of Louis Kans, the Egyptian pinch-fanner of 600 B. C., the Martha Washington fan, the Spanish senorita on the way to vamp a bull fighter, and the American chicken on the way to vamp a dinner a la carte.

All are perfect specimens of their type, Alice, and are preserved in the museum of the Typhoon Fan Company.

Current Remarks, Alice, Are in Order About Typhoon Fans

By WILLIAM J. REILLY

DEAR ALICE: Well, Alice, now that the winter of our discontent has been replaced in the batting order by the summer of corn on the cob, watermelon and fresh-picked eggplant, I suppose the manager of the Happyhour out there in Bounding Rock is busy advertising the coolness of his theatre.

I remember a line he used to use, "Twenty Degrees Cooler Than Eagen's Grove," because Eagen's Grove was the main and home office of the old swimmin' hole, and he figured he might get the kids in to see the serials that way.

But I suppose he's using a line of highbrow copy these days, telling Bounding Rock the history of ventilation and tracing the use of fans from the time Noah cooled the polar bears down through the period when film stars like Cleopatra had a whole staff of pinch hitters swinging a mean palm leaf over them.

Maybe Typhoon Could Fan "Babe."

Of course, Alice, I suppose he brings his copy down to date by specifying Babe Ruth, whom all the American League pitchers find such a tough proposition to fan, and also mentioning Typhoon Fans, which he himself uses to cool off his 568-seater.

Did you ever get a quotation from Noah Webster on that word, "Typhoon," Alice? It's a good name for a fan, for in the summer anybody outside the State of Kansas, where cyclones get the native nanny, is just hungry and wistful for life-sized zephyrs, and the name "typhoon" calls up their eighth-grade geography picture of the China Sea with this same typhoon piling across it, stirring and whipping breezes and waves and having a right enjoyable time.

It's all very psychological, Alice, for when folks see a theatre that's advertised as being cooled by Typhoons they go there thinking of that old China Sea splashing and sploshing under the drive of friend typhoon, and if the China Sea gets cooled and aired up, why can't they?

Puts Sun in the Shade.

Believe me, Alice, there's a lot in this advertising the coolness of your theatre. A manager's fan is often a bigger attraction than his screen, and folks pay money not to see "the greatest photoplay ever filmed" but to go inside and cool off.

Out in Omaha the Sun Theatre has a banner hung across the front of the house reading: "Cooler in the Sun Than in the Shade—Mammoth Cooling System Now in Operation." Here's a Typhoon user, Alice, with ideas of his own.

Jim Milligan, Alice, who is advertising manager of the Typhoon Fan Company, has lunch every day at the Cafe Boulevard. It is cooled by a pair of Typhoons, and you'd expect Jim to be a steady patron all the time. But Jim's thinking of taking up Busy Harry's Lunch or the Ritz or some place where he can light a cigarette without the breeze from a pair of Typhoons blowing out half a dozen matches before he can get his favorite weed started.

Some "Blower," Alice.

Down in Atlanta, Alice, a manager turned on his Typhoon out in the lobby one morning and then retired to his office to pack up the receipts of the day before. About ten minutes later the owner of the ice cream parlor across the street rushed in with a handful of programs and wanted to know why his store was being cluttered up with a few thousand more like them. Leaving his adding machine for a moment, friend exhibitor took a look around the lobby and found that the Typhoon had been at it again and was blowing the programs off the radiator and whirling them across the street.

I suppose, Alice, if that was a press agent story, the ice cream man would have wired for a set of Typhoons right away. But since it's just a plain, ordinary story, he went into the exhibitor's office and joined him in a drink. He ordered Typhoons the Tuesday following.

High and Not Low Brow, Alice.

If figures of speech are still the rage in Bounding Rock, Alice, I can probably get away with saying that the Typhoon, besides being a cool brow proposition, is an out-and-out highbrow. High, Alice, because it runs on high—that is, from above.

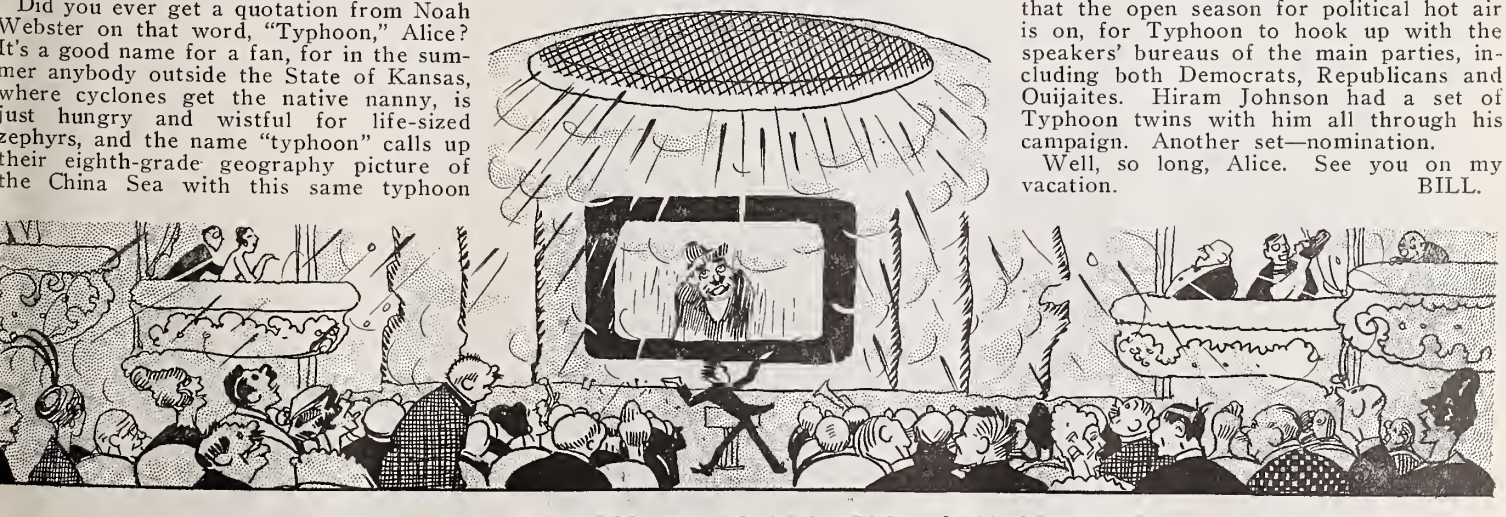
You see, the idea of the Typhoon is to pass its cooling zephyrs down from the top of the house instead of up, thus giving the bald-headed chaps the best of it, but also avoiding shooting the air up from below through the dust and the red plush chairs. There's a lot of technique about it, Alice, but this way gives every part of the theatre even and clean ventilation.

The Technique of It.

As the engineers would say, the air is forced in through openings in the ceiling—much of it, and without draught. The air soothes the heated brows below and passes on out through the exit doors of the theatre. Typhoon maintains a large engineering staff, Alice, and they study the ventilating problem, so to speak, of every theatre that contracts for Typhoon. For it's an individual proposition, Alice. What goes for the Happyhour in Bounding Rock may not go for the Dreamland over on Sleepy Island.

I think it wouldn't be a bad idea, now that the open season for political hot air is on, for Typhoon to hook up with the speakers' bureaus of the main parties, including both Democrats, Republicans and Ouijaites. Hiram Johnson had a set of Typhoon twins with him all through his campaign. Another set—nomination.

Well, so long, Alice. See you on my vacation. BILL.



See the Happy Faces, Alice, Turned Up Grateful to the Typhoon Fan.
It sends the cooling zephyrs down, Alice, and soothes the brow. They almost forgot to watch this picture—it was "The Ice Man," too.

Two Henderson Houses Open Sunday and Do Big Business as Ministers Hesitate

THE moving picture war being carried on at Henderson, Ky., by the ministerial association, which has been attempting to close theatres on Sundays, has reached such a stage as to obtain the eminence of being featured in the Sunday Magazine of the Louisville Courier-Journal. The article, which is a review of the entire proceedings in the case and comment thereon, ran over a page and was accompanied by pictures of the Grand and Princess theatres and their managers.

The latest move was made by the ministers at a meeting held a few days ago, but the nature of it was not made public. Don Q. Smith, member of the committee active in opposition to Sunday shows, said another meeting would be held shortly, but refused to say whether warrants would be taken out for the managers of the theatres which kept open Sunday or the matter referred to the September grand jury. Previous grand juries have refused to indict the moving picture men.

Both the Princess and the Grand remained open July 18 and played to capacity houses. Many were turned away at night because of no room. This would seem to place the public as favorable to Sunday shows.

The section of the State law of which Jewish merchants took advantage reads: "Persons who are members of a religious society, who shall observe as a Sabbath any other day in the week than Sunday, shall not be liable to the penalty prescribed in this section if they observe as a Sabbath one day in each seven, as herein provided."

Maurice Holtzman, manager of the Grand Theatre, is a Jew. He closed his theatre on Saturday and opened on Sunday, as provided in the law. Other managers then claimed they were being discriminated against, and opened Sunday.

Shea Acquires Star Theatre, Buffalo, Recently Purchased by Famous Players

THE Shea Amusement Company of Buffalo has acquired control of the Star Theatre recently purchased by the Famous Players-Lacky corporation and is remodelling the house at a cost of $1,000,000. The name will be changed to Shea's Criterion and Harold B. Franklin, managing director of Shea's Hippodrome and Shea picture interests, will supervise the theatre.

For more than twenty-five years the Star was the city's leading legitimate house. Two hundred and eighty more seats will be added to the ground floor and the gallery will be closed. The present boxes will be eliminated and in their place will be pillars decorated with draperies. A permanent stage setting will be installed, which will permit the introduction of scenic novelties, such as used at the Hippodrome. An entirely new furniture equipment will be put in, the lighting will be changed from direct to indirect, the three unit system having been selected for the interior, which will permit the flooding of the house in different colors.

The front of the Criterion will be ablaze with 10,000 nitrogen bulbs, the front display calling for a mammoth sign with the name of the theatre. The entrance, marque and lobby will be changed to the square facing Genesee street.

Simplex machines will be used for projection and Robins speed indicators will be used. Every innovation will be installed in the booth.

Brocaded panels will be the dominant theme of the decoration of the interior.

The opening production will be "Humoresque." The house will rely exclusively on the super-specials released by the Famous Players-Lasky Corporation. Night prices will be 35 and 50 cents and matinee prices 25 and 35. Priductions will be played for extended periods.

The acquisition of the Star gives the Shea interests seven theatres in Buffalo and it is understood that negotiations are under way for other houses. Last week the new Hertel avenue theatre was taken over and will be opened in November under the name of Shea's North Park.

Good Poker Players Always "Look."

And the residents of Whisker Flats are no exception in looking at this "queen"—Alice Lake in Metro's Screen Classic, "The Misfit Wife."

Hallmark New York Exchange Taken Over by New Company

ARRANGEMENTS have just been completed whereby the Gorham Photoplays, Inc., a new independent distributing corporation of which P. E. Meyer is president and general manager, has taken over the Hallmark New York exchange. This includes all the Hallmark specials and serials now booking and also the Triangle features, including forty-seven Fairbanks, Hart, Keenan and Norma Talmadge reissues, twenty-six recreated Triangle specials, starring Charles Ray, Lillian Gish, Billy Burke, Louise Glaum and Olive Thomas, twenty-six reissues with H. B. Warner, Constance Talmadge, Gloria Swanson and Dorothy Gish, and twenty-six recreated Keystone comedies. All the above material will be distributed in the New York and Northern New Jersey territory. The Gorham Photoplays, Inc., will supply new prints and a new line of advertising accessories.

The company will release a new feature every two weeks and three serials during the year, a recreated Triangle special every two weeks, a recreated Keystone comedy every two weeks and one of the Hart, Keenan, Fairbanks and Talmadge recreated specials every week for a period of forty-eight weeks.

William Farnum Returns East

William Farnum, the William Fox star, has returned to New York from the West Coast studios, where he recently completed "Drag Harlan" under the direction of J. Gordon Edwards.

Mr. Farnum, who has been for a year past in Hollywood—where he made several big pictures—is enjoying a vacation at his home at Sag Harbor, L. I. After this he will start work in the new Fox studio in New York and make there several important productions. J. Gordon Edwards will continue as his director.

"Drag Harbor," which Mr. Farnum has just completed, is from the pen of the well-known Charles Alden Seltzer. It is a rapid action tale of the western plains. Feats of horsemanship and marksmanship abound, with a generous supply of fine comedy and a love theme. Farnum's leading woman is Jackie Saunders. Other members of the cast are Arthur Millett, Bill Nye, Herschel Mayall, Frank Thurwald and Al Premont.

"Humoresque" Attracting Clergy

The fact that "Humoresque" is in its eighth week at the Criterion is now announced in electric lights. During the past week all Monday and Wednesday night attendance records were broken. An unusual feature of the run of this film is the attention attracted among Rabbis, Protestant ministers and Catholic priests. On one evening twenty-five of the latter were present. Jesse L. Lasky, vice president of Paramount, who recently returned from Europe, announces that although this picture has only been shown at the Criterion, it has already aroused remarkable interest and a heavy demand in Europe.

Jesse D. Hampton

BLANCHE SWEET

in

"THE GIRL IN THE WEB"

Directed by Robert Thornby

In the eyes of the world she was guilty — She had stolen not only jewels, but the other woman's husband.

More than four thousand exhibitors in the United States present Blanche Sweet productions. Cold Box office logic dictates this record. Does this fact not clearly indicate to you that it would pay to immediately see her latest release?

Pathé

A BLACKTON

MAN AND

with

HERBERT RAWLINSON

and

MAY McAVOY

Directed by
J. Stuart Blackton

Scenario by
Stanley Olmsted

Pathé
Distributors

PRODUCTION

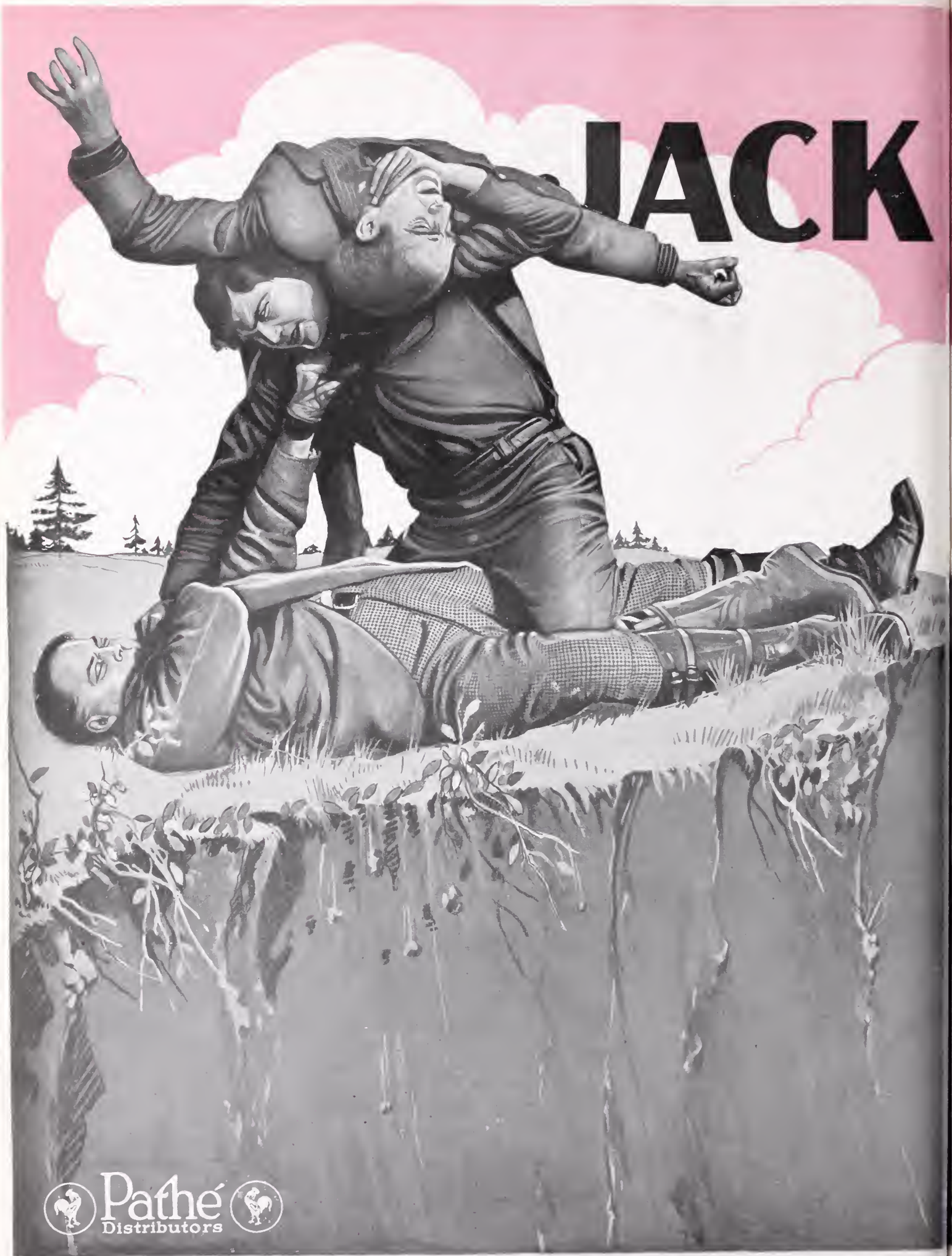
HIS WOMAN

When the characters in a motion picture reach out from the screen and grip your heart; when the tears come, not from tragedy, but because something good within you has been hit hard; then you know you are looking at a great picture—

That is the kind of a picture this is. It will get you, and it will make you glad and happy to know there is still enough real good in you to bring the tears when a tense human note is struck—

This is a big chance to shake the hearts of your patrons and make them stop on the way out and tell you that you have just shown a wonderful picture, one that hit them in the solar plexus of the soul.

Pathé Distributors

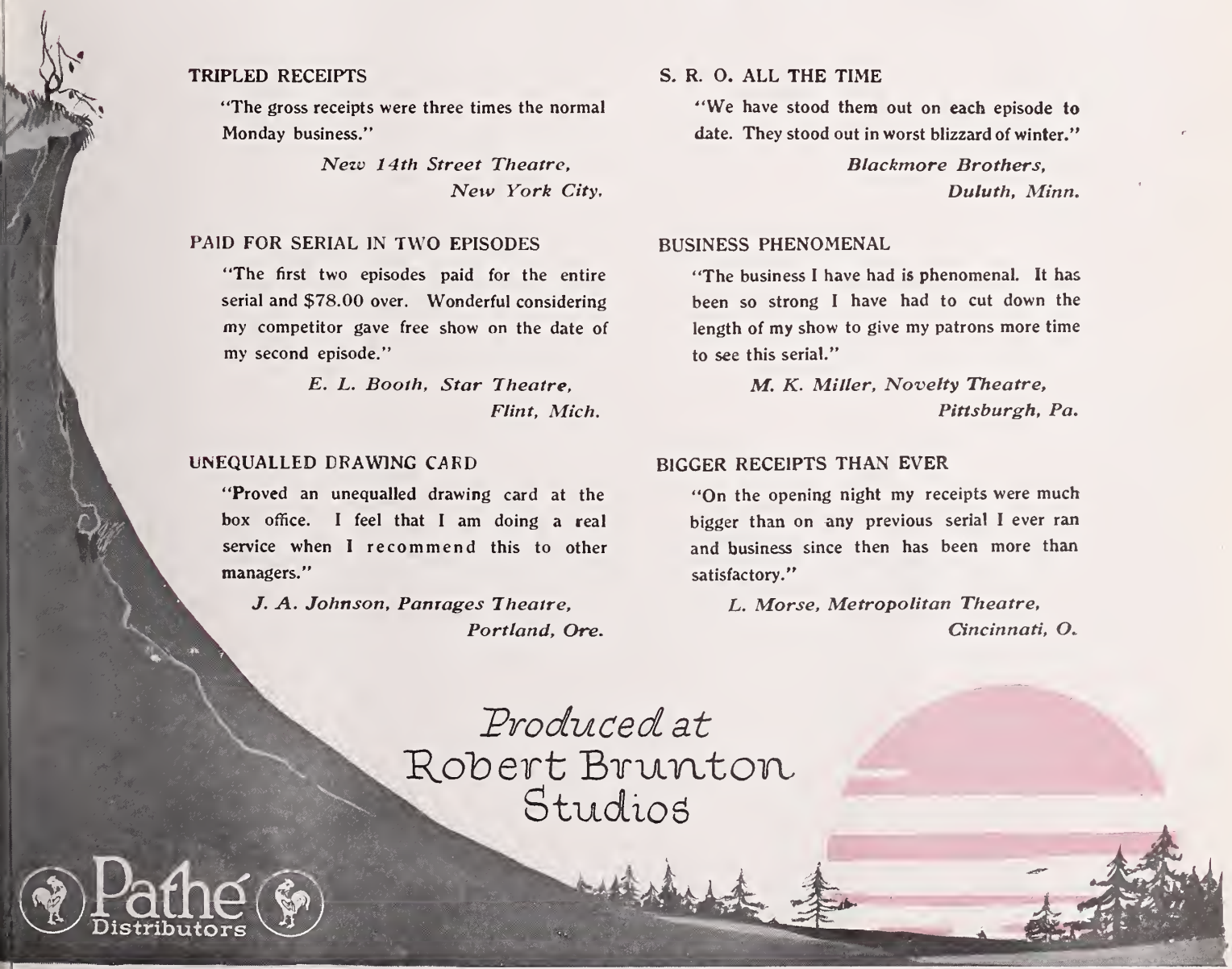

JACK
Pathé
Distributors

We told you so!

DEMPSEY IN "DAREDEVIL JACK"

IS THE GREATEST MONEY MAKING SERIAL OF THE DAY

HERE IS THE EVIDENCE
A FEW OF THOUSANDS OF TESTIMONIALS



TRIPLED RECEIPTS

"The gross receipts were three times the normal Monday business."

New 14th Street Theatre,
New York City.

PAID FOR SERIAL IN TWO EPISODES

"The first two episodes paid for the entire serial and $78.00 over. Wonderful considering my competitor gave free show on the date of my second episode."

E. L. Booth, Star Theatre,
Flint, Mich.

UNEQUALLED DRAWING CARD

"Proved an unequalled drawing card at the box office. I feel that I am doing a real service when I recommend this to other managers."

J. A. Johnson, Pantages Theatre,
Portland, Ore.

S. R. O. ALL THE TIME

"We have stood them out on each episode to date. They stood out in worst blizzard of winter."

Blackmore Brothers,
Duluth, Minn.

BUSINESS PHENOMENAL

"The business I have had is phenomenal. It has been so strong I have had to cut down the length of my show to give my patrons more time to see this serial."

M. K. Miller, Novelty Theatre,
Pittsburgh, Pa.

BIGGER RECEIPTS THAN EVER

"On the opening night my receipts were much bigger than on any previous serial I ever ran and business since then has been more than satisfactory."

L. Morse, Metropolitan Theatre,
Cincinnati, O.

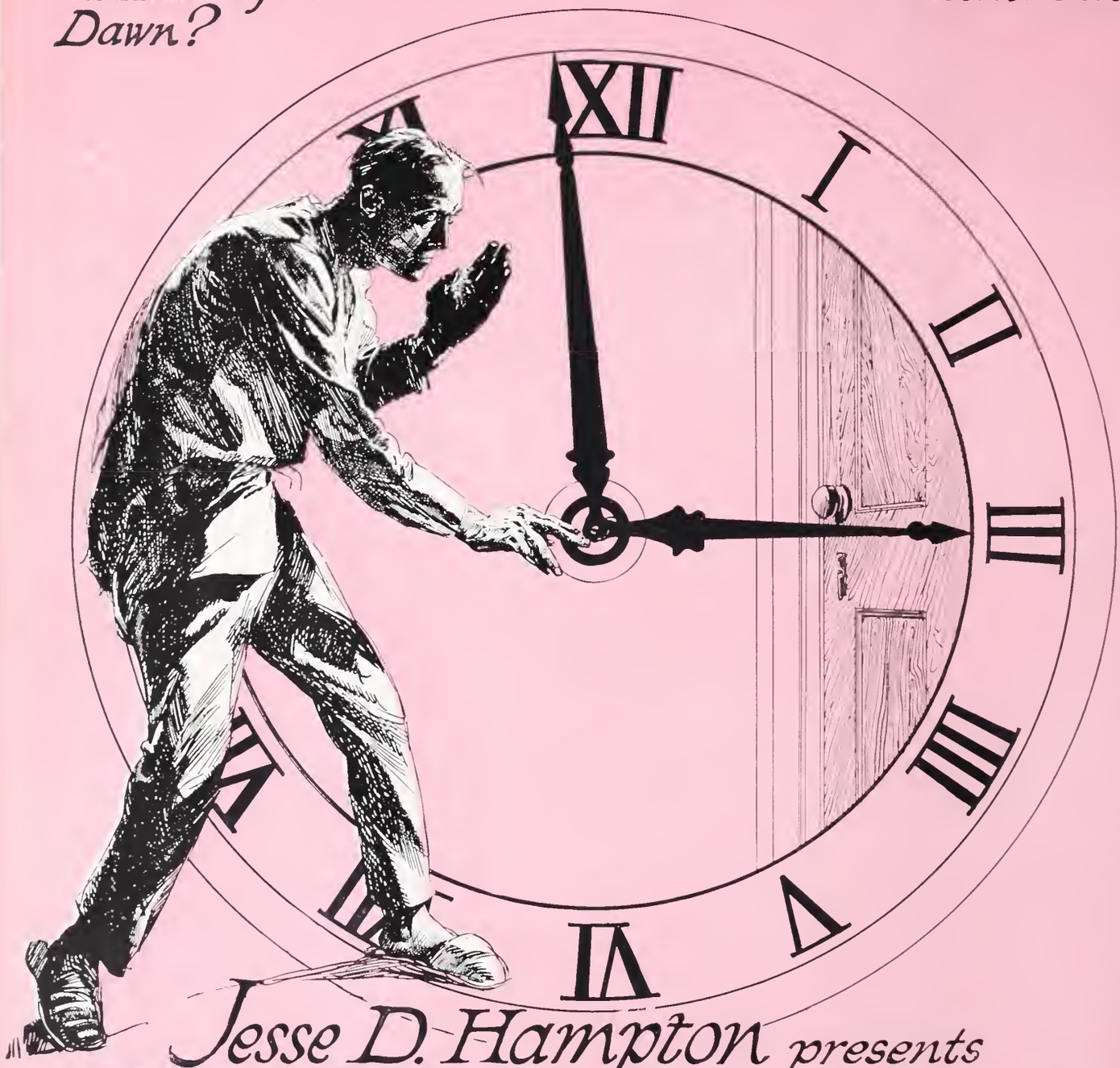
Produced at
Robert Brunton
Studios

Pathé
Distributors

Why did he go to this door One Hour Before Dawn?

Was he asleep or awake?

Was he his own master or under another's will?



Jesse D. Hampton presents

H·B·WARNER

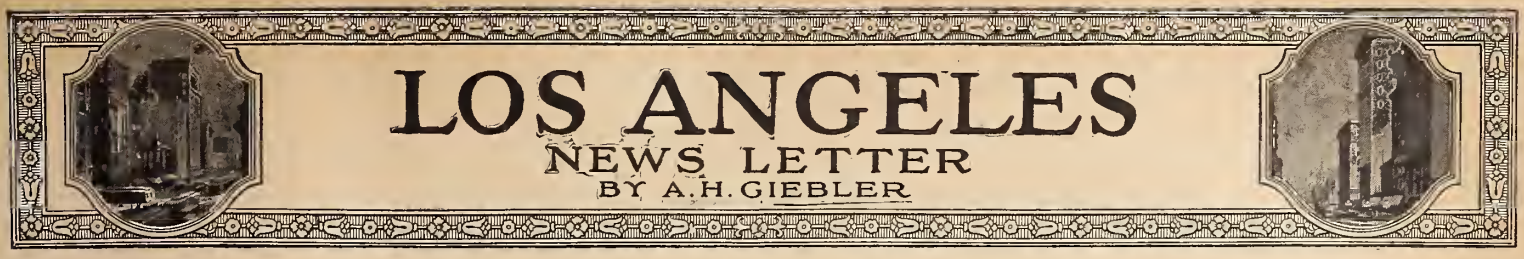
in

ONE HOUR BEFORE DAWN

From the book by Mansfield Scott

Pathé Distributors

Directed by Henry King



Actual Filming of Oliver Morosco Productions Will Begin August 10

THE affairs of the new Oliver Morosco Productions, Inc., are so shaping that filming in the Los Angeles studio will begin in advance of the date set. Mr. Morosco, now in New York, will return soon with a number of new manuscripts which will be produced for the screen in addition to the stage stories which are now in the scenario process.

General Manager George R. Bentel, who is in charge of the affairs in Los Angeles, says that the organization practically is completed for the beginning of actual studio operations August 10.

That none of the stage effectiveness of the Morosco successes will be lost in the adaptation to the screen is indicated by the elaborate efforts being made in the scenario department. Among the well known authors who will assist in this phase of the work will be E. E. Rose, Anna Nichols, Maude Fulton and others who have been identified with the Morosco stage productions.

It is probable that Miss Fultons' latest success, "The Humming Bird," which began a run at the Little Theatre in Los Angeles the week of July 14, will be the first of the pictures to be filmed by the Oliver Morosco Productions. This story is now being written into scenario form and it is more than likely that Miss Fulton, with the other members of the cast, including Henry Walthall and Harlan Tucker, will be seen on the screen in the parts which they portrayed on the stage.

Miss Fulton has another Morosco play in preparation. It will be called "Sonny," and is entirely different from anything that she has done before. This story will be filmed after its stage presentation here.

Max Linder Making Five-Reeler.

Max Linder, French comedian, who returned to this country some months ago, is now at work on a five-reel comedy, which has the working title of "Seven Years Bad Luck." The film will be an innovation in comedies, according to the producer. Linder is directing as well as playing the leading role, and in his support are Thelma Percy, Lola Gonzales, Harry Mann, Chance Ward and Alta Allen. The company is working at Universal City.

Los Angeles Theatre Man Dies.

Herman H. Bosely, manager and part owner of the Alhambra Theatre on Hill street for several years, died at his home on Victoria avenue on July 17 of heart failure. Mr. Bosely came to Los Angeles fourteen years ago to engage in theatrical work. He is survived by a widow and one son.

Screen Writers Elect Officers.

At the second meeting of the Screen Writers' Guild last Thursday night at the Hollywood Hotel, the organization adopted a constitution and by-laws, and elected officers as follows: Thompson Buchanan, president; Mary O'Connor, vice-president; Jack Cunningham, secretary; Waldemar Young, treasurer. The executive committee consists of the officers and Bayard Veiller, June Mathis, Frank E. Woods, Tom Geraghty, Doris Schroeder, Eugene Presbrey and Marion Fairfax. Membership in the guild is by invitation only.

Victory Opens on Saturday Hereafter.

The Victory Theatre, under the management of Arthur Wenzel, beginning Saturday, July 24, will open its weekly run of pictures on Saturday instead of Sunday. The first feature to be shown under the new policy will be "A Splendid Hazard," Allen Dwan's new production for Mayflower. Two other Los Angeles theatres, the Kinema and Alhambra, have been opening on Saturday for the past few weeks. The experiment of these two houses has proved, so far, extremely satisfactory.

Two More Theatres for Lesser & Gore.

Gore Brothers and Sol Lesser, owners of a chain of theatres in southern California, have acquired two more houses to add to their list, the Rosebud and the New Central, both on Central avenue, Los Angeles. Ralph Grunauer, recently manager of the Lyric Theatre in Stockton, California, will act as general manager for both houses.

The Sydney Franklin Productions.

Albert Kauffman, who is sponsoring the Allen Holubar Productions, has taken another director under his official wing in the person of Sydney Franklin. Arrangements have been made for Mr. Franklin to produce three pictures under the management of Mr. Kaufman, these productions to be released by First National. The first picture to be made by Franklin will be an adaptation of the Harold MacGrath novel, "Parrott and Company," and Sylvia Bremer will play the leading feminine role. The films will be known as the Sydney Franklin Productions.

Chester Severs Connection With Lehrman.

C. L. Chester, producer of Chester Comedies, Chester-Outings and Screenics, announces that he has severed his connection as business supervisor of the Henry Lehrman Comedies, and is no longer connected with that organization in any capacity. Mr. Chester claims that his own interests have grown to such an extent that they require all of his time and personal attention.

New Company to Make Indian Dramas.

John Powers, well known to the film industry, has come to Los Angeles from Lawton, Oklahoma, to establish an office for a company that has been formed in Oklahoma for the production of films with all Indian characters.

The productions will be staged at Lawton under the direction of Norbert Myles and the supervision of D. E. Banks, the president of the new organization. Four films will be made each year.

Mr. Powers states while the films will show the life, habits and tribal customs of the Indians, they will not be of the usual historical or topical type, since each production will be a strong heart interest drama built around a specially written story. From eighteen hundred to two thousand Kiowa and Commanche Indians will be used in each film. Temporary offices of the new company are at 212 Superba Theatre Building.

Peacocke Film at Auditorium.

"Neptune's Bride," a fantastic water picture, written, directed and produced by Captain Leslie T. Peacocke, author of "Neptune's Daughter," is showing this week at the Auditorium (formerly Clune's) with a special prologue dance of mermaids and wood nymphs. The Ormsby Film Corporation is handling the exploitation and distribution of the picture.

Two Pretty Pictures of Two Pretty Stars.
At the left is Viola Dana, who has just started work on "Blackmail" for Metro, while at the right, looking over at Viola, is Grace Davison, starring in "Man's Plaything," being directed by Charles Horan at the Glendale studios and to be distributed by Select.

Saenger, Enthusiastic Over Urban Movie Chats, Books Them for Entire Circuit

CARL H. PIERCE, vice-president of Kineto Company of America, is in receipt of an enthusiastic letter from A. Harrison, president and general manager of the Harcol Film Company, of New Orleans, the distributing organization for Kineto in the Southern States.

"We thought you should know of the success we are having in the distribution of the Charles Urban Movie Chats in our territory," says Mr. Harrison.

"When one of the chats was shown to Julius Saenger, president of the Saenger Amusement Co., remarked that it was the best short reel subject he had ever seen. The result was the booking of the chats over the entire Saenger circuit, and these bookings will start July 31 at the Strand Theatre in New Orleans, the South's leading theatre, for a week's run. Other chain theatres have also booked this short reel subject from us. We honestly believe that within three months' time, the Chats will be enjoying the widest distribution of any short reel subject in the South.

"You are aware, of course, that we intend booking the Chats for non-theatrical distribution, particularly to schools and colleges that are using the De Vry Portable Projectors. The fact that we are ordering all our prints on Eastman Safety Stock gives you an idea of our intention in this regard. We find that it is necessary to have available sufficient non-inflammable film of the standard width to properly serve certain customers."

The Harcol Film Company controls eleven Southern States in the distribution of the Movie Chats and the enthusiasm expressed by Mr. Harrison, their president, is only similar to that expressed by other distributors.

John H. Kunsky Acquires Long Lease of Linwood-La Salle, His Eleventh House

JOHN H. KUNSKY announces through his attorney and general manager, George W. Trendle, the acquisition of a long term lease of the new Linwood-La Salle Theatre, at Linwood Boulevard and Virginia Park, the entire control and operation passing into the hands of Mr. Kunsky on August 1.

The taking over of this theatre marks the eleventh house of the Kunsky chain, which, it is announced, is again to be augmented by the erection of a downtown theatre at Grand Circus Park, with a seating capacity of 4,250 and to be named the Capitol, and at least two large residential houses. The Linwood-La Salle seats approximately 1,600 is fitted with the finest of appointments in every respect and is situated in a new residential section of the city which is enjoying a business that is growing rapidly.

The theatre is entered through a large and spacious lobby facing Linwood Boulevard, this lobby leading into a f yer about sixty feet in width and separated from the auditorium by glass partition handsomely set off by a mahogany frame of massive carving, while the foyer itself is handsomely furnished and lighted, with an elaborate women's parlor and men's smoking room leading off it. The threatre throughout is beautifully decorated, old royal blue and gold predominating in the color and decorative scheme. D. C. Shook, manager of the Kunsky Strand, also will act as manager of the new house.

Exhibitors Showing Keen Interest in Third National Paramount Week; Record Predicted

EXHIBITORS are evincing keen interest in Third Annual National-Paramount Week and are falling in line with the movement in large numbers. Quick to recognize the benefits accruing to their theatres from such a big advertising campaign, the exhibitors are more than doubling the totals recorded last year for solid booking of Paramount productions during Paramount week. So enthusiastic has been the decision of theatres in contracting for Paramount productions from September 5 to 11, inclusive, that the total of Paramount pictures exhibited during the week will top the million dollar mark if the present exhibitors' enthusiasm is maintained, Al Lightman, general manager of distribution for the corporation, announced recently.

That exhibitors will find added incentive for Paramount bookings during the week is practically assured as soon as details of the advertising and publicity campaign have been completed and announced. Approximately 868 papers in towns of 10,000 circulation or over will be used to advertise Paramount during the week, concentrating especially upon the towns in which theatres are using Paramount productions during that time. Every advertisement will specifically mention such theatres in the territory covered by the paper in which each advertisement appears and will detail the theatre's bookings for each day of the week.

Big Advertising Campaign.

In addition to newspaper advertising Paramount Week will be advertised through magazines of national circulation and by one sheets and banners. Two styles of lithographs will be available to exhibitors for posting and advertising. One will carry the calendar trade-mark of Paramount Week and the other will read: "It's Paramount Week—Come," ready to use for sniping a twenty-four sheet. Banners advertising "Come In—It's Paramount Week" will also be given free to exhibitors to display in front of their theatres.

So hearty has been the response of exhibitors to this opportunity that the Washington exchange, which reported fifty-two exhibitors booked solidly during the first sales splurge for Paramount Week, has since been eclipsed by two other exchanges. Cincinnati and Los Angeles exchanges in the order named now head the list of Famous Players-Lasky exchanges in the records to date on Paramount Week campaign. Washington is in third place.

Special Signs Reggie Morris

Reggie Morris has been signed by Special Pictures Corporation as supervising director of "Comiclassics," a new comedy release soon to be inaugurated.

Morris is best known for having directed "Married Life," the latest Mack Sennett five reeler, the "Bringing Up Father" series made for the International Film Service at the Christie studios.

He will be given carte blanche by President Louis W. Thompson to secure a galaxy of high class comedy stars, while directors of recognized ability will be chosen as his associates.

Before entering the films, Morris was a stage comedian.

Three Views from a Trio of Forthcoming Goldwyn Pictures.

1—Wondering if she sent him a letter; scene from Rex Beach's "The North Wind's Malice." 2—A dramatic moment from "Madame X," with Pauline Frederick. 3—The first lesson; scene from "The Penalty."

Educational and Non-theatrical News

Conducted by Margaret I. MacDonald

Visual Aids Score in New York Schools According to Results of Recent Tests

FOLLOWING the unusual interest in the subject of visual aids in teaching, which was stirred up during the past few months, in the New York schools by Ernest L. Crandall, Director of Public Lectures and Visual Instruction, an experiment has been tried which seems to prove beyond a doubt the insufficiency of the printed and spoken word in teaching.

The tests given by Director Eugene E. Nifenecker, of the bureau of reference, research and statistics, at the request of Mr. Crandall, were conducted in seven schools in different parts of the city, in each of which the 6A grade was taught the geography of South America by means of moving pictures and other visual aids, as well as text. For each of the experimental schools there was chosen a neighboring "control school" in which visual aids were not used. Two tests were given to each school, the first dealing with locations of countries, mountains, rivers and other physical features, and the second in questions, some of which required considerable reasoning.

It is gratifying to those interested in the manufacture of visual aids for the schools to learn that the experimental schools scored above the control schools, for in one case only did the control school outdo the experimental school. The average in the first test was 33.9 credits out of a total of 55 for the experimental group, against 23.3 for the control group. In the second test the experimental group reached an average of 25.8 out of a maximum of 65, against 18.7 by the control schools.

In the first test four pupils in the experimental group received scores between 51 and 55, the maximum, 22 from 46 to 50, and 40 received from 41 to 45. The majority received above 30, only one getting as low as 5 credits. In the control group the records show that only one pupil scored between 51 and 55. The majority received 30 or less, and 24 received 5 credits or less. In the second test the individual scores in both groups were lower, but here again the pupils in the experimental schools scored much heavier than those in the control schools.

In preparing the questions for the test, a number of teachers of geography in the elementary and training schools submitted questions by request. An attempt was made to avoid questions which might favor the experimental schools, and the questions were such as would test the geographical knowledge that might be expected in the grade chosen for the experiment.

We have already been apprised of the fact that the moving picture will be used in the New York City high schools this fall in the teaching of biology. Is it not, therefore, reasonable to suppose that their use in the elementary schools may be a thing of the near future, in consequence of the satisfactory report on the visual aid test above referred to.

Rosemary Theby.
Playing with Otis Skinner in "Kismet" for Robertson-Cole's super-special.

Some Things Worth Knowing

THAT an organization was recently incorporated in Indiana called the Visual Education Association. Names included among the organizers are Charles A. Greathouse, former Indiana State Superintendent of Public Instruction; Dr. J. N. Hurty, Indiana Commissioner of Health, and B. R. Inman, manager of the Indiana Chamber of Commerce. Charles F. Hunt, secretary of the association, states, according to the New York Tribune of July 22, that Congress will be asked to appropriate funds to co-operate with the states in placing a moving picture machine in every public school in the country to aid in the education of the children, which is the aim of the association. It is estimated, according to the report, that the ultimate cost would be $19,500,000, which no doubt would be needed in instalments. For expenditure during the next three years an immediate appropriation of $5,000,000 will be asked for by the association.

* * *

That a recent report from the Children's Court of New York City points to a decrease in juvenile delinquency. The total has dropped from 7,927 in 1915 to 6,727 in 1919, a fact which is more astonishing considered against the increasing population of the city. Dating back to 1907 the figures show a decrease of 57 per cent. in juvenile delinquency. Alarmists might do well to note that the moving picture has during that time been steadily increasing in use. It would not be unreasonable to suppose that the influence of the film on the adult population may have had something to do with the case.

* * *

That the Paramount Magazine for July 25 contained interesting views of submarine sights photographed at the Samoan Islands.

That Grace Cathedral, Topeka, Kan., is using the film as an advertising medium. A picture has been made by the Denver Film Advertising Company showing the various activities of the church, its prominent members, interior and exterior scenes of the cathedral, and the many inviting features which the pastor has fostered for the purpose of attracting membership to the church. This is only one of the many instances of the efficiency of the film for propaganda and advertising purposes.

* * *

That the first of the Hy Mayer Capitol-Travelaughs to be presented in the Pathe Review will appear in No. 67 for release September 5. It will be called "The Great Melting Pot."

* * *

That Charles Urban is considering making a fortnightly special release of the Admiral Kolchack Pictures. The cutting and titling of these films is practically finished.

* * *

That the Red Cross will shortly release a film called "The Children of the Sahara." This picture will cover the beauties and tragedies of the desert of Sahara. The work of the Red Cross in this location will be especially emphasized in the film.

Ford Establishes Educational Film Service for the Schools

AN announcement from Fitzpatrick & McElroy, of Chicago, states that the Ford Motion Picture Laboratory is engaged in the production of an educational film library, to be known as the "Ford Educational Library." Its intention is to serve public and private schools and colleges, all over the world, with films made especially for class-room use, in a way that will make them of the greatest value and easiest to obtain. They will be edited by leading professors of the universities, and it is expected that the first issue of this library will be available to every school in the United States on September 1.

The library, which will be in charge of Dr. S. S. Marquis, former dean of St. Paul's Cathedral, Detroit, Mich., will offer to every university and college in the United States facilities for the production of films by their own professors.

It is further announced that the making of this film library will in no way conflict with the entirely separate production and distribution of the Ford Educational Weekly. Special buildings containing all necessary and up-to-date equipment have been prepared for the new library, whose activities are now in full operation. John P. Brand, former editor of the "Motion Picture Age," will be general manager of distribution and subscription.

Burlingham in Java

A communication just received from Frederick Burlingham, dated May 28, Songgonti, Java, reads as follows: "Just back safely, after penetrating 560 miles into the interior of Borneo, among the Dayacks, who still use stone knives and poisoned arrows. Five reels developed here turn out splendid."

It is some months since Mr. Burlingham started from New York on his journey to uninvaded parts of the tropics.

LEWIS J. SELZNICK
PRESIDENT OF SELZNICK ENTERPRISES

Increased Exhibitor Service Only Difference in Selznick's 1921 Policy

THE 1921 Selznick policy is the 1920 Selznick policy with a few additions built on to accommodate increased business. The central fact of that policy is the slogan which President Lewis J. Selznick has adopted:

"I consider myself a failure unless the exhibitor is a success."

So while the structure has additional stories and wings, the old foundation stands as the solid basis of operations.

The principal additions have to do with carrying out the principle of the closest possible contact with exhibitors. To accomplish this the various units of the Selznick enterprises have been consolidated, so that each territory is served across a single counter. While in the larger territories there are specializations in the sales forces, all subjects, from the short features to the big specials, are handled in one office under one manager. This eliminates all lost motion and simplifies booking for the exhibitor.

Bigger Territories Subdivided.

Carrying out this principle still further, some of the larger territories have been subdivided and new offices have been opened. These include Portland, Me., Oklahoma City, Milwaukee, Charlotte, N. C., and New Jersey. This facilitates shipments and saves a great deal of time and expense.

But while everything is being done to establish close contact with exhibitors in this direction, there is one form of contact that is being scrupulously avoided, and that is competition.

"I do not own and do not want to own a single moving picture theatre" is President Selznick's assurance to exhibitors.

In these days when big producing organizations are allying themselves with powerful financial interests to buy up the controlling interest in large first run houses the temptation to become a producer-exhibitor is very great. But Mr. Selznick believes that the greatest permanent success is to be reached by providing service and avoiding competition with customers, and he has definitely and finally adopted this policy.

On the other hand, many of the most important exhibitors have expressed a strong desire to ally themselves with a producing concern in order that they may be assured of an unfailing supply of productions. To satisfy this demand, Mr. Selznick organized National Picture Theatres, Inc., which enables exhibitors to shape production policy and share in the profits. The growth of this unit of the Selznick Enterprises is proof of exhibitors' appreciation of the opportunity that has been offered them.

Viewpoint of Showmen Forms Basis of Selznick's Production Policy

AFTER going to considerable pains to feel the pulse of the public during the last year so as to correctly gauge its taste, Selznick Enterprises is now in a position, according to Myron Selznick, president of Selznick Pictures and general production manager of all the Selznick enterprises, to announce an elaborate program for the coming season that will be of far-reaching importance to exhibitors all over the country.

"Production policy," says Mr. Selznick, "has been determined by the attitude of the exhibitors, who reflect the demand of the public."

After careful consideration it has been decided to produce and release during the season of 1920-21 six Star Series pictures, directed by men who have proved their ability; twelve Super-Specials, directed by Ralph Ince and Hobart Henley; six pictures for National Theatres, in which Conway Tearle will be starred, and ten others for National with all-star casts.

Short Subjects to Be Released.

The short subjects will be the Prizma Natural Color Pictures, the Herbert Kaufmann productions, with their messages to humanity, and the Selznick News Reel.

In the Star Series, among the pictures in which Olive Thomas will appear are "Nobody," from the pen of John Lynch, scenario director for Selznick; "Keeping Him Guessing," by Idyll Shepard Way; "The Girl with the Faun Ears," by Phyllis Duganne; "The Magdalene of Mudville," by John Lynch, and "The Fib," by George D. Hodenpyl, Jr.

William Faversham will appear in a number of specials, and among the first is "The Sin That Was His," written by Frank Packard and directed by Hobart Henley.

Ince to Appear in Specials.

Ralph Ince will appear in a number of specials, which he will also direct. Among the earlier releases are "Red Foam," by William H. Hamby, which appeared in the Saturday Evening Post, and "Out of the Snows," by E. Lloyd Corbett. Mr. Ince plays the lead in both of these specials, and they with the rest will be known as Ralph Iice Productions.

For Elaine Hammerstein, Myron Selznick has in view a series particularly adaptable to the star. Among the stories in which she will appear are "The Daughter Pays," from the book by Mrs. Baillie Reynolds, a novel that took England by storm; "Idle Hands," by John Lynch; "Poor, Dear Margaret Kirby," by Kathleen Norris, and "The Proof of the Pudding," by Meredith Nicholson.

Conway Tearle is a National Pictures star and will be seen in six pictures, among which are "Marooned Hearts," by Lewis Allen Browne. In this picture Mr. Tearle will be supported by Zena Keefe. Another early release for Mr. Tearle is "The Road of Ambition," by Elaine Sterne.

Comedy Roles for Moore.

Comedy roles have been selected for Owen Moore and among the pictures he will appear in are "Love Is an Awful Thing," by J. Shakespeare Sapp, the Swiss author; "Chivalrous Charlie," by May Tully, writer for the stage and screen, and "Love Among the Chickens," by P. G. Wodehouse, whose Saturday Evening Post stories have attracted considerable attention.

Eugene O'Brien's releases are to be somewhat different from those he has been seen in in the past. They include "The Wonderful Chance," by H. H. Van Loan; "Mysterious Moments," by Izola Forrester and Manna Page; "A Man's Word," by Lewis Allen Browne, and "The Fighter," by Albert Payson Terhune.

Among the specials announced for release besides those mentioned are "The Wilderness Fear," by Michael Morton; "The Alibi," by Eugene Walter from the story by Leigh Gordon Gilman; "The Dangerous Paradise," by Edmund Goulding; "Bucking the Tiger," by May Tully and Achmed Abdullah; "The Law Bringers," by C. B. Lancaster; "The Honor of the House," a Hobart Henley production; "The Man Tamer," by John Barton Oxford; "There Is No Death," by Captain Mumford, and "The Man of Iron," by John Lynch.

Stories in Prospect.

Other National Theatre pictures will also include "The Palace of Darkened Windows," by Mary Hastings Bradley; "Who Am I?" by Max Brand, and "Yesterday's Wife," by Evelyn Campbell.

Stories in prospect which will be allotted among the stars and Ince and Henley specials will be "The Girl from Nowhere," by Burton King; "The Prophet's Paradise," by C. S. Montayne; "Hold Your Husband," by John Lynch; "Keep Him Guessing," by Idyll Shepard Way; "Jenny," by Roy Horniman; "Heart of Flame," by Robert Louis; "Straight Down the Crooked Lane," by Bertha Runkle; "The Gilded Butterfly," by Earl H. Miller; "False Pride," by Elizabeth Redfield; "The Smile Around the Corner," by Louise Winter; "Wreath of Pines," by Charles Belmont Davis; "Red Pepper," by Merle Johnson; "The Breaking Point," by Leighton Osmun; "The Bad Girl from Broadway," by Edward Montagne; "Nobody's Fool," by Louise Winter, and "Why Announce Your Marriage?", which was written by Lewis Allen Browne, completes the list.

Where Sick and Disabled Films Become Rejuvenated

WHAT might be aptly called a "hospital" is the film renovating department of Selznick Enterprises. Into this department under T. F. Harding comes the film that becomes mutilated or scratched through carelessness.

The intricate processes of film renovating are many and varied. The renovating department adds new life to what is at times a hopeless mess of junk unfit for public showing.

"The renovating of film," said Mr. Harding, "may be compared with a decayed tooth. When a person goes to a dentist to be relieved of pain, the chances are that the good dentist will not extract the tooth, but fill it and make it serviceable for a good many years. It is the same process we employ in the renovation of film.

"Our duty is to revive film which at first glance looks hopeless, and which has during the course of its existence gone through an adventure that sometimes would rival the tale which it purposes to tell."

Executive Staff of Selznick Enterprises

Reading from left to right and top to bottom: Myron Selznick, president of Selznick Pictures; Samuel Morris, vice-president and general manager of Select Pictures; Briton N. Busch, president of Republic Distributing Corporation; David Selznick, secretary of Selznick Pictures; Charles R. Rogers, director of sales, Select Pictures; C. C. Pettijohn, assistant to Lewis J. Selznick; M. C. Howard, comptroller, Selznick Pictures, and J. J. Rotchford, assistant to the general manager of Select Pictures.

Selznick's "Cabinet" Composed of Men Who Worked Way Up from Ranks

IN an industry where changes in executive staffs are frequent and astonishing, the Selznick organization reports that all of its principal officials who were associated with Lewis J. Selznick a year ago are still on the job. Most of them have been with him for many years and stepped up from the ranks as the growth of the business created openings for big men.

The men who have become established as the "cabinet" and who are consulted by President Selznick upon all important issues are Sam E. Morris, general manager; Briton N. Busch, president of Republic Distributing Corporation; David Selznick, secretary; Charles C. Pettijohn, assistant to the president; Charles R. Rogers, director of sales; Geoffrey Konta, general counsel; M. C. Howard, controller; J. J. Rotchford, assistant to the general manager.

This is the core of the Selznick organization, and the organization is the core of Selznick success.

Morris Rose from Ranks.

General Manager Morris was at one time an ordinary salesman, working under Mr. Selznick's direction a long time before the organization of the present Selznick Enterprises. He is now vice-president, as well as general manager, of the Select Pictures Corporation.

Director of Sales Rogers has been associated with Mr. Selznick almost as long as has Mr. Morris, he also having risen from the ranks, where he enlisted originally as a salesman. Like Mr. Morris, he was promoted to his executive position after having made an excellent record as branch manager.

Briton N. Busch has likewise held advisory positions in the Selznick organizations for a number of years. J. J. Rotchford is one of the familiar wheelhorses of the concern. Controller Howard is a comparative newcomer, though he has been with the company nearly two years. C. C. Pettijohn is the only member of the "cabinet" who has joined within the twelvemonth, having been secured from the outside ranks owing to his special fitness.

Konta Heads Legal Department.

Geoffrey Konta, head of the legal department, was discovered by Mr. Selznick shortly after Mr. Konta started practicing law, and with his partner, Karl W. Kirchwey, has handled this branch of the business ever since.

Finally, anyone who thinks that David Selznick received his position as secretary of the company without first making good in subordinate positions is greatly mistaken. When this youngest of the sons of Lewis J. Selznick was still in school he was devoting every spare minute to practical study of the moving picture business.

Efficient Purchasing and Shipping Are Vital Factors

TO aid exhibitors in obtaining the best lithographs for poster display, in addition to the numerous other accessories used by picture showmen, and to expedite delivery of material for exhibitors is the work intrusted to C. C. Ryan, head of the purchasing and shipping department of Selznick Enterprises.

This work necessitates a knowledge of costs of materials and involves the expenditure of thousands of dollars that must be used judiciously to gain the best results. The many phases of purchasing are extremely intricate. The process of receiving and shipping all materials is apparently not so burdensome, yet it demands an alert and ever watchful eye to see that the delivery of goods to exhibitors and others gives satisfaction to both ends of the line.

"From my point of view," said Mr. Ryan, "the purchasing and shipping departments render the utmost aid to exhibitors. It is our aim to place ourselves in the position of the exhibitor who is contemplating purchasing certain accessories, with an eye toward capturing the interest of the prospective picture patron."

Plan Sixteen Special Productions for National Picture Franchise Holders

THE achievements in the brief period of the existence of National Picture Theatres, Inc., of which Lewis J. Selznick is president, are due to the guiding hand of Mr. Selznick. National Picture Theatres franchise holders will have during 1920-21 no less than sixteen special and super-special productions. Harry Rapf is in charge of the production work.

Maintaining the stand that he has taken from the inception of National Picture Theatres, and asserting that the franchise holders of the organization are assured maximum results in picture presentation and box office returns, Mr. Selznick said:

"It is gratifying to state that the franchise holders of National Pictures are assured sterling box office attractions without undue interruption, and these have been and are being produced by the most able directors obtainable, from famous stories and stage plays that are popular and nationally known. Of highest interest to all franchise holders is the constant stream of consistent box office winners. Toward this end no pains and expense are being spared.

"The co-operative exhibitor-producer movement, as concerns National Pictures, has received the unanimous indorsement of the biggest theatres and largest circuits of the country. The franchise holders are assured, during the coming year, sixteen special productions that will be as near perfect as human efforts can make them."

Indorsed by Big Exhibitors.

The sixteen special productions scheduled by National Pictures for the coming year beginning September 1 include six pictures starring Conway Tearle and ten pictures to be made from well known stage plays and stories written by authors of international reputation. The casts for these productions will be chosen with extreme discretion, the aim being to engage only those whose past performances indicate that their presence will enhance the value of the completed picture. Since last fall, when National Picture Theatres took shape, seven productions have been completed.

For August "Marooned Hearts," starring Conway Tearle, and "Out of the Snows," a Ralph Ince special, with Mr. Ince and Zena Keefe in the leading roles, will be available for National franchise holders. After September 1 "The Palace of Darkened Windows," a story of East India life, with a special cast, will be the first release. "Who Am I?", also with a special cast, will follow, and "The Road to Ambition," starring Conway Tearle in his second National Pictures production, will complete a trio, unique in story and screen presentation.

Releases for August.

Thus far National Picture Theatres has released three productions, which, according to the reports of franchise holders, are going strong in both patronage and financial returns. These three productions are "Just a Wife," an adaptation from the stage success by Eugene Walter; "Blind Youth," also a Broadway stage success that enjoyed a long run, written by Lou Tellegen and Willard Mack, and "The Invisible Divorce," with a strong array of well known screen favorites. It was written by Leila Burton Wells.

Selznick's Foreign Business Is Growing

WITH a view of broadening and entrenching more solidly Selznick Pictures as a leading importation of the foreign motion picture market, Myron Selznick, president of Selznick Pictures; David Selznick, secretary, and Louis Brook, manager of foreign service, sailed on July 24 for Europe.

Their visit abroad will be as extended or limited as conditions on their arrival warrant, and while in Europe they will visit the Select foreign exchanges and representatives.

The productions of Selznick, National, Select and Republic for the foreign countries are all handled from the New York headquarters at 729 Seventh avenue under the direction of Louis Brock.

Rosen Directs European Branches.

The European branch exchanges are all under the direction of Jean Rosen with the main branch in 8, Avenue de Clichy, Paris. Other branches are located at Bordeaux, Lyons, Lille, Toulouse, Marseille, Bruselles, Genoa and Milan.

The Select branches in Europe and Australia have all been established within the past year. The most gratifying business is reported from all centers.

In England, Select is represented by Walturdaw Company, Ltd., of London, probably the largest film exchange in the Empore, with branches in all important cities of Great Britain and Ireland.

D. J. Selznick Heads Australia.

The Australian branches are in charge of D. J. Selznick with Jack C. Jones as general manager.

Exchanges are located in Sydney and Melbourne and there is not an important center in that country where a Selznick picture is not shown.

The growth of Selznick foreign service in one year has resulted from the close co-operation upon which Lewis J. Selznick has builded his organization. As in all departments the foreign service depends on no one man, but upon a well knit unit working in conjunction with the home office and forging ahead upon a well defined ground work with broad and comprehensiv eplans with which the spirit of "Let's Go" is the keynote.

Auditing and Accounting a Very Important Feature

ONE of the mainsprings of Selznick Enterprises is the auditing and accounting department supervised by Comptroller C. C. Howard. The success of an organization depends on the accuracy with which the various expenditures and collections are tabulated and available knowledge as to sales, collections, status of accounts with exhibitors and detailed expenses.

It is this very function of verifying as to the correctness made of distribution of the revenue that occupies the entire time of Comptroller Howard. His is the work of determining, also, the relative relationship of each class of expense, such as direct selling and indirect selling, to the revenue.

"All this information," said Mr. Howard, "is compiled so as to reveal the various conditions of the business and to place before the officials such information as is desired and essential for them to have."

Comptroller Howard has been connected with Selznick Enterprises for more than a year, and prior to his becoming identified with the motion picture industry, he was assistant to the Commissioner of Internal Revenue.

Two National Picture Theatres, Inc., Executives

At the left is Lloyd D. Willis, general sales manager, and at the right is Harry Rapf, production manager, of the National Picture Theatres, Inc., of which Lewis J. Selznick is the head.

Selznick Enterprises' Directors

Left to right, beginning at the top: Hobart Henley, Ralph Ince, director and star; Alan Crosland, William P. S. Earle, Henry Kolker, George Archainbaud, Victor Heerman and Robert Ellis.

Many Prominent Directors Are on Myron Selznick's Producing Staff

IF the proof of the pudding is in the eating then by the same token the proof of the picture is largely in the reputation of its director. To realize to the fullest extent the possibilities of the author's story and the star's talents and popularity the man behind the megaphone must possess stellar qualifications in his own field.

As president of Selznick Pictures Corporation, the production unit of the Lewis J. Selznick Enterprises, Myron Selznick rests his case on the homely phrase, "a chain is no stronger than its weakest link." The best laid plans of a producer, so he contends, will go awry if his directorial staff does not embrace the best talent in the photoplay world. It has been through putting this theory into practice that Mr. Selznick has surrounded himself with such men as Ralph Ince, Hobart Henley, Alan Crosland, William P. S. Earle, George Archainbaud, Robert Ellis, Henry Kolker and Victor Heerman.

Ince Career Dates Way Back.

The career of Ralph Ince, dating back to the earliest days of picture making, has reached its highest peak since Mr. Ince became associated with Selznick Pictures Corporation. Mr. Ince has been equally successful in directing Selznick stars and Selznick special productions.

Hobart Henley, who joined the Selznick forces recently, is universally acknowledged as a master of his craft. Entering the photoplay world as an actor, Mr. Henley soon found that directing was his forte. He has to his credit a record of pictures in which many of the foremost stars of the screen have won their biggest successes.

"Whispers" Wins More Laurels for Earle.

Alan Crosland's most recent achievements under the Selznick banner have been "The Flapper," starring Olive Thomas and "The Point of View," starring Elaine Hammerstein. Through the reception accorded these productions by press and public Mr. Crosland has added measureably to his professional stature.

Coming into the Selznick fold after long experience in wielding the megaphone, William P. S. Earle has added lustre to his reputation through his direction of "Whispers," starring Elaine Hammerstein, and "Dangerous Paradise," starring Louise Huff.

George Archainbaud, born in France, where he began his film career, has revealed in noteworthy fashion since joining the Selznick directorial staff, the artistic talent that is his racial heritage.

Robert Ellis may truthfully be credited with arrival in the front ranks of the screen's directors with "A Fool and His Money," in which Eugene O'Brien achieved one of the biggest successes of his stellar career.

Henry Kolker, forsaking the stage after having appeared on Broadway as a leading man and star, served a painstaking apprenticeship in the studio before taking up directorial reins.

Victor Heerman is another director whose first feature directed for Selznick—"The Poor Simp," starring Owen Moore—was rewarded with a contract what placed him permanently in the ranks of Selznick directors.

Popularity of Selznick Players Is Enhanced by Stories Picked for Them

SELZNICK ENTERPRISES has an excellent array of talent and beauty in its star constellation. Their popularity with the theatre-going public is very strong, due to their personality, their ability and the stories provided for their use. Notwithstanding the fact that Selznick has built up a galaxy of stars whose box-office power is well known to the exhibitors, Selznick is constantly on the lookout for new players to strengthen the fast growing organization. This is evidenced in the recent contract signed with William Faversham, stage favorite of two Continents, and Conway Tearle, a popular leading man with numerous stage and screen successes to his credit.

Olive Thomas will be seen during the coming season in several stories especially selected for her. Miss Thomas came from the stage to Selznick. From the time she made her first hit in "Upstairs and Down" and up to her latest picture "The Flapper" Miss Thomas' pictures have been a succession of box-office hits. Her next picture will be "Darling Mine."

William Faversham has long enjoyed an enviable reputation on the stage. His career there has been marked with many successes and the one picture he has made for Selznick, "The Man Who Lost Himself," holds out a promise for his future on the screen. His next picture will be "The Sin That Was His."

Ralph Ince, who stars in, as well as directs, a series of specials known as "Ralph Ince Productions," will be seen in two early releases, one "Red Foam" by William H. Hamby, which appeared in the Saturday Evening Post, and the other, "Out of the Snows," by E. Lord Corbett.

Because of the success [illegible]ered by

You Can Count on Selznick

IN the past, exhibitors have counted on Selznick for quality production and efficient service. And Selznick has always made good.

For the coming year, exhibitors can continue to count on Selznick for quality and service, with a greatly increased number of productions.

They can also count on Selznick keeping out of their end of the business. Selznick does not own and does not want to own a single picture theatre.

In the following pages are the announcements of production and distribution plans for the coming year. Read and remember—You can count on Selznick.

The Book of SELZNICK

SELZNICK PICTURES

Lewis J. Selznick
Presents

Olive Thomas

in a Series of

Six Splendid Productions

Among Them—

"NOBODY"
By JOHN LYNCH

"THE FIB"
By GEORGE H. HODENPYL, JR.

"DON'T TRUST YOUR HUSBAND"
By GARRET ELSDEN FORD

"KENNEDY'S KID"
By MERLE JOHNSON, MANNA PAGE AND IZOLA FORRESTER

"THE MAGDALEN OF MUDVILLE"
By JOHN LYNCH AND EDMUND GOULDING

SELZNICK PICTURES

Lewis J. Selznick
Presents

Elaine Hammerstein

in a Series of

Six Splendid Productions

Among Them—

"THE DAUGHTER PAYS"
By Mrs. Baillie Reynolds

"IDLE HANDS"
By John Lynch

"THE PROOF OF THE PUDDING"
By Meredith Nicholson

"POOR, DEAR MARGARET KIRBY"
By Kathleen Norris

"THE WAY OF A MAID"
By Rex Taylor

SELZNICK PICTURES

Lewis J. Selznick
Presents

Eugene O'Brien

in a Series of

Six Splendid Productions

Among Them—

"THE WONDERFUL CHANCE"
By H. H. Van Loan

"MYSTERIOUS MOMENTS"
By Izola Forrester and Manna Page

"HARD-LUCK O'DAY"
By Merle Johnson

"A MAN'S WORD"
By Lewis Allen Browne

"THE FIGHTER"
By Albert Payson Terhune

SELZNICK PICTURES

Lewis J. Selznick
Presents

Owen Moore

in a Series of

Six Splendid Productions

Among Them—

"LOVE IS AN AWFUL THING"
By J. SHAKESPEARE SAP

"STOP THAT MAN"
By GEORGE V. HOBART

"CHIVALROUS CHARLEY"
By MAY TULLY

"THE VALLEY OF CONTENT"
By CHARLES BELMONT DAVIS

"LOVE AMONG the CHICKENS"
By P. G. WODEHOUSE

WILLIAM FAVERSHAM

I consider "THE SIN THAT WAS HIS" the best picture I have ever made.

Lewis J. Selznick

A NOTABLE COLLECTION OF

SELZNICK

Smashing Photoplay Stories Brilliant Stars and

THERE are good things galore in this menu de luxe.—And right here you ought to know that we speak with confidence of all of our offerings for the ensuing twelve months because OUR PRODUCTION PLANS ARE NOT MERELY OUTLINED BUT ARE WELL

WILLIAM FAVERSHAM in a
HOBART HENLEY PRODUCTION
"THE SIN THAT WAS HIS"
By FRANK L. PACKARD

"WILDERNESS FEAR"
By Michael Morton

"WHY ANNOUNCE
YOUR MARRIAGE?"
By Lewis Allen Browne

"THE HONOR OF HIS HOUSE"
By Andrew Soutar
A HOBART HENLEY PRODUCTION

HOBART HENLEY

You may count on Selznick

RALPH INCE

SELZNICK PICTURES

SPECIALS

by Distinguished Authors Capable Directors

UNDER WAY. A considerable number of the productions which are listed in this big announcement have already been finished. We know they're good—not merely because we hoped they would be, but because we've already made them good.

RED FOAM"
y William H. Hamby
A RALPH INCE PRODUCTION

"THE ALIBI"
By Eugene Walter
From the story by Leigh Gordon Gilman

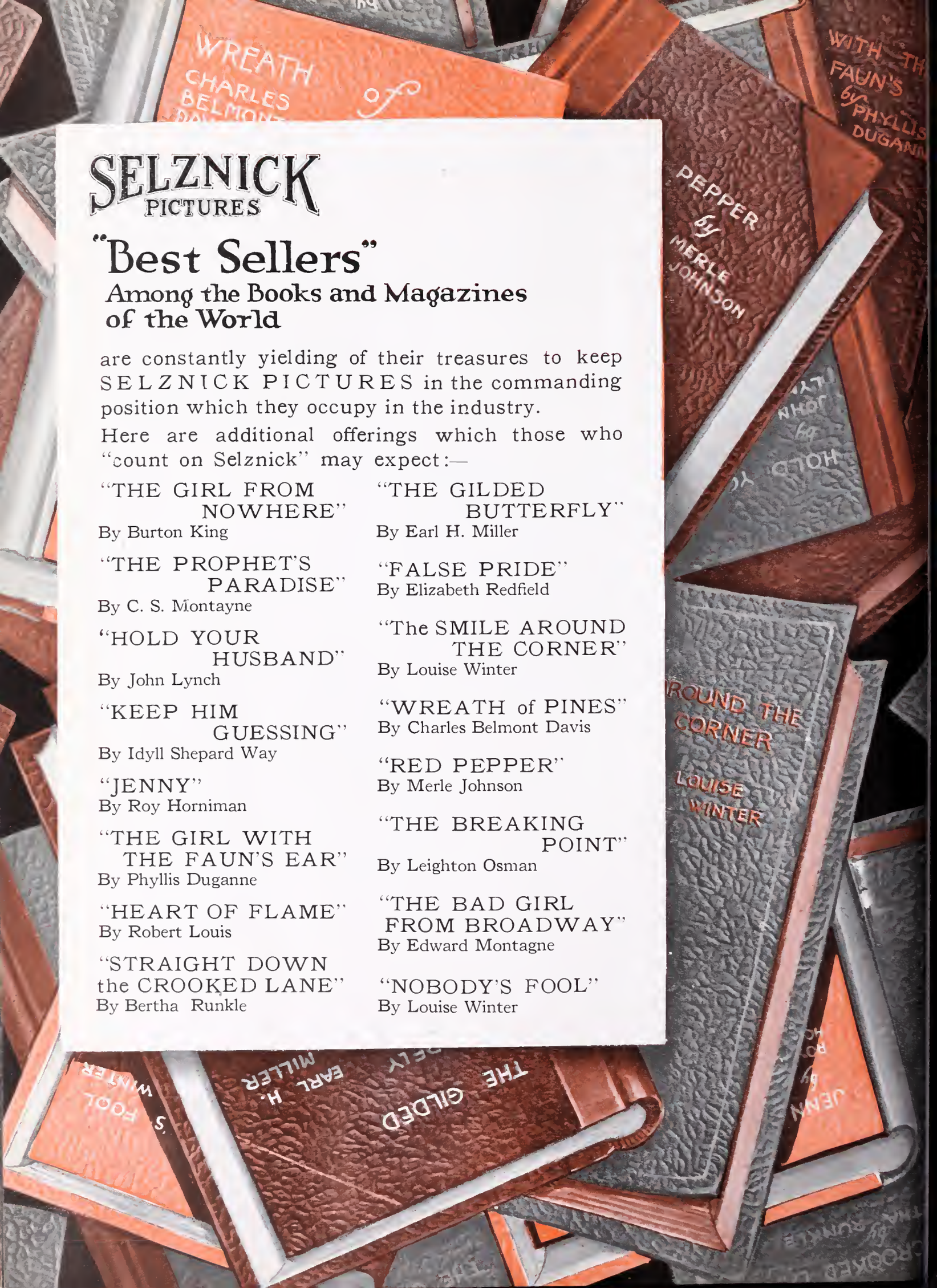
"THE DANGEROUS PARADISE"
By Edmund Goulding

"THE LAW BRINGERS"
By C. B. Lancaster

"THE MAN TAMER"
By John Barton Oxford

"THE MAN OF IRON"
By John Lynch

ZENA KEEFE



SELZNICK PICTURES

"Best Sellers"

Among the Books and Magazines of the World

are constantly yielding of their treasures to keep SELZNICK PICTURES in the commanding position which they occupy in the industry.

Here are additional offerings which those who "count on Selznick" may expect:—

"THE GIRL FROM NOWHERE"
By Burton King

"THE PROPHET'S PARADISE"
By C. S. Montayne

"HOLD YOUR HUSBAND"
By John Lynch

"KEEP HIM GUESSING"
By Idyll Shepard Way

"JENNY"
By Roy Horniman

"THE GIRL WITH THE FAUN'S EAR"
By Phyllis Duganne

"HEART OF FLAME"
By Robert Louis

"STRAIGHT DOWN the CROOKED LANE"
By Bertha Runkle

"THE GILDED BUTTERFLY"
By Earl H. Miller

"FALSE PRIDE"
By Elizabeth Redfield

"The SMILE AROUND THE CORNER"
By Louise Winter

"WREATH of PINES"
By Charles Belmont Davis

"RED PEPPER"
By Merle Johnson

"THE BREAKING POINT"
By Leighton Osman

"THE BAD GIRL FROM BROADWAY"
By Edward Montagne

"NOBODY'S FOOL"
By Louise Winter

SELZNICK NEWS

writes

—vividly on the minds of your theatre patrons facts and happenings of world-wide interest gathered at every point of the globe.

SELZNICK NEWS is a composite of authentic reports and pleasing views. Presented by Lewis J. Selznick, whose personal touch is sensed in every reel, these genuine short features stand out in bold relief as news reels of dignity and finesse. They merit their place on the screens of the foremost theatres of America.

SELZNICK NEWS

You can count on Selznick

SELZNICK PICTURES

Lewis J. Selznick presents

Herbert Kaufman's Masterpieces

—motion picture stories of the thoughts and expressions of the highest paid, most widely read author in the world. These remarkable short features are daily linking more closely the average reader and thinker with the theatres where they are shown —and the sympathy of the average reader and thinker is a valuable asset to any playhouse.

Herbert Kaufman's Masterpieces are one reel storiettes of life's happenings played by living characters and reproduced in pictures. They retell in an interesting and forceful manner the stories and experiences with which the American public are familiar. Human interest bits from here and there, pages from everyday life, they make the whole world kin.

What National Picture Theatres, Inc. Means to *You*

One thousand, one hundred and nineteen theatres now hold NATIONAL franchises.

NATIONAL owns seven big specials, immediately available under franchises.

Rental savings under NATIONAL franchises make these bring immediate profits.

NATIONAL exhibitors share in all profits, including foreign sales and non-member bookings.

All NATIONAL expenses except actual production cost are paid by Select, including executive salaries, advertising and sales cost.

Rentals from NATIONAL'S present membership already more than pay production cost.

NATIONAL productions are charged to members at a fair percentage of cost and ***not at exhibition value.***

NATIONAL is controlled by thirty directors, of whom twenty-six are exhibitor members.

NATIONAL NP PICTURES

National Production's Are

Conway Tearle

President Selznick

SIXT

Sure-Fire

For National's

WITH seven productions already completed, National Picture Theatres, Inc., has established a policy which guarantees the boxoffice quality of forthcoming releases.

Conway Tearle was secured by National because the public demanded him. National productions are the

Productions in Prospect

Conway Tearle
in
"Marooned Hearts"
By Lewis Allen Browne

"Bucking the Tiger"
By May Tully and
Achmed Abdullah

Conway Tearle
in
"The Road of Ambition"
By Elaine Sterne

"Who Am I?"
From the Novel by
Max Brand

"Out of the Snows"
By E. Lord Corbett

A Ralph Ince Production

"Yesterday's Wife"
By Evelyn Campbell

NATIONAL PICTURE THEATRES,

Made to the Exhibitor's Order !

has arranged

EEN Features Ensuing Year.

NATIONAL NP PICTURES

Remember the
NATIONAL PICTURES
already playing:—
"JUST A WIFE" "BLIND YOUTH"
"THE INVISIBLE DIVORCE"

kind in which the public has already expressed an advance interest.

Authors with an established following provide the stories. Many of the scenarios are adaptations from big stage successes. "There Is No Death," by Capt. Mumford, will excite the interest of millions.

Many Are Completed

"The Palace of Darkened Windows"
By Mary Hastings Bradley

"There is No Death"
By Capt. Mumford

More than 1100 of the BIGGEST and BEST THEATRES in the Country Have already Adopted the NATIONAL PLAN

The Nearest SELECT OFFICE Will procure you a **Franchise**

Inc., **Lewis J. Selznick, President**

SELECT SP PICTURES

IN addition to the SELZNICK STAR SERIES attractions, SELZNICK SPECIALS and NATIONAL PICTURE THEATRES, INC., productions, SELECT PICTURES CORPORATION will continue to distribute from time to time SELECT PICTURES of proven worth and certified value procured in the open market.

SELECT PICTURES of the future will bear the same stamp of sterling quality that has characterized SELECT PICTURES of the past.

As a distributing factor, Select stands preeminent in the industry. "Distributed by Select" means the utmost in service and co-operation. It means protection to the exhibitor, guaranteed by past performances.

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BOSTON
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78 Broadway

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A. W. Moses
257 Franklin St.

CHARLOTTE, N. C.
S. S. Webster
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CHICAGO
Ben W. Beadell
207 So. Wabash Ave.

CLEVELAND
Geo. W. Erdmann
750 Prospect Ave.

CINCINNATI
J. A. Conant
Pioneer St. & B'way

DALLAS
W. L. Merrill
1801½ Commerce St.

DENVER
Ben S. Cohen
1728 Welton St.

DETROIT
J. O. Kent
63 E. Elizabeth St.

INDIANAPOLIS
Samuel Sax
66 W. New York St.

KANSAS CITY
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H. C. Cohen
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To be established

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NEW HAVEN
Morris Safier
19 Portsea St.

NEW ORLEANS
J. F. Flarity
1006 Gravier St.

NEW YORK CITY
Henry Siegel
126 W. 46th St.

NEW JERSEY
Nat Beier
126 W. 46th St., N. Y. C.

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OMAHA
C. W. Taylor
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PHILADELPHIA
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1308 Vine St.

PITTSBURGH
Leo F. Levison
1201 Liberty Ave.

PORTLAND, ME.
To be established

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W. G. Carter
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SALT LAKE CITY
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ST. JOHN, N. B.
167 Prince William St.

TORONTO, ONT.
W. A. Kent, 13-15 Adelaide St., W.

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T. W. Bailey, 42 Leigh-Spencer Bldg.

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Dan Freeman, Phoenix Bldg.

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JEAN ROSEN, Managing Director
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Bruxelles, 156 Boulevard Max
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AUSTRALIA

D. J. SELZNICK, Managing Director
JOHN CORBETT JONES, General Manager

77 Castlereagh St., Sydney, New South Wales

I want to thank exhibitors for their past patronage and confidence, and to assure them that my thanks will be still more strongly expressed in service for the future.

My old slogan stands—I consider myself a failure unless the exhibitor is a success.

Lewis J. Selznick

The Book of SELZNICK

Elaine Hammerstein, another of the Selznick stars, Myron Selznick has obtained her signature to a seven year contract. Scoring first in "The Country Cousin" Miss Hammerstein has repeated her success in picture after picture, reaching the climax in "Whispers," her last production.

Conway Tearle, who was also recently signed by the Selznick organization comes from a long line of theatrical performers whose records on the stage are marked by appearances in prominent productions during the last one hundred years. Mr. Tearle, himself, has scored a success on the speaking stage, both in America and England, and when he stepped from behind the footlights to appear upon the silver sheet he at once repeated the honors he had won as a legitimate actor.

Owen Moore, whose "Piccadilly Jim" and "Sooner or Later" marked him as a comedian of no mean ability, very likely will have comedy roles selected for him in future productions. Early pictures in which he will appear are "The Poor Simp" and "Love Among the Chickens."

With the presentation of "The Figurehead," Eugene O'Brien's current picture, Mr. O'Brien is to appear in roles somewhat different from those in which he has been seen in the past. This actor's popularity grows with every picture in which he appears.

Two players with the Selznick organization who have almost reached star honors so far as their popular appeal is concerned, are Zena Keefe and Martha Mansfield. Both Miss Keefe and Miss Mansfield during the coming season will be leading women for prominent male stars and will also be featured in other forthcoming Selznick productions.

Staff of Myron Selznick Made Up of Men of Long and Wide Experience

AN army of specialists" is the designation bestowed upon the personnel of Selznick Pictures Corporation, the production unit of the Lewis J. Selznick Enterprises.

Myron Selznick, president of Selznick Pictures Corporation, is in charge of the activities of this branch, personally supervising the work of each Selznick studio and their various departments. The extent of Selznick production activities is evidenced by the fact that the production unit controls more than two-thirds of the studio space in Fort Lee, N. J.

Besides the main Selznick studio, Selznick Pictures Corporation also controls, under the stipulations of long term leases, the Paragon studio and the Solax studio. These three studios, located within a mile's radius, provide facilities for the simultaneous working of ten companies.

Schleiff Assistant to Myron.

Prominent among the staff are J. W. Schleiff, assistant to Myron Selznick, and business manager of the production unit; William Stoermer, special representative, and James Dent, general studio manager.

Although Mr. Dent exercises general supervision of all of the Selznick studio work in Fort Lee, the organization also embraces three studio managers in Herbert L. Steiner, manager of studio No. 1; Warren G. Beleu, manager of studio No. 2, and L. A. Shores, manager of studio No. 3.

An important feature of the Selznick production work is the making of National Picture Theatres productions. This is done under the supervision of Harry Rapf, whose title is general production manager of National Picture Theatres features.

Bartlett Supervising Title Editor.

Randolph Bartlett, long a member of the Selznick organization, is supervising title editor, in charge of a phase of the production work that is of prime importance. Joseph Hayden is in charge of the cutting of all Selznick pictures and Maurice Walsh directs the laboratory work.

Managing the work of an extensive wardrobe department at the main Selznick studio is A. St. Germain; Peter Jones is manager of the still department, and Al. D'Agostino is in charge of a technical staff that has been universally acknowledged as second to none in the picture field. H. L. Adams is construction engineer of Mr. Selznick's staff.

Another important phase of the making of Selznick pictures is the "spotting" of locations for exterior scenes. This work is managed by R. J. Manning. The building superintendent of the Selznick studios is James Duffy.

Men of Long Experience.

All of these members of Myron Selznick's production staff are men of long experience in picture production. Most of them have fitted themselves for their present positions by periods of service in picture making dating back to early days.

A group of writers of merit make up the Selznick scenario department. Each author achieved personal success in his particular line before he joined the Selznick staff.

Melville Hammett, the business manager and head of the department is a man of wide experience with the spoken as well as the silent drama.

A Veteran Screen Writer.

John Lynch, special writer, doing original stories, is a veteran writer for the screen.

Lewis Allen Browne was for ten years editor of the Boston Journal. He was associate editor of The Forum magazine, and author of many novels.

Louise Winter is the author of scores of novelettes and stories that appear almost regularly in many popular magazines.

Jack Lait is widely known as the author of humorous stories and sketches and author of the play, "Help Wanted." He has written scores of one-act plays.

R. Cecil Smith and Ella Stuart Carson, who is Mrs. Smith, are among the most successful continuity writers in the film industry.

One of Youngest Writers.

Edward J. Montagne is another veteran continuity writer and author.

T. Garfield Thompson is an actor of long experience, prominent in the old Castle Square Players of Boston. Several Selznick productions not yet released are from his pen.

Merle Johnson, one of the youngest writers in the business, is a graduate of the University of Michigan and a writer of continuities and originals.

Miss Sarah Mason has been a successful continuity writer on the West coast for two years, and was recently brought to New York to write continuities exclusively for Owen Moore.

Some of the Selznick Scenario Writers

Left to right: Melville Hammett, business manager and head of Selznick scenario department; Ella Stuart Carson, scenario and continuity writer; Sarah Y. Mason, and R. Cecil Smith, scenario and continuity writers.

Division and Exchange Managers of the Selznick Enterprises

1—Harry Siegel, New York division manager; 2—V. P. Whitacker, western division manager; 3—Samuel Sax, central division manager; 4—C. C. Ezell, southern division manager; 5—Morris Safier, New Haven; 6—S. S. Webster, Charlotte; 7—W. A. V. Mack, Washington; 8—Maxwell Milder, Philadelphia; 9—W. R. Liebman, Atlanta; 10—Ben Rogers, Boston; 11—Ben S. Cohen, Denver; 12—C. W. Taylor, Omaha; 13—E. W. Kramer, Kansas City; 14—Charles Walder, Albany; 15—H. E. Kissock, Calgary; 16—Daniel Freeman, Winnipeg; 17—B. W. Beadell, Chicago; 18—A. W. Moses, Buffalo; 19—Leo F. Levison, Pittsburgh; 20—Max Beier, New Jersey; 21—J. A. Conant, Cincinnati; 22—J. J. Kent.

Selznick to Open Four Additional Branches; Has Now 26 in Operation

WITH the slogan, "The Public Be Pleased," the sales organization of Selznick Enterprises of which Charles R. Rogers is director, probably goes back further than the selling force of any other motion picture company is that it has its root implanted firmly in the production angle.

Here is where co-operation—the keynote of everything touch by Selznick—again comes to the front, and here is where the exhibitor steps in as a silent partner in the co-operation and the division of benefits.

"Consult the Exhibitor," says President Lewis J. Selznick, "he knows."

With the Selznick motto, "I consider myself a failure unless the exhibitor is a success," in mind, every salesman in the Selznick employ is a scout, out to learn what the exhibitor, who is the barometer of the public, wants, and report back to the home office results of his investigation for the guidance of the producing organization.

To Open Four More Branches.

Although a well-informed and active sales organization and a chain of complete exchanges are now in operation from coast to coast, the Selznick force is to be augmented within a few weeks by the establishment of four more branches, one at Charlotte, N. C.; Milwaukee, Oklahoma City, and Portland, Me. This is to be done in order to increase the sales service and keep in closer touch with what the exhibitors want at all times. With the same idea in view, four district managers have recently been appointed. They are V. P. Whitaker for the West coast, Claud C. Ezell, for the South; Samuel Sax, for the Central States, and Mr. Arthur S. Hyman for the Middle West States.

There are now in operation twenty-six branches at the following important points: Albany, Atlanta, Boston, Buffalo, Chicago, Cincinnati, Cleveland, Dallas, Denver, Detroit, Indianapolis, Kansas City, Los Angeles, Minneapolis, New Haven, New Orleans, New York, New Jersey, Omaha, Philadelphia, Pittsburgh, St. Louis, Salt Lake City, San Francisco, Seattle and Washington.

None of these branches is a sub-branch, but are full-fledged, carrying a complete stock of film, advertising matter and everything pertaining to the successful operation of a service branch of the exhibitor.

Still better service to the exhibitor is to be Selznick's endeavor during the coming season. In order to put over the pictures that will be offered the company has made arrangements to have the advertising matter in the branch office at least four to six weeks before release date so exhibitors can take full advantage of advance display on productions.

In speaking of the sales organization, and just what is contemplated for the approaching season, Sam E. Morris, general manager, gave some interesting information regarding the efforts of the company to ascertain just what the public wants.

He said, "Before determining what policy we were to adopt in selling our productions, and to find out just what the exhibitors in the country desire most, a representative recently made a trip covering all important territories, got in personal touch with the big and small exhibitors and held conferences with our salesmen and managers. After all these heart-to-heart talks, we concluded that the exhibitors of the country wanted Star Series. They informed us that the greatest backbone and most profitable investment of their business have been contracts that they have held for Star Series productions. And as we have always enjoyed the reputation of trying our utmost to please the exhibitor in every way so that he makes money on our pictures, we have decided to continue to sell Star Series.

"The trend has been toward bigger and better pictures, and in order to be in a position to make pictures of this kind for our Star Series, we have decided to cut our productions down to six releases of each star. In that way we will not be crowding our production department."

How Five Special Departments Help Showmen Cash-in on Selznick Films

THROUGH the co-ordination of the Selznick Enterprises' advertising, publicity, exploitation, service and art departments under the supervision of David Selznick, secretary of the company, there has been brought more closely together an organization to serve the exhibitor in the campaign of national scope in putting across the Selznick output.

Lewis J. Selznick does not believe that the responsibility of the seller ends when a business deal is closed, but that it is still his duty to provide every reasonable service to the end that the purchaser may realize as fully as possible upon his investment.

Carrying out this plan, the Selznick organization has in its employ trained minds devising ways and means to help the man that bought in order that he may cash in on his purchase.

Believes in Advertising.

A firm believer in advertising, Mr. Selznick employs a wide variety of mediums.

The advertising department under the direction of Randall M. White is putting out each week an attractive line in national

Three Selznick Specials

1—"The Sin That Was His," starring William Faversham; 2— Wilderness Fear," a Ralph Ince production; 3—"Red Foam," with a special cast.

and regional trade papers and in special publications. These with the illuminated electric signs, painted bill boards, posters and theatre programs, have blazed the slogan, "Selznick Pictures Create Happy Hours."

Long before a picture is released the publicity department composed of special writers and newspaper men under the direction of Lee Ferguson, start to let the general public know about the release through a national campaign that takes in leading newspapers.

Heads Studio Publicity Staff.

At the studio Tom Oliphant, formerly motion picture editor of the Evening Mail, is in charge of publicity. Fan magazines carry special articles written by the stars or the publicity experts, and Sunday picture sections of great dailies print photographs of Selznick players.

In this way, even before the exhibitor buys the Selznick output his advertising and publicity campaign is well under way without expense to him.

Under the system of getting behind the exhibitor, there is also conducted a special department under the direction of Charles McClintock for exploiting Selznick pictures throughout the United States and Canada. A force of men specially chosen for the work at hand, are available to exhibitors in the various states, and the service which they render is not, merely advisory. These men are constantly on the job devising exploitation plans and proving their practicability by working them.

Booklet for Each Release.

For every picture that is released there is printed an attractive plan book under the editorship of W. L. Parker, with manifold suggestions and ideas for putting over the release. In the service department conducted by Miss Ruth Weisberg, star photographs, stills, banners, lobby displays, cuts, slides and other direct advertising material is always at the disposal of the exhibitor.

Art work on the plan books and paper is done through a special art department under the direction of George Bonte, long art director of the New York Herald.

With the reorganization of the various departments of general publicity, exhibitors during the coming season can look forward to still better co-operation than they ever have had before.

Martha Mansfield
Leading woman in Selznick pictures.

They're Boosting Selznick Productions

Left to right: J. W. Schleiff, assistant to the president and business manager; James Dent, general studio manager, and William Stoermer, assistant business manager, all with the Selznick Pictures Corporation.

Canadian Club Host to Members of Cast Who Will Film First Ralph Connor Story

ARTHUR KNOWLSON, president of the Canadian Club of New York, acted as host on the evening of July 25 at the beautiful quarters of the club in the Hotel Belmont, New York, to twenty-four members of "The Foreigner" company on the eve of their departure for Winipeg, Manitoba. Including other guests, there were about one hundred persons present.

The company which left on Sunday to film Ralph Connor's (Major the Reverend Charles W. Gordon's) story, "The Foreigner," at the actual location of the story, under the direction of Harry McRae included Gaston Glass, Wilton Lackaye, Anne Sutherland, Edward Elkas, Bigelow Cooper, Gladys Coburn, Robert T. Haines. Kate Price, Edna Shipman, W. G. Colvin, Nathaniel Sack, Gordon Standing, Alice Lawrence, Frances Eldridge, Jules Cowles, Bradley Barker, Dan Duffy and W. G. Bryan.

This is the first of the Ralph Connor productions to be filmed and is being made by Winipeg Productions, Ltd., under supervision of the Dominion Film Company, of which Ernest Shipman is president, for First National distribution.

Wilton Lackaye, of the company, acted as toastmaster; Anne Sutherland spoke in behalf of the women, and Robert T. Haines, of the men. Harry Schwalbe, secretary-treasurer of First National; Faith Green, colaborator with Dr. Gordon, Ernest Shipman and others made short speeches.

The spirit of the occasion was international and marks the advent of a Canadian author, backed by Canadian enterprise.

Winnipeg Greets Players.

Winnipeg, Manitoba, July 28.

This city put on holiday attire this afternoon to welcome to Winnipeg its first motion picture producing company. On behalf of the municipality Mayor Gray, Premeir Norris and President Carter, of the Chamber of Commerce, greeted the twenty-eight players headed by Wilton Lackaye, Nan Sutherland, Gaston Glass, Gladys Coburn, Robert Haines and William Colvin. The City Council entertained the company at dinner at old Fort Garry.

Director Vignola Receives Offer from Japanese Firm

ROBERT G. VIGNOLA, whose first special Robert G. Vignola Production for Cosmopolitan-Paramount, "The World and His Wife," has just been released, is in receipt of a letter from Tokio, Japan, offering him the director-generalship of the Kinkikan Cinematograph Company. The letter is signed by K. Takahashi as president, and gives as reference any bank in the Empire of Japan, mentioning specifically the Bank of Japan, Yokohoma Specie Bank, Japanese Industrial Bank, the Fifteenth Bank, the One Hundredth Bank, the Murai Bank, the Tokio Chamber of Commerce, and the Yokohoma Chamber of Commerce. Part of the letter follows:

"The gentlemen comprising the syndicate have been contemplating this step for a long time. They have watched several American directors—you among them—very carefully for the past two years and have decided that you are the one man wholly fitted to undertake the important post of director-general with this organization. They offer you a splendid opportunity, financially and otherwise, to place motion picture Japan on the map.

"A commission representing this syndicate will leave for New York about the middle of August to confer with you further and to purchase complete studio and laboratory equipment."

Director Vignola says he has no comment to make on the Japanese offer. He is under contract with Cosmopolitan, which releases his special productions through Paramount, and he cannot say whether or not his present affiliation would hinder him from considering the Japanese proposition. He has nothing to say until the Japanese commission arrives.

Helene Chadwick Guest of Honor at Luncheon

EIGHTEEN members of the daily papers and the moving picture press were guests at a luncheon given at Delmonico's Tuesday afternoon, July 27, in honor of Miss Helene Chadwick, of the Goldwyn forces. Miss Chadwick left for California last Thursday, her stay in New York being limited to a week. She has just completed her portion of the work as the heroine of the Goldwyn feature, "Black Pawl," before starting East, and another important role awaits her return to the West Coast. A native of New York state, she began her screen career with Pathe in New York City four years ago. The Will Rogers' picture, "Cupid—the Cowpuncher," which is running at the Capitol this week, has her as the girl who captures the heart of the hero. It is hinted that one of these fine days the name of Helene Chadwick may flash in electric lights on Broadway.

RUBBERNECKING IN FILMLAND

Local Papers Pooh-Pooh the Temblor Things as No Great Shakes, But There Is a Fear the Worst Is to Come

By GIEBLER.

FILMLAND has not been swallowed up by an earthquake, and we are not scared green or any other color, as you might think by reading some of the tall tales sent out to the papers by people who don't own any property out here, or don't have to make their living renting apartments or selling souvenirs to the tourists.

The papers in our Fair City didn't print any scary stuff about the earthquakes; they pooh-poohed the whole thing—said the temblors were just seismic disturbances and not any great shakes at that. Some of the papers got scientific sharps to write pieces about how the last temblor we had was going to be the last one, and it all sounded fine—until another one came along.

It must have been discouraging for "them birds" to have to dope out a long story on how there couldn't be any more earthquakes, and prove it with a lot of big words out of the dictionary, and just about the time it was all done, to have another one come along and kick the ink bottles off the table.

On the Map at Time of Writing.

We are still on the map—it would probably be better to say "yet" on the map, or on the map "yet" or something like that, because "still" is not exactly the proper word to use as long as the old earth is shimmying the way it is—at any rate, we are carrying on.

Why, a press agent invented the word "spectacule" to use when he wanted to write about the big stuff in the film he was exploiting; Buster Keaton busted right out into poetry and wrote the story of his life in verse; and Shirley Mason kept right on roller skating with the kids in her neighborhood while the quakes were going on. That'll show how unconcerned we are about temblors out here.

And Taylor Spends Money on Powder.

And we've also got a lot of big production stuff on the fire. William D. Taylor is finishing up "The Furnace" for Famous Players-Lasky. Mr. Taylor has a lot of big stuff in "The Furnace." Talk about "spectacule"! He staged a big avalanche scene in Griffith Park the other day that tore up the landscape something awful. Come to think of it, maybe Taylor had something to do with the earthquakes. You are liable to start something when you go blowing up foothills the way he did.

Otis Skinner is making "Kismet" for Robertson-Cole, with reproductions of the city of Bagdad and all of the big stuff incidental to a production of that sort.

"Damming" the L. A. River.

Goldwyn is going to start up seven new companies right away. Bill Duncan has opened the throttle on a new serial called "The Wizard Spyglass." Out at Metro, Nazimova is busy with "Madame Peacock," and using four and five hundred people at a time in some of the scenes; and Rex Ingram is getting ready to dam the Los Angeles River for a big scene in "The Four Horsemen of the Apocalypse."

Damming the L. A. River is nothing new, lots of directors have said unkind things about that river for being dry when they wanted to stage water stuff without going on a long location trip.

I've just mentioned a few things like the above to show that we are not allowing a few little earthquakes to get our goats. Of course a lot more things are happening right along, such as Charlie Rosher being presented with a silver cup for the best trick photography of the year, by the American Society of Cinematographers. Charlie doped out the animated shirt that unwraps itself from the bundle of laundry in Mary Pickford's "Suds."

Some Spectacles Are Empty.

A crowd of school girls, friends of Mildred Davis, came all the way from Tacoma, Wash., to see Mildred acting in the movies at the Rolin studios. They had the best time, and were so surprised to hear that Harold Lloyd's spectacles didn't have any window panes in them.

Bebe Daniels opened the ball game played by Los Angeles and Vernon for the benefit of the orphans at Washington Park last week. Bebe pitched the first ball, which had been signed by Babe Ruth for the occasion.

We have had quite a few earthquakes, however, and they are still going on, coming on, or whatever it is. The quakes started on Friday, the 16th, at ten in the morning. We had five from that time until six in the evening, and a few little shivers that night, and lots of them since.

The first day of the temblors was appropriately observed by large gatherings of people in the parks, vacant lots, and other open spaces. A lot of people slept in the park that night, so as to have an early start for the next day's celebration.

Personally, I am not afraid of earthquakes, and if it were not kinda uncomfortable to use a typewriter with my fingers crossed—about the only precaution that can be taken against a temblor—I would not be inconvenienced at all. I find that preserving a demeanor of great calmness helps a lot, and it helps allay the fears of other people as well, and since it is just as easy to be calm on the outside of a building as it is inside, I usually go outside when I feel the desk slipping around on the floor, and give the frenzied populace the benefit of my unruffled appearance.

Frisk Mr. Campbell for His Gas.

Rene Rivierre, who takes care of the publicity for the Brunton Plant, says that I would appear even more unruffled if I'd wear my hat on such occasions, but what's a hat more or less in times like these?

The gasoline shortage is still with us, but it is not so acute. The players are now able to get gas without wearing a pair of whiskers from the prop room to make them look like doctors.

The gas shortage has developed a new kind of crook, the gas yegg. One of them stopped Billy Campbell, the wild animal director, on his way to the beach, frisked him for his gas and left him flat on the road. Of course this made Billy wilder than ever.

———— The preceding dash represents a lapse of time and a dash for the open, but it does not begin to express the action and speed that actuated by movements when I arose an sought the air. We have just had another tember.

But to get back to Billy Campbell. I watched him working on one of the animal comedies that C. L. Chester releases on the Education program.

"This Is My Choice First, Last and Always," Says the Chimpanzee to "Rubbernecker."

"Now remember," continues Chimp, "I'm the whole thing in this story. I save the baby and everything, and I'm not co-starred with anybody either." Then our own Giebler says: "All right, old boy!"

Billy is working at the E. & R Jungle Studios, and he's got every lion, tiger, leopard, pig, goat, monk, snake and owl on the place eating out of his hand and acting in the Chester Films.

"Snookie," the almost human chimpanzee, is the star of all the varmints of Billy's troupe, however. Snookie is the charming young daughter of Napoleon the Great, and Sally, well known to stage and screen. Snookie has been working in the movies since the death of Napoleon, her father, in a laudable effort to help her widowed mother scratch along, and from all accounts she is going to be a more celebrated monk than either of her parents.

The Rubberneck Stands Outside.

Billy Campbell was working on a thrilling scene when I got to the studio. He had a lioness and five cubs in an arena, and he asked me to come right in—he's a very polite chap that way. But I remembered about the time he inveigled me into a cage with old Friday, the lion, when he was making Sunshine comedies for Fox, and said I'd just as leave stand outside.

Billy has a great line of stuff doped out for the comedy he's making. Little Albert Austin, a two and a half year old kid that beats anything for nerve I've seen, gets lost in a zoo. He wanders around having hairbreadth escapes from the animals, until he finally gets on the sloping roof of a wood shed.

He slips down to the edge of the roof and gets caught on a nail, and a lion comes along and tries to reach up and get him. There is a wall behind the lion with a hole in one of the planks. Snookie, the monk, who has been right on the job and saved the kid about a dozen times already, comes along at this point, pulls the lion's tail through the hole in the wall, ties a knot in it and saves the kid.

Behind the Laughs Are Real Dangers.

Harry Burns plays the heavy in the film as well as acts as assistant director. Harry Burns and Billy Campbell are a great team; to miss knowing them is to miss knowing two of the most interesting people of Filmland. Little Ida May MacKenzie, a clever seven-year-old young lady, and Hap Ward also have good parts. Lee Garmes does the camera work, and John Rouan, of the E. & R. Jungle Studio Zoo, superintends the animal trainers.

I wondered as I stood there watching Campbell and Burns and Rouan and the trainers putting the lions through their paces, if the people who look at the Chester comedies ever realize what long hours are spent in dangerous surroundings just to give them a laugh and thrill.

Working with a monk like Snookie is easy; the creature seems to understand what is wanted, and duplicates a piece of action readily after a little rehearsal, but with the lions it is different. They are sullen and always dangerous. At most studios guns with blank cartridges are used to subdue the lions when they get bad, but Billy Campbell says he quit using them when he discovered that a gun, even though it is filled with blanks, in the hands of an excited property man, is more dangerous than the lion.

"We just do the best we can," says Billy, "and take a chance."

William Duncan Starts on His Next Big Vitagraph Serial; Edith Johnson in Cast

WILLIAM DUNCAN has started on the second big serial production of his contract with Vitagraph, "The Wizard Spyglass," a fifteen-episode serial by Albert E. Smith and Cleveland Moffett. This will be William Duncan's next work to follow "The Silent Avenger," his most successful serial.

Under Mr. Duncan's contract with Albert E. Smith, president of Vitagraph, he may spend $1,000,000 on each of six productions to be made over a period of three years. He is furnished a complete producing unit, really a studio organization in itself, of which he is the adminitrative and executive head. This plan was inaugurated for the first time with "The Silent Avenger," and so successful did W. S. Smith, Vitagraph's Western manager, find it that it is likely it will be extended to other Vitagraph units.

"The Silent Avenger" production figures, recently completed and audited, bring the cost of this serial approximately to $900,-500.

Has Big Sets and Scenes.

The costs were accumulated chiefly by the pretentious sets and scenes required. Everything the script called for was accurately accomplished. No scene was too stupendous for Duncan and his players. Each was actually done and not slighted or executed by what really could be called a screen fraud. No doubles, dummies or miniatures were used. These resources of the older days have been tossed into the scrap-heap by Duncan, and his results have shown that additional costs, actual risks and strict attention to detail, even though it does take more time, is worth it in the results to be attained and the satisfaction given exhibitors and public.

Edith Johnson Signs to Appear.

"The Wizard Spyglass" will be the kind of story which Duncan has desired for some time, a story as intensely dramatic as the special feature type of story, but with the action and thrills sought so much by the photoplay serial fans.

Edith Johnson, who appeared opposite Mr. Duncan in "The Silent Avenger" and in several previous serials, signed a three-year contract with Vitagraph also, and will appear in all of the Duncan serials. Other than Miss Johnson, Mr. Duncan has not announced his cast for "The Wizard Spyglass."

Jacobs Adds to Staff

The personnel of the Arthur H. Jacobs managerial offices has been augmented, Mr. Jacobs having placed Lillian Gale, well-known free lance publicity writer, in charge of an additional service at the disposal of his clientele.

Will Serve Producing Firms.

The new department will offer a service of exploitation and special features for producing companies, as well as regular advertising and publicity for the independent producer, and personal publicity for artists and directors, among whom are George Archainbaud, Gaston Glass, Herbert Rawlinson, Sylvia Breamer, Martha Mansfield and June Elvidge.

Several Views of "The Woman Untamed," Which Features the Famous Dancer, Doraldina, to Be Released by Elmer J. McGovern.

The scene at the right had to go and spoil it all. We were just about to say that the versatile Doraldina was not as wild as the title claims. Anyway you'd better see how attractive and inspiring she is in this release.

Advertising and Exploitation

By Epes Winthrop Sargent

Finds an Idea to Start Midweek to as Good as Sunday Business

RECENTLY we told how the Jensen & Von Herberg houses opened on a Saturday to get the benefit of the word-of-mouth advertising which came from the two big houses.

That was all right for the man who ran for a week, but the midweek change is more common and the Saturday opening gave it all to the one show.

N. A. Benson, of the Stadium, Pittsburgh, thinks he is sitting on the tail of the big idea, and it looks as though he needed only the one guess.

He knows that what people say about a show helps a lot. Mazie, of the white goods counter, and Bill, in the machine shop, will tell others if they like a play. But if they come only Saturday, it is too late to do the departing attraction any good.

To Get Them Wednesday.

Mr. Benson figured that if he got them in Wednesday he would get them the rest of the week. Of course he could give out passes, but a pass fiend is most always a knocker. There is a microbe creeping around on a pass which gets into the system and turns all boosters into knockers.

Wednesday was not making him feel glad, at best. It was a dull midweek night. If he could get a crowd Wednesday he figured that the rest of the week would be good.

Got the Idea.

He had "Don't Ever Marry" booked, and he wanted to make a good showing. For a week before the showing he issued coupons, five of which would admit free on Wednesday night only. If you could not get five coupons, you could come in for half price on a single coupon.

Most of them did. He had three houses Wednesday night so good he was afraid he had hurt the remainder of the week. For a while he was scared. It was a regular Saturday or Sunday night crowd.

From a financial point of view it was not much better than the average Wednesday. He had more than twice as many people in, but only a little more than twice as much money.

It Worked.

Thursday told the story. It was full price on Thursday, but it was one of the brightest little Thursdays he had ever had, outside of Thanksgiving.

Friday was not such a hoodoo, either, and Saturday Benson was so happy he felt like giving money away. It was the best financial showing he had ever made on a four-day run. Even with half-price shows on Wednesday he had gone over the top!

To Be Continued.

Now he is getting ready to make this a regular feature. Each week coupons will be given out the early half good for Wednesday night at half price.

He expects to have big houses. These large numbers will go out and tell their friends. Their friends will come. Perhaps some of the Wednesday nighters will come back, too.

Simple as falling off a log, and not half as painful.

Try the experiment yourself, as an experiment. If you like it, keep it and call down blessings on Benson's head.

Made a Personal Appearance

When Mildred Harris Chaplin recently dropped into the Florence Theatre, Pasadena, to see her First National release, "The Inferior Sex," the manager recognized her and promptly painted a sign: "Mildred Harris Chaplin now inside—in person."

That filled the house, and at the close of the feature they threw the spotlight on her and a little girl presented her with a basket of flowers, to which she responded in a brief speech.

Minneapolis Theatres Play Dempsey Even Day and Date

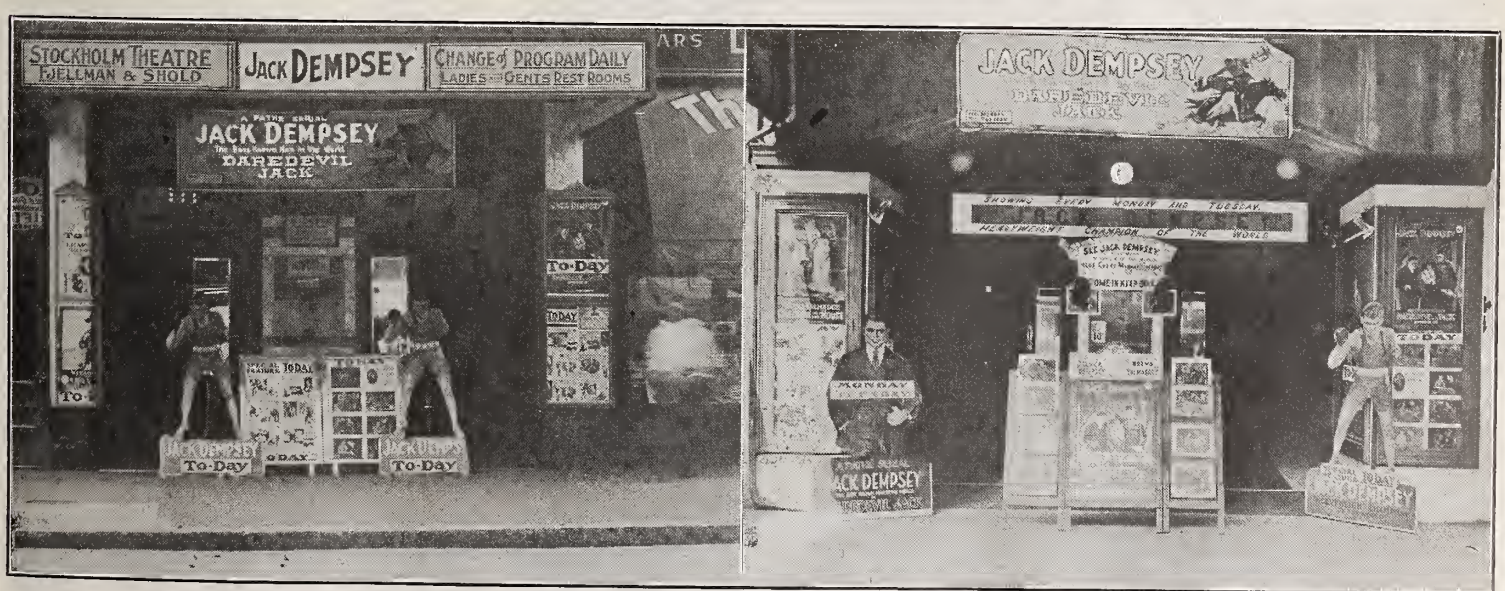
PLAYING a serial day and date in opposition houses only a block and a half apart is the stunt the Pathe Minneapolis exchange is crowing over.

The Savoy and Stockholm theatres are not under the same management and are within two blocks of each other. Neither house seemed to suffer from the presence of the same attraction in its vicinity, and this adds another proof that opposition is something more talked about than real.

A man passing one house is only partly sold. He sees the same billing at another house a moment later and perhaps goes in. Neither house could have sold him, perhaps, but the two turn the trick. Whichever house sees him last profits from his patronage.

This might prove one-sided at first glance, but since people use the street in both directions, the break is more even.

This psychology is so well known that one New York candy firm has three stores between Broadway and Fifth avenue, and two outsiders have horned in to profit by the suggestion. It should work for films—at least in the cities.



Two Souls With But a Single Thought—and that Jack Dempsey.

The Stockholm and Savoy theatres, Minneapolis, are not under the same management, and they are situated within two blocks of each other, but they found that it paid to run the Dempsey Serial day and date. What one house did not get the other caught. It all depended which way you were walking.

Parrot Press Agent Has Them All Beaten for Price

Boston Was All Stirred Up on "Silver Horde" Stunts

SEVERAL good stunts were used in Boston for the showing of "The Silver Horde" at the Majestic. This house has the largest front of any Boston picture theatre, and a huge painting, said to be the largest ever used on a Boston theatre, adorned the front.

A "million dollar" shoe sale gave one of its windows to an alleged "Alaskan" artist who sketched a pretty girl who tried on shoes ranging from the daintiest pumps to Eskimo footgear. This won large crowds for four days.

The Boston Traveler was giving airplane exhibitions at Revere Beach, and W. R. Ferguson, Goldwyn exploitation man, went up one afternoon and dropped two thousand passes; the paper booming the stunt.

A Yukon buckboard, with a "native" driver, sweltering in furs, was used for a perambulator, a special show was given to the sailors of a visiting Japanese warship, and a red ink extra anticipated the opening.

Sand in Envelopes Told of Coming Hart Feature

BEFORE the showing of William S. Hart's "Sand" at the Victoria Theatre, Akron, each patron was handed an envelope printed up with an advertisement of the play. It was the small pay roll size and it had something inside.

Of course they opened the envelopes to see what they contained, and equally of course they found that they contained sand, for which reason they were given out as the patrons were leaving the house and not as they entered.

Makes Big City Display Repeat for His Theatre

HOOKING up with the big city display for your own house has been done in varying form by many managers. Charles E. Benson, of the Olympia, Lynn, Mass., got out a new idea.

The Boston papers cover Lynn perhaps more thoroughly than do the local sheets. The Post and Globe go all over that territory. Mr. Benson often plays an attraction following the Boston run.

When he had Anita Stewart in "The Fighting Shepherdess" lately he planned his advertising to reproduce as closely as possible the advertising spaces in the Boston sheets.

He was following about the worst copy in the country, but he wanted his stuff to look just like the Boston announcement, and he got it that way. The result was that people asked him if he often had these Boston successes so soon and seemed surprised to find that he did.

With different advertising, the title alone did not convey the idea. By imitating the Boston ads of the week before, he did not even have to say "direct from Boston." The suggestion was there and his patrons got it.

Arithmetic

You pay a pretty good rental for your film, don't you?

Do you make a liberal appropriation for advertising that film?

Some men argue that advertising doesn't pay.

It doesn't—if you don't do it right.

Pay a little more in money and brains, and do it right.

If you haven't much money, and have the brains—

You'll get the money.

Made Combination Cutout Effective Lobby Display

USING several cutouts from the "Sex" posters in combination, as shown in the cut, gave the Alcazar Theatre, Birmingham, Ala., a very effective lobby display. These cutouts were placed on and within a broken wedding ring.

The Alcazar Display.

Most managers consider a single cutout sufficient, but Mr. Wise used all of the available poses and got something different, and therefore more attractive. Placed just outside of the lobby arch, instead of within, it got a much better showing, and brought big business.

Parrot Tells All Patrons "Come in, the Show's Good"

PROBABLY the cheapest press agent in the bunch works for the Crescent Theatre, Terre Haute, Ind. He (or she) is a parrot trained to walk the plank above the box office and repeat "Come in. It's a good show."

It takes its pay in crackers and a drink now and then, has never struck for higher wages and is not a member of the A. M. P. A. Now and then the opposition charters a small boy to try and teach it naughty words instead of the ballyhoo chant, but it has not worked yet.

The illustration is supplied through the courtesy of the Pathe "Sun," which saw it first.

When Polly Wants a Cracker She Gets a Whole Box.

She doesn't yell "Pieces of eight" even for "Treasure Island," but she does tell the world that her boss has a good show and to come in. Her address is Crescent Theatre, Terre Haute, Ind., but better mark all offers "Personal" for her boss is a jealous sort of cuss and censors the mail.

Pasadena's Happy Weeks Make Pollyanna Jealous

DAVID H. SCHUMANN, of the Florence Theatre, Pasadena, has something new in his idea for "Happy Weeks," which will be held once a month. His first listed Constance Talmadge in "The Love Expert" and "Don't Ever Marry," and the linking proved such a happy thought that the announcement of happy week followed.

His idea is to have an all-comedy week with the fillers and musical program as well as the advertising all matching the suggestion of happiness.

The advertising possibilities are strong.

Don't Monkey with Fake Suicides: They May Go Bad

Participating in Civic Enterprises Helps Turner & Dahnken in Oakland

YEARS ago picture theatre advertising advised managers to hook their houses to the civic life of the town. George A. Bleich, of Owensboro, Kentucky, owns his town because he made himself one of the solid citizens. Turner & Dahnken have built their house in Oakland, across the bay from San Francisco, into a local institution through just such policies.

And yet some managers in both small towns and large, wonder why they class little better than the man who runs the fruit store or the pool parlor.

Lately Eugene L. Perry, the local manager, worked out a stunt which filled his theatre to overflowing with the solid men of the town, and got the value of advertising no theatre is rich enough to be able to buy—the approval of the populace.

Got an Idea.

Just before the Democratic Party assembled in convention in San Francisco, the people of Oakland were startled by being told in the newspapers that the greatest convention in history would be held at the T. & D. house in Oakland and not across the bay.

This sounded improbable, but the Oakland Chamber of Commerce kept insisting that those who read "Keep your eye on T. & D." It did not look like house advertising, for the Chamber of Commerce would not lend itself to such a course. Some even began to ask if it were possible that some slip-up had occurred and the convention would be held in the theatre.

A Mock Convention.

Then the story broke. The Chamber of Commerce planned to hold a drive for a larger membership. To this end it had arranged a mock convention. The members were divided into groups, each representing some state, and each member was supposed to bring one friend eligible to membership.

Standards were provided for the different states, a set was built and painted, some of the members were coached to take the parts of the various candidates for nomination, and Senator Owen, one of the real candidates, was persuaded to be present.

Speeches, Smokes and Lunch.

Some three thousand of the business men of the city assembled at the Chamber of Commerce and marched in a body to the theatre, promptly at noon. Each man was handed a box of lunch and a cigar as he entered, to save his noon meal.

President Walter D. Cole, of the Chamber of Commerce, did the keynote speech, which was mostly about Oakland and the T. & D. house, for he was willing to give the house its share.

Following him the "candidates" told what they would do for Oakland were they nominated, and the "platform" told a lot more about Oakland than prohibition or the League of Nations.

Some Roll Call.

There followed the roll call, and as each state was called, the "delegation" came forward with its "votes," in the shape of applications for membership from the guests.

The membership was almost doubled by the novel performance, and by two o'clock the house was cleared for the matinee and T. & D. was more than a household name. It was on the business map. It did not cost the house much, for the matinee business was as large as ever—perhaps larger, and Norma Talmadge in "Yes or No" played to one of the biggest weeks in the history of the house.

Does It Regularly.

This is not an isolated instance of the enterprise of Mr. Perry. Outside of showing hours the house is always at the command of any movement for civic betterment, and more than one important session has been held within its walls.

One of the largest theatres in the west, it has become a civic forum and profits from its position.

And what Mr. Perry does, and Bleich has done, every manager, be his house in the 3,000 or 300 class, can do, each to his own proportion.

And it pays: Pays in prestige which can be realized into ready money, not to mention favors.

Tell it here and help your neighbor.

Warning

Some day,
Somewhere,
Somebody
Is going to pull the prevalent suicide stunt and get into more trouble than he can get out of between now and Christmas.

It sounds big to fool the public and the police force an' everybody, but if you bump into a grouchy cop, and he gets sore, and won't let you come out over the building line, or pull sidewalk stunts or use perambulators, it won't seem so good.

It's bad medicine.

Be off it.

Contest with Fifty Prizes Proved Cheap Advertising

PUTTING over the production of "The Inferior Sex," with trimmings, cost the Mary Anderson, Louisville, only $5 above the regular newspaper displays.

The management offered the Post $25 to be distributed in prizes for the best fifteen-word reply to the question "Which is the Inferior Sex?" The Post added a similar amount and made it a popular contest by offering fifty prizes of one dollar each.

The contest was launched a week before the showing and continued until the close of the engagement, "that contestants might have the advanttge of seeing the production before deciding upon their answer."

Seeing the production had nothing to do with awarding the prizes, but it helped business none the less.

The prize replies were to be addressed to Mrs. Chaplin, in care of the paper, and some evidence of the interest in the contest may be gained from the fact that one of the faculty of the Southern Baptist Theological Seminary and a deputy at the county jail were in the list of prize winners.

All the house did in the way of advertising was to announce that this picture was the basis of the Post contest. The circulation department of the Post did all the rest.

You have read so much about prize contest that probably they seem stale and timeworn to you, but remember that in every live town or city there is always some newspaper eager for circulation whose manager sits up nights thinking of schemes.

He knows the pictures are popular. If he can hook up with the pictures, so much the better. Have you tried your local paper?

Don't put all your eggs in one basket—with the present high cost of eggs. Four quarter pages will do more than one full page as a rule.

Just Imagine Three Thousand Business Men in Your House.

How Eugene L. Perry, of the Turner and Dahnken Theatre, Oakland, worked in with the Chamber of Commerce on a mock Convention, and boomed First National's "Yes or No."

Offered a Prize as a Joke and Cleaned the Town

Sixteen Foot Salmon Used for "Silver Horde" Display

USING a sixteen-foot salmon and a fish story contest did the trick for "The Silver Horde" at the Playhouse, Wilmington, Del. The big fish was put up over a shoe store for some reason.

As a big fish was lately used in Philadelphia, it is probable that the fish took a swim down the Delaware.

The Sixteen-Foot Salmon.

More original was the offer of $10 (in silver, of course) for the best two hundred word fish story told in one of the local papers. More than one hundred fishermen kicked in with tales and the award was by judging. It is not stated that affidavits had to be furnished with the stories. You can't expect too much for $10.

Too Elaborate a Lobby Is No Place for a Log Cabin

ALTHOUGH the log cabin has been offered as the best bet for the presentation of "The Silver Horde," there are times when it does not work. In the lobby of the Isis, Richmond, Va.

The management was quick to perceive the value of the snow suggestion for this Rex Beach production, and determined to make use of it, but they apparently did not realize that in their handsome lobby a snow-covered log hut looked as much out of place as would a garbage can in a parlor. It would have been better had they built in the entire front to cover the ornate work.

Much better was the net suggestion, used in many houses. This shows how the net was hung with tinsel salmon which gleamed in the artificial lights at night.

The best stunt was the painting of an original board with a range of snow-capped mountains backing a lake, and with a suggestion of winter vegetation on either side. The top was decorated by a serrated edge to suggest pendant icicles and the text panels on either side also carried out the same idea, similar to the "Klondike border" of the type specimen book.

And, by the way, the white outline Klondike forms a good border for any play these days. Try it in the 12 or 24 point.

Stages a Dog Parade in Honor of Curwood's "Wapi"

DOG PARADES are getting to be most as fashionable as press-agented suicides. Miss Catherine Schleip, of the Willard, Croston, Iowa, had one recently in honor of "Wapi" in "Back to God's Country."

She is a strong believer in the word-of-mouth advertising of the kiddies, and looking around for an excuse for issuing passes, she found one in "Wapi" in the First National release.

Word was passed around that every kid participating in a parade with his (or her) pet dog could see the opening matinee free. The dogs were to be at the theatre at eleven.

A procession was staged, ending at the theatre, where passes for the afternoon performance were issued and the youngsters were implored to take the pups home before they came to the show.

Probably Miss Schleip had read of the Kentucky manager who had to roost on top of his box office while the dogs argued below until the janitor turned them out, and she wanted to retain her dignity.

Have a little pride. If you do something, let others know you for a doer of things. We will tell it for you.

The Log Cabin Idea Does Not Work with Ornate Lobbies.

The Isis, Richmond, liked the snow and ice angle, but this display for "The Silver Horde" looks out of place with all the terra cotta gingerbread. It would be better to mask the entire front.

Frudenfeld Will Star Bear on Marge O'Doone Bookings

RECENTLY a huge bear was used at the Sun Theatre, Omaha, to put over the run of "The Courage of Marge O'Doon," as told in these columns. Mr. Frudenfeld liked the idea so well that he has signed a contract with the bear's owner and will farm the animal and outfit to other houses using the production, as was done with bands and Hawaiian troupes in connection with other plays.

It may not be necessary, but it would add to the margin of safety to take out insurance where a wild animal is employed, unless you already have your house covered.

Won Ample Returns from Prize Offered in Joke

FOLLOWING a common example, Miss Sylvia Gregg, manager of the Hippodrome, Bakersfield, Cal., offered $100 to any couple who would get married on the stage of the Hip after witnessing "Don't Ever Marry."

The offer was purely an advertising dodge and it was not supposed that any one would take it up, but the clerk in a local hardware store telephoned that he would accept the offer. His engagement had already been announced and it was supposed that the wedding would take place in the fall.

The young couple wisely argued they could use the hundred, and said so.

Miss Gregg at once augmented the orchestra to play a wedding march and provided a special box for the happy pair from which they could view the first night show. The wedding followed and then the second show was given for the standout.

But it didn't stop there. The young couple were made famous by their odd wedding and their honeymoon and subsequent entertainment got into the paper, always with a reference to the stage marriage, and still it came.

The latest is a newspaper account of what they did with the hundred, followed by a contest for others on what they would do with the money were they about to be married.

The advertising proved to be many times a hundred dollars in value, and Miss Gregg hopes that she can take an encore.

Uses Stronger Attractions for Earlier Part of Week

USING the stronger attractions for the earlier part of the week is the daring experiment of the Orpheum, Fon du Lac. It is argued that the good days will care for themselves. The days which need bolstering up are more carefully looked after.

Carrying this policy to its logical conclusion, the house frankly advertises that the Monday to Wednesday show is the stronger.

In the announcement the management stated that they had booked all First Nationals and other strong films for the early run since those days were less crowded, as a rule. Ostensibly it was for the benefit of the patron. In reality it makes more business for the house.

In some sections the probabilities are that it will hurt the Thursday and Friday business beyond the gain earlier in the week, even those the week-end bookings may be as srong as those for the first three days.

Practical Suggestions from Men Who Know the Game

The Hall Room Comedies Have Exploitation Ideas

HEREAFTER exhibits using Hallroom Boys comedies can confer with the home office if the local exploitation men cannot give sufficient aid.

Considerable attention is being given the exploitation angle, and it is suggested that "Misfortune Hunters" offers a good chance for a hook up with insurance companies, while the possibilities of "Tell Us, Ouija" are obvious.

Jack and Harry Cohen contend that the comedies are just as well able to pay a dividend on exploitation as the features and they are willing to help exhibitors prove the point to their own satisfaction.

Hyman Uses a Vocal Trio to Augment His Orchestra

GETTING away from scenic settings for his vocal selections, Edward L. Hyman worked a new idea at the Strand, Brooklyn, last week.

His chief musical selection was announced as gems from Victor Herbert. This was opened with an orchestral medley, followed by "I want what I want when I want it," sung by a basso. A cello solo, a soprano, a violin solo and a tenor followed, winding up with the prison scene from "Faust." They could not find a good Herbert trio and the "Faust" selection is as standard as the American flag in the drama or a litter of puppies in a picture.

The men, on their appearances, stepped out into the orchestra from the side entrances, while the woman occupied the picture stage and for the trio they all used the stage with a straight backing.

It works as well as a prologue and involves less expense. Try it some time. You don't have to use an orchestra; a piano will do, and you can always get local choir singers.

Raffles Stunt Dug Up "For the Soul of Rafael"

EVIDENTLY the Raffles stunt will still work as well as ever. The latest appearance was in Grand Rapids, when it worked for the Ideal Theatre showing "For the Soul of Rafael."

Announcing that a girl wearing a ring similar to that used by Clara Kimball Young would give $15 to her identifier, he hooked up with the department stores. The girl was to appear on the street between twelve and one and from five to seven. At other times she would show in the department stores which advertised her presence. The ring was to be worn on the index finger and she was to be greeted with "F. T. S. O. R.," the initial letters of the title.

Manager Stark had two daughters, who were provided with rings and many other girls who chanced to own somewhat similar rings also wore them to see what would happen. The result was a lively mixup for three days.

On the third day the real Raffles was sent out to make good the prize offer. As a general thing it is better to offer pass prizes and have the Raffles on the job every day.

One angle of the stunt was the number of persons who visited the house to get a good idea of the ring from the closeups in the picture. That was what paid the fifteen dollar prize.

Elephants Used to Jazz "The Revenge of Tarzan"

ELEPHANTS from the picture menageries were used to jazz up Los Angeles for the Goldwyn-Numa release, "The Revenge of Tarzan."

They paraded the principal streets with blankets advertising the showing of the film at the California, and even Los Angeles, used as it is to picture stunts, took an interest in the parade.

The Goldwyn exchange decorated its window with a jungle with real plants and cutouts, and a cutout was used to attract attention to a window display of Tarzan books.

Fifty photographic representations of the one sheet were framed for window cards and 50 24-sheets, 1,000 2-sheets and as many half sheets were posted.

In addition a red ink pecial of 500 copies of the afternoon paper were distributed to barber shops and other places of resort.

"Huckleberry Finn" Matinee Wins Kansas City Kiddies

ONCE more the free matinee for children has provided a good newspaper hookup and brought strong free advertising. This time it is the Kansas City Post and the Apollo Theatre.

John P. Goring, of the Paramount exploitation, swung the deal, and both the paper and the theatre profited. The matinees were given in the afternoon, from two to half past three, instead of the usual morning performance, but the theatre found it worth while to give up regular performances in return for the repeated notices in the Post.

These ran on the front page for several days, and gave the theatre a good run for its night business. It pays to trade summer matinees for front page publicity, and Huck works particularly well in supplying the excuse.

Made Misdirected Letters Stir All of Jacksonville

PURPOSELY misdirecting letters got a lot of summer business for A. S. Austin, of the Strand, Jacksonville.

He was to play "Silk Husbands and Calico Wives," and casting about for something new, he prepared two sets of letters. One set told that the rights of husbands would be discussed at the Strand on certain dates. The other urged the ladies to

Got Letters Mixed.

come for a discussion of their wrongs.

The kicker consisted in purposely misdirecting the letters so that those apparently intended for the men were enclosed in the letters addressed to the women, and vice versa.

The result was that both sides of the house went, but they did not go together, and some of them were much surprised to find their partners in the audience.

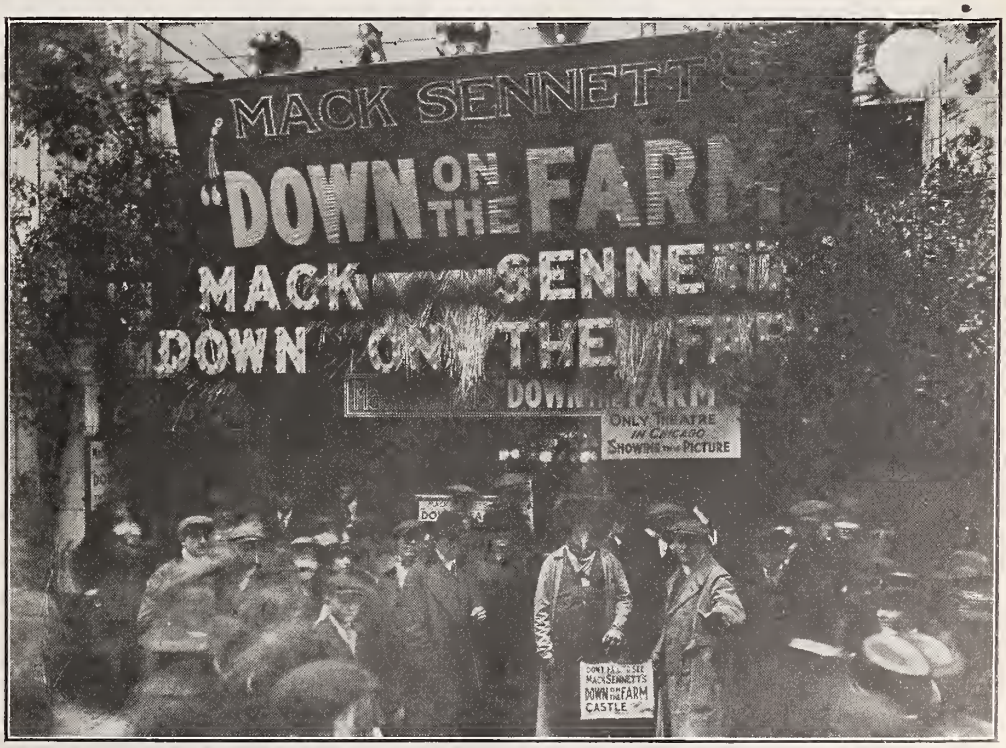
It is just a new twist to an old stunt, but it offset the allurements of the auto and Atlantic Beach.

Livestock in Chicago, as Usual, Sells "Down on Farm"

EVIDENTLY "Down on the Farm" is out to smash the record of "The Old Homestead," for the stunts still come in. This display is from the Castle, in Chicago, and offers something new in the hay-draped electric sign.

Boughs were used to add to the rural effect, and down in the lobby there are sheep and ducks and chickens (both sorts), and sheep and goats, but you can't see them on account of the crowd. It is all the manager could do to back up the crowd so that the rube street worker could get himself into the picture with his trick carpet bag.

It just goes to show that you can do it anywhere. It worked for two weeks out in Chicago.


MACK SENNETT'S
"DOWN ON THE FARM"
MACK SENNETT
DOWN ON THE FARM
ONLY THEATRE IN CHICAGO SHOWING THIS PICTURE
MACK SENNETTS DOWN ON THE FARM CASTLE

Putting Hayseed on the Sign Helped in Chicago.

The Castle Theatre, Chicago, used hay and pigs and geese and ducks and goats and sheep and a street Rube to put over the Sennett comedy and kept it going strong for two weeks.

If You Enjoy Pretty Posters, See Kremer's

Used His Own Purity Fan to Help "The Deep Purple"

EDWARD HOLLAND, a Mayflower exploitation man, took awful chances when he used a pseudo purity crusade against "The Deep Purple" to put that production over at the Schade, Sandusky, Ohio.

Since the day that an outcry against "Sapho," as interpreted by Olga Nethersole, helped to keep a dull play on Broadway, the press agents have appreciated the value of crusades.

As a matter of fact, this stunt dates infinitely further back than that, but it was the Nethersole affair which seems to have put the press agent crusader permanently on the map, and we think it was "The Girl from Rector's" which bribed a small town chief of police to suppress that comedy just before its New York showing.

This Scheme Different.

Holland worked a slightly different scheme. As soon as the play was announced at the Schade a Mrs. Watson, announcing herself as a member of the New York Purity League, floated into town with her mouth wide open.

She kept it open for several days telling what a terrible play "The Deep Purple" was and how Sandusky would become a den of iniquity and a sink of vice should anyone go to see the feature.

That helped a large part of Sandusky make up its mind, but Holland got busy the latter part of the week and gave a special showing for the police and clergy. They passed favorably on the play.

Had an Extra.

Monday he took the entire front page of the Sandusky Register, apparently a special edition, for a defense of the play. The backbone of the page was a reprint of the William J. Burns appreciation, from the press book. The rest was filler, including a foolish story about R. A. Walsh refusing to run for President on the prohibition ticket.

It is taking an awful chance to start anything like that, as Holland admits, for the local crusaders are apt to get excited and finish it off, but Holland had his Burns story for a comeback, and he got out without getting singed.

It is a great stunt when it works right, but the question always is open as to how it will work.

"Up in Mary's Attic" in Broadway House Had the Street Talking About the Crowds

OPENING at the Broadway last Monday, "Up in Mary's Attic" had that hardened show street talking about the crowds. It was very simply done, yet it worked, and the laymen were talking as well as the film folks.

To begin with, the matinees at the Broadway were called off Monday and it was announced that the attraction would first be shown at half-past seven.

Usually the house opens at one o'clock and runs continuous, and this departure from the usual scheme of things was something to talk about.

queue in front of the Broadway which compared favorably with the line in front of the Metropolitan Opera House on Caruso nights.

Police were called, and by seven the line extended down to the corner and started west on Fortieth street. A waiting line on Broadway in July is novelty enough, when many press agents are hard put to give out enough passes to fill their houses. It attracted attention.

The doors were not opened until a quarter past seven, and then the sale of war tax coupons was carried on so slowly that

What Saddens the Sad Sea Waves to Seasickness?

This bevy of blonde beauties are not on their way to the rough carresses of Old Neptune. Not a bit of it. Gosh! If they went into the water the make-up would all wash off. The Ocean doesn't even get a shot at them. They are the "Up in Mary's Attic" girls gladdening the heart of the Press Agent as told in these pages last week. They are in front of the Broadway Theatre.

Apparently passes had been distributed freely. A special pass was printed up good only for the opening performance. Most of those who had passes used them.

At half-past six there was already a

the line was held down to the corner until after half-past seven and the progress was extremely slow.

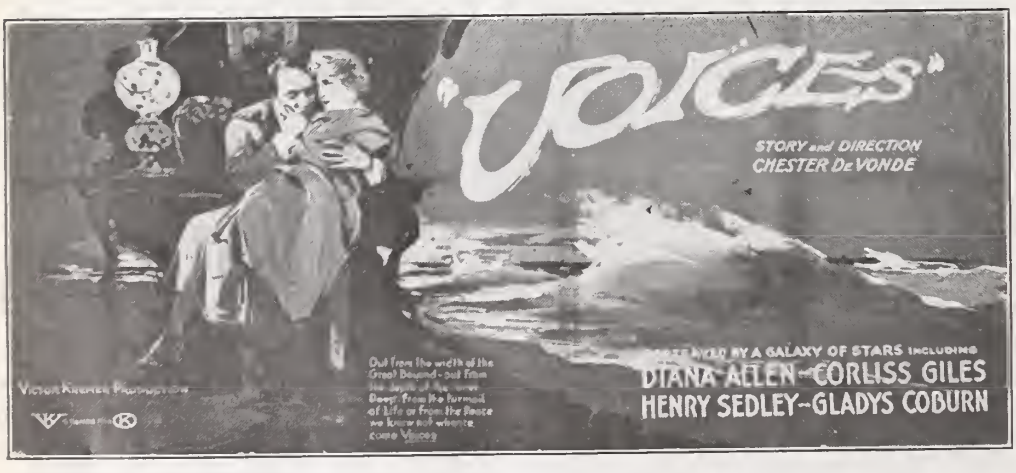
Not many of the passers-by were wise to the tricks of the press agents and they failed to notice how slowly the line moved. They went away to the impression that the feature had opened to a tremendous business. Even some of the shopkeepers across the way were amazed.

Got the Start.

It was good psychology, even though it was a bit hard on the crowd. Other attractions have come in there almost unnoticed simply because they were not put over. Even the Sennett Bathing Girls took a slow start and worked up by degrees. But housing is a problem in New York, and perhaps Mary did not know how long she could have the attic, so she wanted to start off right.

It is one of those stunts you cannot pull more than once in a very long while, but if you want some time to get a huge standout, cut out the matinee, give passes freely, sell the war tax slowly, and you can make the same crowd last longer than the unmeltable ice cream in a summer resort cone.

It was good press work, even though the master mind apparently forgot to take care of his newspaper friends.



"Out from the Width of the Great Beyond," Says the Poster.

Come "voices." Just what the wild waves are saying, you must book this Victor Kremer release to find out. We just show you the twenty-four sheet because it is nicely done, though the reproduction cannot give the value of the coloring on sea and sky. The coloring counts for more than the drawing—and we've seen lots worse drawing.

Follow Kadow's Tip on Board for Windows

Sam Sivits No Backslider; Says Mortises Won't Work

SAMUEL SIVITS, of the Rowland & Clark theatres, says he is not a backslider. He writes that he went back to all hand lettering because he could not get the printers to match the hand letters with type, and the mortises gave infinite trouble. We know the trouble a stubborn printer can make, but we think that if Mr. Sivits will make his mortises larger and then kick until he gets the right type, he will become a convert. We still have faith in his eventual reformation. The trouble was that he made his mortises too small. He mortised only for the smaller lines. This very naturally threw the entire display out of balance.

The way to work a combination is to use all type except for the title and star, and to get these lettered in harmony with the type display. To use nine-tenths hand lettering and stick in a couple of two line boxes will not work, but if the mortise is used for all of the type announcement with the exceptions noted, then there is room to set in the type and the faces will match. The best way is to notch instead of mortise or else to make the frame so that the bottom can be cut away and the type shoved in, the bottom then being set into place. Mr. Sivits is not a backslider, but he gave up trying too soon. He did not have the patience to wait until he got it right.

—*P. T. A.*—

Here Is Another Display Dealing with Combinations

J. REEVES ESPY, of the St. Louis Paramount houses, sends in a couple of three fives for the Kings and asks which of the two we like the better. One is all type plus a cut attractor. The other is hand drawn. And the answer seems to be that if he had put type in combination with the drawn design he would have had something better than either of these.

Of the two we prefer that on the right in spite of the ugliness of the type. It puts the message over better. It hits the eye harder. But with a prettier letter for the left-hand space that would have worked better as a combination, retaining the hand lettered star name, but lettering the title to be more easily read. There is not a lot of difference between these two "Mabel Normand" lines. The hand lettering might have been copied from the type, yet the slight departure gives a prettier face. This is one thing hand lettering can do, when it is done right.

On the other hand, there is no comparison in legibility between the two titles. One you read and the other you hesitate over because the artist, in this case, departed too markedly from the type idea. Both, in a way, are well planned, and with better lettering the left hand space would have worked harder, but the type carries the decision, though only for lack of a combination space to complete the trio. Mr. Espey is working rapidly to good results and we think that in a few weeks we'll be able to show something really worth while He gets better each week because he keeps on trying and experimenting.

—*P. T. A.*—

No Sun Could Melt Ice as Grown by Omaha Exhibitor

SALMON seem to have been the keynote of most lobby displays for "The Silver Horde," but it had grown warm when the Sun Theatre, Omaha, came to play the Goldwyn special and perhaps the management thought that a little ice would help to keep the salmon. They called on the scenic artist to do his best, and the result was an ice-hung ceiling with a backing of ice floes and snow covered fields which made one shiver even on the warmest days. Winter scenes are popular in summer and the Sun went the limit, short of using real ice. And even if you have no scenic artist, it takes no great artistic merit to be able to suggest roughly ice if you have some green and white paint and a little smalt, and if you cannot buy smalt you can pound up old water glasses and white bottles.

Giving Rex Beach a Cool Reception.

—*P. T. A.*—

Here's a Poster Suggestion

M. A. KADOW offers a good tip for managers who make their own window cards. From a local box factory he obtains materials known as "suit box board" or "vat board," which is cheaper than cardboard and may be had in several colors. If you do much work along these lines, it will pay to try and get hold of a package. If you have no box factory in your town, write the nearest paper warehouse for prices and samples. This is not a proprietary article, but the trade name for a certain kind of stock, which argues for a lower price—around seven or eight cents a sheet.

—*P. T. A.*—

Cliff Carroll Seeks to Establish Rome's Record

CLIFF A. CARROLL, of the Carroll, Rome, N. Y., writes that "Just to prove to you and the readers of the Moving Picture World that Rome is indeed on the map as a show down of exceptional entertainment," he is sending his campaign for "In Old Kentucky." He does not appear to be in a tearing hurry to tell it, for his letter is dated four weeks later and he forgot to put in a picture of the house front he promised.

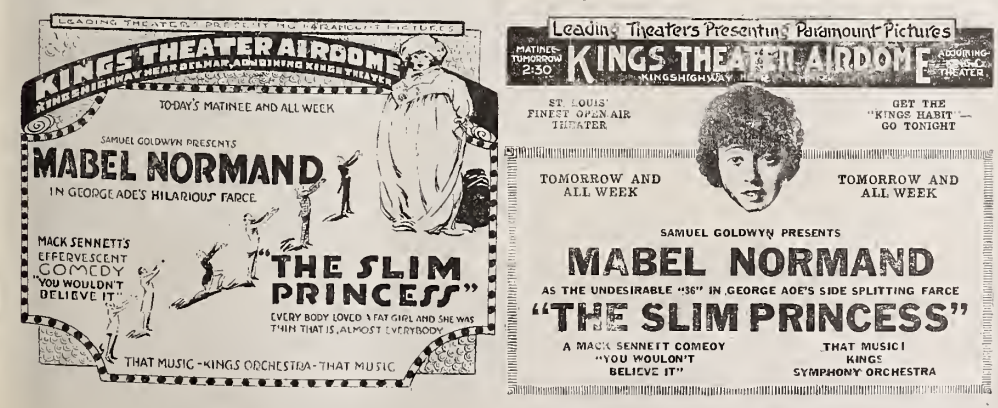
He hit a fast gait with a cross page elevens for the opening splash, working down to a single. He had the treadmill and real horses and prints a telegram from a New York vaudeville agent to prove that he really got the horses and treads from the Hippodrome. He put it over for a week where four days is the usual run. And he advertised a singer as "Anita Stewart's protege," which probably helped the singer some. Carroll is doing much better work than he showed in his old job. He can take larger spaces and get better effects. Just now he is experimenting with eccentric use of rule to get distinction for two or more announcements in the same space.

ANOTHER TREMENDOUS "SCOOP" AT YOUR FAVORITE THEATER!
CARROLL
COSY—COMFORTABLE—CONVENIENT
TOMORROW SATURDAY
JACK DEMPSEY
THE WORLD'S CHAMPION
IN A MILLION DOLLAR PATHE SERIAL OF RED-BLOODED ROMANCE AND ADVENTURE—
'DARE-DEVIL JACK'
JUST IMAGINE
A BIG PERSONALITY LIKE JACK DEMPSEY!
A Continued Story of Rushing, Rousing Adventure and Snap Action Plus Red-Blooded Thrills!
ALL IN "DAREDEVIL JACK"
DON'T LET THE CROWDS KEEP YOU AWAY
COME EARLY SO AS TO ASSURE NOT TO MISS THE BEST SCREEN CONTINUED STORY SINCE THE INCEPTION OF THE MOTION PICTURE
TONIGHT
TOMORROW
SATURDAY
J. WARREN KERRIGAN
In the Wonderful Romance of a Vanishing Bank Roll
THIRTY THOUSAND DOLLARS
Crooked Gamblers and Adventurous Young Lawyer in Exciting Comedy-Drama
BIG SURPRISE VODVIL BILL!
LIEUT. ELOREDGE & CO.
Sensational European Novelty Revealing a New Idea in the Art of Making Pictures
BERT WAIN & MINA WRIGHT
AND AN EXTRA ADDED TREAT

A Three Six and a Halfs from Cliff Carroll.

The space shown here is a six and a half across three and the dumb bell effect helps to pull up the star and title very nicely without the employment of art work. Clipping the corners of the 24 point rule offers a new effect. Usually where clipped corners are used the slant is the same at each end ,to give a box effect.

By using the mitre as it is, he gets another design, but we think that this is part of a box mitre with the bottom rule set on top and vice versa. Generally rule work within the space is charged for at a higher price, but we think that Mr. Carroll gets enough out of the idea, as he works it, to warrant this extra expense. He works half a dozen different schemes and they all come out well, but the dumb bell effect is about the best where the title is short.


KINGS THEATER AIRDOME
TODAY'S MATINEE AND ALL WEEK
SAMUEL GOLDWYN PRESENTS
MABEL NORMAND
IN GEORGE ADE'S HILARIOUS FARCE
MACK SENNETT'S EFFERVESCENT COMEDY "YOU WOULDN'T BELIEVE IT"
"THE SLIM PRINCESS"
EVERY BODY LOVED A FAT GIRL AND SHE WAS THIN THAT IS, ALMOST EVERYBODY
THAT MUSIC—KINGS ORCHESTRA—THAT MUSIC
Leading Theaters Presenting Paramount Pictures
KINGS THEATER AIRDOME
ST. LOUIS' FINEST OPEN AIR THEATER
GET THE "KINGS HABIT"— GO TONIGHT
TOMORROW AND ALL WEEK
TOMORROW AND ALL WEEK
SAMUEL GOLDWYN PRESENTS
MABEL NORMAND
AS THE UNDESIRABLE "36" IN GEORGE ADE'S SIDE SPLITTING FARCE
"THE SLIM PRINCESS"
A MACK SENNETT COMEDY "YOU WOULDN'T BELIEVE IT"
THAT MUSIC! KINGS SYMPHONY ORCHESTRA

Two Displays which Contrast Type and Hand Lettering to the Advantage of the Type, But Which Suggest a Combination As Better Still.

You Cannot Beat Denver in Using Reverse

He gives considerable effort to the launching of a new serial, evidently finding that these help him to keep business. And it might interest others—next year—to remember that he started his serials just before the hot weather began. This is a clever idea. If the serial brings them in, it will help a lot to keep up the business during the summer slump.

—P. T. A.—

Denver Combination Ads. Give Right Proportions

WHOEVER plans the layouts for the America Theatre, Denver, knows how to combine hand lettering and type with black backs in the most effective style. This 150 line space across six columns is as pretty as anything Grauman ever did, without being a copy of that style. In some ways we like it even better than the average Grauman, for the handling of the blacks is generally better. In the present instance we think that the star name has a tendency to drift away from the title. The black frame should have been carried up and around the white space to

A Very Pretty Combination from Denver.

hold it all together, but apart from this the display is a model.

About the only suggestion to be made as to copy would be that the lines "This week" and "Starts today" should be transposed to get the latter on the left, where it will be read first. The "Starts today" is more imporant than "This week" and should be read first, and the latter line might better read "All this week." But where this is the only fault to be found with copy, there is little to be said. And not only is the copy well written, but it is properly placed to get the best effect. And there is not a line; not even a word, in the entire display which cannot be read with ease.

—P. T. A.—

Sivits Spreads Out Over a Brand New Territory

SAMUEL SIVITS, who does the advertising for the Rowland & Clark theatres in Pittsburgh, now looks after the work for the Strand, Erie, which has been added to the R. & C. string. Being cheaper he can take more space in the Erie papers and so get better results. This six fours is a larger display than he takes for all of the Pittsburgh houses and so his announcement is less cramped and the hand work shows to better advantage. Here the small stuff gets almost an italic type effect.

With a little more practice the artist should be able to give as good an effect as the art work of the Strand, Brooklyn,

Mon. Tues. Wed.
Rowland & Clark's
Strand
Thur. Fri. Sat.
Love and fight on the frozen trail
Rex Beach's thundering drama
"The SILVER HORDE"
A smashing, crashing drama in which the might of the North is pitted against the cunning of Wall Street with love and fortune at stake
2000 feet of laughs "SOME MIND READER" with Johnny Dooley
Mary Roberts Rinehart's powerful dramatic story
"DANGEROUS DAYS"
His wife and the other woman - - - - - - -
A gripping story having to do with the eternal triangle - - - - - -

A Display from Samuel Sivits Used for the Strand, Erie, Pa., a Little Sister to the Pittsburgh String.

though at present his pen work is a trifle too heavy. At any rate he has the right idea in trying to get a reproduction of type instead of trying to get as far away from type as he can. If he has no book of sign painting alphabets he might find that would help, or he can work from a type catalogue, if he can get hold of one.

But the most noticeable fact is that by using larger spaces the lettering is made larger and therefore is easier to read. It is in the smaller sizes that type shows its great superiority to lettering. But even with this improvement, we think that type would work to greater advantage.

—P. T. A.—

This Somewhat Different Grauman Space Interests

OFFERING a marked departure from the usual Grauman scheme, this Rialto space interests because it does differ from the rest. Standing by itself it looks weaker than when run in combination with the larger space given the newer sister house, for it derives some value from that more dominant drawing. But even by itself it offers a good model for a novelty.

UNITED ARTISTS PRESENT
DOUGLAS FAIRBANKS
AT GRAUMAN'S RIALTO
IN HIS NEW MILLION DOLLAR SUPER-PRODUCTION
THE MOLLYCODDLE
A FESTIVAL OF HAPPINESS
A GREAT STORY THAT APPEALS TO HEART AND SOUL AND SENSES.
NOW PLAYING

A Somewhat Different Ad. from Grauman.

The text at the right is the reproduction of Mr. Weitzel's criticism in this publication with the last paragraph repeated at the top in larger type, a fourteen against an eight point. With this white space at command, we think that the house signature should have run there instead of being sunk into the black circle where it does not show up. Most people will know that it is Grauman's Rialto because the Rialto always shares the space with Grauman's, but if there are a dozen people who do not know that the top of the five-column space is always the Rialto, it would pay to frame the layout so that the house name is imprinted upon the memory.

Any advertisement which does not impress the name of the house at a glance, **no matter how well known that house name may be,** falls that much short of being a perfect advertisement. The name is an asset just fifty-two weeks each year. The more one can do to drive in the name, the better it is for the house. Too many advertisers seem to feel that the house is too well known to need advertisement and that the star will carry the space. This is never true. The star may sell that week, but the chief value of the star is to emphasize the name of the house as the home of big attractions.

—P. T. A.—

San Francisco Program Lacking in Uniformity

APART from a striking program cover, the house organ of the Haight Theatre, San Francisco, seems to lack most things a program should be. The issue is eight pages and cover, the latter a new art design well done and well printed. The house announcements on page three are done in good style, but the rest of the sheet looks as though it had been pitched into the chases without regard for order or effectiveness.

The four changes a week are each given a page of display advertising which looks very much like the display trade ads which fill the rest of the sheet; there is no house talk and they do not even reserve the right hand pages for the house announcements. Some are on the right and some on the left and you have to be greatly interested before you will go to the trouble of picking them out.

The front cover and page three are all right as they stand. To get the rest in shape, the bar should be removed and pages six and seven printed as a double page announcement of all of the attractions for the week; two-day runs on week days, with a special attraction for Sunday. Page five should carry some talk about the house and its advantages, coming and current attractions and other matters intended to sell seats.

If the trade ads are to face program pages, some clip notes should be used on other pages to meet this demand. Making the program readable and attractive will help to get the outside advertising and will go far toward holding the same advertisers week after week. Make the paying advertiser realize that the sheet is in demand among the patrons, and he will stand a boost in order to stay in, but he is not going to keep on in a sheet which by its very appearance proclaims itself to be valueless.

The rearrangement will throw out the display cuts now used, but smaller cuts can be had for the star attractions, and putting all of the announcement on a double page will remove the necessity for using these attractors for each change. The attractor cut is to gain attention.

Big Business Forces Fox to Open Four New Branches and to Enlarge Old Ones

EXCLUSIVE of the progress shown by expansion in the European markets, Fox Film Corporation, with its new headquarters in the big studio and administration building in New York, has enlarged and improved its sales and distribution facilities in this country.

For the past six years William Fox, president of the corporation which bears his name, has extended each year the chain of Fox exchanges throughout the country in order to handle the steady increase in demand for Fox films, until with the advent of 1920 this firm now occupies a leading position as regards this branch of the industry as well as for production output.

Many of the older Fox exchanges in the United States and Canada have been enlarged during 1920. This has been an absolute necessity, because the former quarters had become too small to accommodate the rapidly growing business.

Four New Branches Opened.

But even with the additional space thus gained, it has been found necessary to open new exchanges, which for the time being was classed as auxiliary branches. These, however, are now full-fledged exchanges and at this writing are four in number.

The first of these to open is the Albany, New York, office, which takes the overflow from the Buffalo exchange and the new business which is steadily flowing into the Fox company from that territory. Jerry Spandau, formerly with the Buffalo exchange, has been placed in charge of the new branch in Albany.

In New Haven, William Fox has opened another exchange, which will supply the territory through Connecticut, which has been receiving service from both New York City and Boston. Everything is being put in readiness to take care of the theatres in that district for the Fall season from the New Haven exchange, but the anouncement of the identity of the manager is not yet forthcoming.

To Open Branch in Oklahoma.

Oklahoma City will have a Fox exchange of its own, under the management of B. E. Edwards, who has been identified with the Fox entertainments from the Kansas City exchange. This office will be fitted up in accordance with the standard layout of Fox exchanges, and will be equipped with every facility for the exhibition and distribution of films to the section assigned to it.

At 125 West Broadway in the city of Butte, Mont., Fox has opened the fourth of his new exchanges this year. At this point the sales department of the Fox firm, under the general management of Herman Robbins, has placed L. McGinley as manager. Mr. McGinley is known to all theatre men throughout the central western territory through the good work he formerly did as assistant manager of the Fox office in Cincinnati.

Plan Subdividing Territories.

The purpose of establishing these new branches of the Fox sales force is explained by Herman Robbins as an essential part of the general expansion policy of Fox, which aims at concentration of the sales forces at each of the points in order to cover more thoroughly the territory allotted to each. An even greater extension of exchanges is planned, by subdividing some of the larger territories now covered by one central point.

Announcement of the additional new offices will be made public within the next two months, during which time negotiations now open for new sites will be closed and erection of the new buildings started.

Among some of the Fox exchanges enlarged this year to cope with the increased activities of the sales department are those at Chicago, under the management of Clyde W. Eckhardt; the Omaha branch, Sidney Mayer, manager; the Philadelphia office, George F. Dembow, manager; and the Cincinnati branch under the management of Rudolph Knoepfle. At each of these points Fox has more than doubled the original space occupied by the branch, equipping each with facilities for handling and shipping of film with the least possible delay.

Branches Being Enlarged.

Extensive alterations, improving and enlarging many of the other exchange hranches, have been and are being made at this writing, and report has been received at the home office that the reconstruction of the present Kansas City office will be completed in a few days.

Fox Film Corporation, in its progress, has now established exchanges and district sales offices in practically every film center in this country and in Canada. Under the district management of Harry F. Campbell, Howard F. Sheehan, Clayton P. Sheehan, E. H. Wachter, George Allison and Louis Rosenbluh those six districts into which the Fox firm has divided the United States for sales purposes are now registering a big demand for Fox entertainments which keeps the exchanges running at capacity day and night.

The exchanges which are now operating on the Fox specials, the Farnum series, the Mix series, and the forthcoming Pearl White films, as well as the films featuring Shirley Mason, Buck Jones, William Russell, George Walsh, Louise Lovely and Eileen Percy are located in the following cities: Albany, Atlanta, Boston, Buffalo, Butte, Chicago, Cincinnati, Cleveland, Dallas, Denver, Detroit, Indianapolis, Kansas City, Los Angeles, Minneapolis, New Haven, (new) New Orleans, Oklahoma City, (new) Omaha, Philadelphia, Pittsburgh, Salt Lake City, San Francisco, Seattle, St. Louis, Washington, D, C. and New York City.

Has Six Exchanges in Canada.

In Canada, Fox still is operating six exchange branches, one of which has been recently removed to entirely new quarters to give the staff additional space for increase of output. This branch is now located at 162 Union street, St. John, N. B. The other offices are situated in Montreal, Toronto, Calgary, Winnipeg and Vancouver.

With the new season approaching, heralded by the announcement of the big special films, the new series for the Fox stars, and the newly made stars, these exchanges will be called upon, it is predicted, to meet the biggest year's business in the history of Fox Film Corporation, as is evidenced by the reception already accorded the first two of the new Fox specials shown to the trade press in New York at the Palace Theatre, "If I Were King" and "The White Moll."

Fox's "The White Moll" Features Pearl White with Underworld Themes Dominant

IN "The White Moll," in which William Fox presents Pearl White for the first time under his management, and in which she makes her first appearance in a special feature production, is a drama of the half-world which expert judges have declared to be nearly perfect in atmosphere and almost flawless in characterization.

Criminologists who have read Frank L. Packard's story in book form and who have witnessed the Fox screen version thereof have agreed that a remarkable uncolored presentation of life beneath the conventional is revealed.

Truthful Reflection of Life.

"The White Moll" is pictured and not ideality. It neither praises nor condemns. It is a sermon without being a preachment.

It shows the underworld as this is, not as it might be in fancy; shows it in all its brutality and humanness, plain, unvarnished, with no false sentimentality. It "lifts the lid" from the seamy side of life with dramatic force.

The story is considered by Frank L. Packard, its author, to be the most powerful novel he has written, truly reflecting underworld existence. In its translation to the screen through the scenario by E. Lloyd Sheldon, Mr. Fox has sacrificed nothing of the force found in the printed word, while adding the effect of visualization.

An All Pervading Theme.

"The White Moll" carries a thought that, despite everything, right well prevail, and that lasting might exists only in right. The story deals with a theme so all-pervading that it cannot be told in a few words.

This Fox feature in which Pearl White, daring darling of thrills, plays the title role, is the story of a girl who went wrong, saw the light, and fought her way back against tremendous odds. She was a thief, and the daughter of a thief, and she hated with all the fierce intensity of her kind. Thus envenomed, she exacted her toll from society by crime. And then one night it came to her that she was headed the wrong way. And she began to fight her way back to the right path.

Pearl White Praised as Star.

Unlike many an underworld story, the atmosphere of "The White Moll" is not incidental. It is true to the life—not only as known to the general public, but as known to the criminologist. The latter will find in this fine photoplay fertile ground for observation.

Pearl White, former serial queen, excels in this her first complete one-performance screen production. She has brought to "The White Moll" a dramatic quality she has not before had an opportunity to display in any of her many screen appearances.

Excellent Supporting Cast.

The cast supporting Miss White is excellent, furnishing the proper balance for the star. It includes some of the best known people on the screen, selected not alone for their histrionic ability, but also for types. The photography is excellent and the direction of Harry Millarde is among his best efforts.

As Delineator of Romantic Roles William Farnum Adds to Laurels By His Success in "If I Were King"

AS Francois Villon, William Farnum in "If I Were King" adds another character to the already long list of impersonations which have made his name well known not only to regular patrons of the motion picture, but to lovers of the stage and literature as well.

During his long career on the screen under the Fox management, Mr. Farnum has been cast in many of the greatest roles in history and romance, and these classic interpretations have drawn to the screen lovers of literature and the drama, as well as dramatic and literary critics, many of whom admit that Mr. Farnum's interpretations have caused them to change their minds regarding the motion picture and to give belated recognition to the new art.

Mr. Farnum's characterizations of Sidney Carton, of Jason, of Charles Darnay, Jean Valjean, Don Caesar de Bazan and Francois Villon are among the classics of the screen. Each of these had previously captured the imagination of readers and playgoers in all parts of the world. Jean Valjean is enthroned in the heart of everybody who has read Victor Hugo's masterpiece, "Les Miserables"; the names of Darnay and Carton are on the lips of all Dickens lovers; Don Caesar is the hero of the great multitude of people who have read his dramatic story, seen it on the stage or heard it in the operas.

A Beloved Vagabond.

As for Francois Villon, he is the type of the Beloved Vagabond. Villon has been immortalized by Robert Louis Stevenson in the short-story classic, "A Lodging for the Night." Andrew Lang, translator of Villon's poems, has given the world a picture of the most picturesque character of the Middle Ages, while Justin Huntly McCarthy gathered together the legendary lore that surrounds the figure of Villon and presents it in the form of a rounded narrative.

Mr. McCarthy's success was instantaneous. First as a play, with E. H. Sothern in the role of Villon, and then as a novel. "If I Were King" won added renown for the author. A print of the Fox film "If I Were King" was shown to Mr. McCarthy in London recently. He was enthusiastic. In a letter to Mr. Fox he wrote:

"The triumph of the film was William Farnum's interpretation of the part of Francois Villon. Villon was always getting into mischief. Poor but well born, he had contempt for the rich and love for the poor, and he expressed both by such antics as holding up parties of nobles and forcing them to dance for his pleasure in the cobbled streets of Paris. Known by several aliases, he was fond of writing poetry, flirting, eating, drinking and fighting. Many of his poems, which are models of style, were written to the order of pastry cooks and landlords of inns, who accepted them instead of money.

Villon Was a Patriot.

In spite of his constant war with the authorities, Villon was a great patriot, and the cause of France was always nearest his heart. He lived at a time when his beloved country was beset by enemies. A weak king was on the throne. "If I Were King," sighed Villon. It was the light in a woman's eyes that nearly made the dream come true. This is the dashing, gallant figure that William Farnum has translated from literature and stage to the screen.

Among the best beloved of all the characters Farnum has given to the screen is Jean Valjean. Into this role Farnum read dignity and strength so that William Lyon Phelps, Professor of English at Yale University, said of the Fox production of "Les Miserables":

"The artistic and spiritual values of the great novel are both preserved to a remarkable degree in the adaptation, and the setting is excellent."

"A Tale of Two Cities" is the frame Dickens built for what are generally believed to be his greatest two characters, Sidney Carton and Charles Darnay. William Farnum appeared as Carton, happy-go-lucky, drunken, penniless, and Darnay, the very soul of aristocracy. They were diametrically opposite in all save countenance.

As Don Caesar de Bazan.

Mr. Farnum recently enacted the role of Don Caesar de Bazan in "The Adventurer," the film play based by E. Lloyd Sheldon upon the story of the romantic hero of old Spain. Don Caesar has been immortalized in literature, drama and opera. He is the soul of romance—the ideal of chivalry—the impecunious, daredevil nobleman whose sword leaps from its scabbard with equal speed in defense of honor, beauty or helplessness.

One accomplishment that has been exceedingly useful to William Farnum in most of his great historical and romantic roles is his skill in swordmanship.

What Farnum has done for the great classics of the olden time he is doing also for the books of today. He has brought to the screen the heroes of Zane Grey's splendid Western stories. In Roy Norton's "The Plunderers" he has shown a fine picture of Big Bill Matthews of the Croix d'Or mine—a splendid, steel-knit fellow with a big, warm heart and a punch in each hand. In "The Conqueror" he gets out of simple romance into history that is greater than romance, and shows us Sam Houston, the Texas pioneer. He impersonates Luther Smith in Larry Evens' story, "When a Man Sees Red" and will soon be seen in another story of the sea, "The Scuttlers."

Farnum's Jules Le Clerq in "The End of the Trail" is another popular role. So is the dual role of Barchard and Short in "The Wonderful Adventure."

Not only in adventure and romance has William Farnum won laurels. As Stephen Orry and Jason in Hall Caine's masterpiece, "The Bondman," he had two roles not only widely different from each other, but different in respects from anything he had done before.

"While New York Sleeps" Is Powerful Cinemelodrama of Metropolitan Life

WILLIAM FOX, president of Fox Film Corporation, for mid-September promises the release of a special production entitled "While New York Sleeps," and further that the picture world is going to receive a gratifying shock in this big cinemelodrama of night life in New York.

It concerns New York, its people and three phases of its life.

In construction this picture is announced as an innovation. "While New York Sleeps" is really three photoplays in one—each division of the picture being distinct and presenting in a dramatic way a different phase of New York's night life.

Charles J. Brabin staged this sensational photodrama and collaborated with Thomas F. Fallon in the writing of the stories and scenarios. Five players constitute the entire cast—Estelle Taylor, Marc MacDermott, Harry Southern, Earl Metcalf and William Locke. Mr. Locke appears only in the first episode.

No player is featured in the accepted meaning of the term. The picture is so strong in each of its characterizations as to call for what may properly be called an all-star cast.

The first narrative is entitled "A story of the suburbs, where love builds its dream-dust future without reckoning on the ashes of the past; where birds come to rest and vulture to seek prey." It depicts a crisis in four lives and centers about a decent woman who has married a wealthy man in the mistaken belief that her first husband, a worthless cad, has been killed.

Miss Taylor as the Wife.

Miss Taylor is seen as the wife, Mr. MacDermott as the blackmailing first husband, Mr. Southern as a burglar and Mr. Locke as the second husband.

Episode two is a pictorial recital of the notorious "badger game" and is entitled "The Gay White Way."

Here the principal players are but three in number, "the vamp, the man and the 'friend,'" played respectively by Miss Taylor, Mr. MacDermott and Mr. Southern—a life in which appears the spider's web woven for the unwary possessor of wealth.

In this episode appears one of the big scenes of the picture—a screening of Ziegfeld's Frolic show with its coterie of beauty girls.

Then the photoplay moves on to a tragedy of New York's lower East Side.

The players in this tragedy are designated merely as the pawns, moved by the hand of Fate as it wills, while the spectator watches with each motion that hurries the figures to their doom. Here Miss Taylor is seen as an orphan, sullen, capable of mad tempests. Mr. MacDermott is an aged paralytic, whose eyes represent his only power of speech, whose son is his world—and his heaven. Mr. Southern is the son, a night watchman, frail of body but big of heart.

Mr. MacDermott's work in this episode is said to be masterful. He without stirring a hand or foot or moving from his chair, conveys every emotion with his eyes.

Mr. Metcalf as the leader of a criminal gang gives a graphic performance.

In this episode we get a glimpse into the life of New York's East Side. The co-operation of the New York police was obtained in filming river fight scenes, and the police department rendered valuable assistance to Mr. Brabin and the players in enabling them to create with accuracy the underworld atmosphere.

Among the thrilling impressions of the picture are a vivid conception of three phases of night life in the world's greatest metropolis; a view through the eyes of the police department into New York's underworld; a view through the eyes of the unseen observer into the homes of the highest stratum of New York society. One becomes familiar with big business men, with vamps and their methods, with crooks and their habits, with the police and their never-ending struggle to suppress crime. One peers into the gilded cabaret, into the factory sweatshop and into the hell holes of poverty and crime.

Fox Exchanges Now Girdle the Globe; to Open Branches in China and Japan

PROVIDING film entertainment of high order in every nook and corner of the globe—this is the enviable fruit of five years of persistent painstaking effort by Fox Film Corporation.

Six years ago—in 1914, to be exact—the name Fox still occupied a very modest place in the industry. But William Fox, blessed with keen judgment, an artistic sense and a laudable ambition, had decided to enter the producing field as well.

He established branches in a number of important cities of this country, and ere long concluded to extend his activity to foreign lands, which he regarded as fertile fields for American-made photoplays. He sent special representatives to Europe to study and report on conditions, preparatory to creating Fox exchanges abroad.

War Holds Up Plans.

The war proved a big stumbling block, and for nearly a year this work in countries of the Allies was held up. The result of the investigations made, however, bore out the contention by Mr. Fox that foreign countries were prepared to welcome American films. After several months of hard work the first Fox foreign exchange was established at Montreal in October, 1915.

Since then the successes which Fox films have achieved in the Dominion have resulted in five other exchanges in various sections of that vast territory.

Although Fox photoplays were shown throughout Great Britain during the latter part of 1914, when the war was but a few months old, it wasn't until April, 1916, that the Fox Film Company, Ltd., was formally established there. Fox pictures were successful in England from the start. Mr. Fox and Winfield R. Sheehan, general manager of the company, were quick to discern, after an intensive study of cinema conditions in Great Britain, the likes and dislikes of a vast majority of the motion picture public. Consequently they were able to arrange the types of stories containing the strongest appeal to the British people.

Opens Branches in South America.

During the past five years the motion picture "fever" has spread rapidly through South America, Europe and Asia. The success of Fox productions in the British Isles had reached the ears of alert business men in other countries. Fox branches were opened in December, 1915, in Argentine and Brazil, which now are among the leading film centers in South America.

The popularity of Fox pictures in South America was attested recently at the Fox annual convention in New York, through Alberto Rosenvald, branch manager in Brazil. "The success of Fox stars throughout South America has been such as to make it almost impossible for us to meet the demand of the exhibitors," said Mr. Rosenvald. "Tom Mix, William Farnum and Shirley Mason are acclaimed everywhere, while Pearl White's popularity speaks for itself—she has the largest following of any motion picture star in Latin America." Seven branch offices are now required to take care of the corporation's business in South America.

Paris Branch Established.

With the signing of the armistice in 1918, Mr. Fox and Mr. Sheehan went abroad and, following observations of conditions then existing, established a branch in Paris. This is called the Fox Film Societe Anonyme. Since 1918, however, the success of Fox productions in the French republic has been such as to compel additional exchanges, which now include Marseilles, Strasbourg, Lyons, Lille, Bordeaux; still others to be established in the near future.

On this same trip Mr. Fox and Mr. Sheehan visited Belgium and established an exchange at Brussels. Offices also were opened in Algiers, in Holland, Spain, Switzerland, Portugal and Italy.

Even in beleagured and suffering Russia, one will find Fox entertainments. The Russians—at least many of them—were quick to realize the educational value of Fox Films, and sought them despite the continued internal trouble and warfare which have practically paralyzed business in general.

South Africa Has Fox Branch.

Further evidence of the girdling of the globe with Fox exchanges will be found even in the far reaches of the South African Veldt, where the natives are said to have gone "wild" over the strong and rugged roles enacted on the screen by William Farnum.

At the close of the war three special Fox representatives were sent to make a complete investigation of film conditions in Germany, Austria and Hungary.

The result of the report of these representatives, together with facts gathered by Mr. Sheehan during a personal investigation by him, was the formation by Fox of a company to care for the business in those countries. In Berlin will be the principal branch office for Germany, while Vienna will have the Fox distribution headquarters in Austria.

Fox Pictures Popular in India.

The success of Fox entertainments in India is big. This fact was brought home strongly a few weeks ago by E. Lloyd Sheldon, author and scenario writer of numerous stories for Fox pictures. Mr. Sheldon, who recently returned from a tour which embraced Europe, Asia and India, said he was amazed at the interest which the natives of India have taken in the motion picture. He reported that a majority of the larger theatres in the principal cities, including Bombay and Calcutta, are running Fox productions almost exclusively.

During the past year the demand for Fox products by Japanese exhibitors has grown so rapidly that a branch office will be established in Tokio in the near future. Similar conditions exist in China. Innumerable letters received by the home office—and by Fox stars from their Oriental admirers—attest the success of Fox features in China. Result, a plan for a Chinese exchange.

And the American navy is doing its part in carrying Fox films around the world. They are shown on every warship, wherever the ship may be stationed.

Twenty-five branch offices now are taking care of the enormous business built up in the United States during six years of Fox Film Corporation's existence. This number will be increased to twenty-eight before October 1.

Scenes from Three New Fox Plays.

1—"Bride 13," serial; 2—"The Untamed," with Tom Mix; 3—"Skirts," a comedy spectacle.

Fox Canadian Business Is Growing Rapidly; Players and Productions Are Very Popular

THE resources of Canada in the matter of motion picture possibilities have long been tested by the Fox Film Corporation. It has dug down and planted its organization on a solid foundation. Fox found in Canada, as is found in other countries, that by giving the people what they want and giving the exhibitor a fair deal, helping him make money, success follows.

William Fox found a demand in Canada for his pictures before he was ready to go into that field. He decided, in 1915, to begin operations there when he opened an office in Montreal.

In a short time that office found it couldn't handle the business coming in, so offices were opened in Toronto and St. John. At that time western Canada was being supplied with Fox films through an agency.

McCabe Is District Head.

Last year three more offices were organized to handle the country westward to the coast. One branch was opened in Winnipeg, another in Calgary and the third in Vancouver. All of these branches are now under Vincent J. McCabe, who as district manager has his headquarters in Toronto.

In addition to these service offices the Fox company has news cameramen in all parts of Canada. These men photograph important events and send their film to New York, where it is incorporated in Fox News and sent not only throughout the United States and Canada, but throughout the world.

All the Fox pictures are shown in Canada, and in many instances have hung up records. "Checkers," for example, did an unusual business. The Canadians also crowded to see "Should a Husband Forgive?" another racing picture.

William Farnum has a noteworthy following in Canada. Exhibitors have cashed in on his pictures ever since he began making them for William Fox.

The William Farnum pictures that have the most appeal in western Canada are those in which he appears as a westerner. Farnum in "Riders of the Purple Sage" and in "The Rainbow Trail," was a joy to the western Canadian motion picture fans.

Mix Popular in Canada.

Tom Mix has also taken a big hold on the fancy of the western Canadian. He shows them tricks they glory in. His riding down mountain sides, horsemanship, and his work with the rope is likely to give them what they are looking for.

Mix "caught on" from the beginning of his career with Fox, three years ago. Now he is making pictures that hardy, clear-minded Westerners appreciate. And his popularity by no means is confined to western Canada. The east is said to like him just as well.

Another Fox star who is making progress in Canada is Shirley Mason. "Her Elephant Man" is a money-getter, and when she followed this with "Molly and I" she became a friend of enterprising picture showmen.

William Russell as a Fox star is winning his way rapidly into the hearts of the Canadians, according to the reports coming to Mr. McCabe from the Dominion. One feat Mr. Fox recalls pleasurably is that he filmed Longfellow's "Evangeline," and when he showed it to audiences in Evangeline's own territory it gained their warmest approval.

Managing Is Not Easy Task.

The work of managing and serving the Canadian field is not an easy one. The ground to be covered is vast and transportation to some of the places that demand Fox pictures is not always of the best. Sometimes dog sleds must be used to transport films. Probably the strangest part of the service is that to Prince Rupert on the Pacific Coast, and to Le Pas, further inland.

Prince Rupert draws on a population of about 5,000, and Fox pictures are wanted there by the motion picture folks. Films are shipped from the Vancouver branch.

A week passes before the film arrives in Prince Rupert. It is played there for two days, and then is returned to Vancouver, which means two weeks during which the film remains idle in order to play two days in Prince Rupert.

The same thing happens with pictures sent to Le Pas, which has a population of 1,500 and is at the end of a railroad line. It was at La Pas that a gold strike was made recently, and Fox films follow fans into that north country.

The territory covered by the St. John office is a hard one, and consequently the exhibitor who has used a film helps by shipping it on to the next exhibitor. When a picture leaves the St. John office it does not return for a month, going as far as Cape Briton.

Fox Productions Growing in Popularity in Great Britain, According to London Office

THE demand for Fox films is growing all over the British Isle. The London office, now in charge of F. W. Mordaunt Hall, is constantly in receipt of letters from theatre managers who claim that since they have used Fox pictures they have been playing to increased business.

The big increase in bookings recently attests that Fox pictures are steadily increasing their hold. During last winter and spring the trade showings were notable. "Evangeline" received a splendid reception and was followed in quick succession by William Russell in "Sacred Silence," Tom Mix in "The Speed Maniac," William Farnum in "The Last of the Duanes," "Checkers," Farnum in "Wolves of the Night," "Should a Husband Forgive?" Mix in "Rough Riding Romance," Russell in "The Lincoln Highwayman," Mix in "The Feud," Farnum in "If I Were King," Shirley Mason in "Her Elephant Man," Mix in "The Cyclone," Buck Jones in "The Last Straw," and many others.

Held Dates Open for Fox.

Many exhibitors who are booked up to September and October, 1921, have held dates open for Fox releases, and others shifted their bookings so that they could get Fox films on release dates.

Reports on Shirley Mason's first picture, "Her Elephant Man," had seeped through from America, the exhibitors in Great Britain waited expectantly for the picture, and when they saw it put their stamp of approval on it. The critics, too, hailed Miss Mason as a brilliant star. Her second picture, "Molly and I," increased the British enthusiasm for Miss Mason.

Louise Lovely
Now starring in William Fox Productions.

The presentation of "If I were King," from the stage success and novel by Justin Huntly McCarthy, was a notable occasion. Here was a story by an Englishman recognized as a big author. Mr. McCarthy was so enthusiastic over the Fox production of his work that he wrote a laudatory letter to William Fox, in which he said that William Farnum was an ideal Villon.

"Checkers" Makes Big Hit.

"Checkers" has made a big hit in Great Britain. It is a racing story, and the British public love a good horse race. In addition to the turf element, it has in it thrilling romance. The same is true of "Should a Husband Forgive?"—another racing story that has drawn tremendous bookings.

Tom Mix is a big favorite in Great Britain. The playgoers like him and his western type.

William Farnum, of course, is always an outstanding favorite. He represents a man as the British like to see him—big, honest, unafraid, a fighter and a lover of fair play.

Buck Jones walked into a fine niche in the hearts of the British public when he was shown in his first picture, "The Last Straw." "The Square Shooter" helped him further along and he is accepted as a good exhibitor's bet already.

William Russell, too, made a big hit in his first production under the Fox banner. "Sacred Silence," "Eastward Ho!" and "The Lincoln Highwayman" were booked by many before the trade showings.

Shows Anxiety About Pearl White.

British exhibitors are anxious about Pearl White. "When will we get her first picture?" is a question often asked of the Fox offices in London and in the branch offices. Several exhibitors have offered deposits on her first dramatic feature. They want it on release date. Her first two pictures, "The White Moll" and "Tiger's Cub," will soon be shown there to the trade.

The opening of the new Fox film building at 13 Berners street, London, has added to the strength of the Fox product, because it showed the exhibitors that Fox business was expanding so fast that these new quarters were necessary in order to give the rapid and careful service for which the Fox company in Great Britain is noted.

The new building is six stories high, with a five-story annex. It is three times the size of the old headquarters at 74-76 Old Compton street.

At present the Fox company has branches in London, Liverpool, Manchester, Birmingham, Leeds, Cardiff, Newcastle, Dublin and Glasgow.

William Fox Makes Film History with "Skirts," a Six Reel Comedy Creation

WITHIN a few weeks there will be released a motion picture comedy which, it is claimed, will stand as a milestone in film progress. It is a Fox Sunshine Comedy special in six-reels—a Sunshine de luxe affair.

Months were consumed in its making. Its "chorus" numbers more than a thousand girls. Its principals (sixteen in number) are among the foremost comedy players. Six directors co-operated.

But it is not for these reasons that this particular production is noteworthy, although any of these alone would make it unusal. It is asserted that this is the first six-reel feature of the "girly-girly" type ever presented.

To William Fox goes the credit for conceiving the idea and converting it into reality while Hampton Del Ruth, supervising director of the Fox comedy organization, devised the story and controlled its production. "Skirts" is the comedy in question.

Estimate of Investment Not Given.

Mr. Fox has refrained from following the usual procedure, in announcing the cost of "Skirts." Nevertheless it is asserted that a really amazing sum was lavished upon it.

It was last November that the idea of "Skirts" was born. A report of the steadily increasing popularity of the two-reel Sunshine Comedies was placed before Mr. Fox. So impressed was he with the demand for this type of entertainment that he decided upon a multiple reel production of a nature which not only would surpass the existing type, but would attempt to set a new standard.

A list of the directors engaged to assist Hampton Del Ruth will perhaps give an adequate idea of the combined abilities soon busily engaged in making "Skirts." They were Roy Del Ruth, Eddie Cline, Jack Blystone, Delmar Lord and K. C. MacLean.

The sixteen principals engaged were Chester Conklin, Alta Allen, Polly Moran, Jack Cooper, Billy Armstrong, Ethel Teare, Slim Summerville, Glen Cavendar, Harry McCoy, Bobby Dunn, Tom Kennedy, Ed. Kennedy, William Franey, Harry Booker, Laura LaVarnie and Alice Davenport. Each will be recognized as a player who has a following among the fans.

Ballet Assembled by Contests.

Mr. Fox conceived the idea of a ballet of "hippodromic" proportions. Orders were issued to provide a chorus of not less than one thousand. It was realized that Los Angeles could not begin to provide the combined beauty of face and form desired. "Perfect form" contests were instituted in cities where Fox Film exchanges are located.

A person possessing the statistical mind at the Fox Studios was spurred by curiosity to investigate the nationalities of the girls in the "Skirts" chorus. Girls of Russian, English, German, Swedish, Norwegian, Scottish, Irish, Italian, French, Polish, Hungarian and even Turkish and Syrian forebears were numerous, while one miss confessed that her father was a Chinaman and her mother a Polynesian.

Singer Midgets Are Featured.

The next feature added to "Skirts" was the Singer Midgets. People who have seen them at work will know that, in spite of their diminutive stature, they are artists of superlative merit. Nineteen persons comprise the troupe. The tallest is 46 inches and weighs 65 pounds. The shortest is 35 inches. The youngest is 18 years old, weighs 39 pounds and is 37 inches in height.

The Singers brought wtih them their menagerie of midget animals. The latter are as freakish and unusual in the way of stature as are their owners. Four elephants, 16 ponies, a monkey, a deer with fawn, 17 hounds, 4 Dogenburg goats and a midget lion are highly trained.

Mr. Fox stipulated that the Singers present their vaudeville act—"The Old Woman Who Lived in a Shoe." For years this act has possessed fascination for children both small and grown-up and it is shown in its entirely in the Fox comedy.

The engaging of talent represented but a minor part of the problems which required solution before "Skirts" became an actuality. It was a foregone conclusion that the costumes of the "chorus" would of necessity be most elaborate.

Wardrobe of Wondrous Beauty.

To Margaret Whistler was assigned the task of creating costumes for the "chorus." Seven complete changes of costume were required, and this represented a problem of staggering proportions. A small army of needle workers proceeded in three shifts of eight hours each until the required number of gowns of every description was completed. So well was this work systematized that within six weeks the costumes were completed and in the hands of the wardrobe department.

While expense was not spared in working up the spectacular angle of "Skirts," such other highly important elements as thrills and comedy were never lost sight of. As a result thrills follow in rapid succession in "Skirts."

Comedy Spiced With Thrills.

By means of a specially constructed dam which was made to give way at the desired moment, the interior of a dwelling was washed away as the result of a pressure of water. A train of coaches, including locomotive, was purchased for the purpose of sending it through a region where a forest fire was roaring at the time.

The climax occurred when this train plunged headlong through a bridge which the fire had partially destroyed. One of the principals risked his life to drop in a parachute from an airship flying above the sea.

An explosion sent Chester Conklin hustling through three stories of a uniquely constructed set. Incidentally, this scene came, within an ace of robbing the screen of a most capable comedian.

The rescue of the heroine from the roof of a speeding train was also affected by Conklin. He hung down and with feet strapper to the body of an airplane snatched the girl from her perch.

The scene was photographed from a second plane which followed the machine from which Conklin hung suspended. The pilots of both machines were accustomed to work requiring the utmost finesse and nerve. They had battled the Hun.

Throughout the flight the planes kept within two hundred feet of each other. Conklin allowed himself to swing downward as the plane approached the train it was pursuing.

Airplane "Rescue" a "Thriller."

The first time the scene was attempted, the plane swung too wide, with the result that Conklin missed his grab. At this point Del Ruth called a halt and the plane descended. Fearful lest a fatality occur, the director wanted to call that particular bit of action off.

But the comedian insisted that his next try would be more successful and that he had the utmost confidence. Del Ruth finally consented and the second attempt was made. True to Conklin's prediction, the rescue was made with perfect form.

This recital concerning "Skirts" would not be complete were no mention made of the set constructed for the banquet scene in which the climax of the comedy occurs. It was 300 feet long and 200 feet wide, claimed to be bigger than anything erected for motion picture use, save possibly sets in Griffith's "Intolerance." Nearly 3,000 persons appear in it at one time. The tables at which the banqueters are seated were wide enough to accommodate the diners plus the thousand girls who presently came dancing down them four abreast.

Two New Fox Releases.

At the left is a scene from "Over the Hill to the Poor-House," while at the right is a view from "If I Were King," starring William Farnum.

Big Men on Directorial Staff of Fox

WILLIAM FOX'S constant objective is the ideal director. In announcing his directorial staff for the opening of the new year he presents a list of names that should command the confidence of exhibitors. The list follows:

In the Eastern field: Richard Stanton, Harry Millarde, Charles J. Brabin, Charles Giblyn and Dell Henderson. On the West Coast: J. Gordon Edwards, Howard M. Mitchell, Lynn F. Reynolds, Emmett J. Flynn, Scott Dunlap, Edward J. Le Saint, Paul Cazeneuve, Thomas H. Heffron, Jas. P. Hogan and Hampton Del Ruth.

The story of J. Gordon Edwards' work as a director of big film productions is set forth as virtually the story of the motion picture. An actor on the speaking stage for twenty years, he was for more than four years director of the William Fox stock company at the Academy of Music in New York, at least two hundred players being directed during that period under his supervision. When Mr. Fox decided that he would produce pictures, he told Mr. Edwards to get busy as his first director.

Some of Edwards' Productions.

Mr. Edwards has been busy ever since. He has given to the public up to date forty-three pictures, and among these are the most beautiful, elaborately staged and successful financially Mr. Fox has screened. His is a record unique in the industry.

Mr. Edwards was responsible for "Cleopatra," "Salome," "Camille," "Du Barry," "The Soul of Buddha," "The Light," "The Siren's Song," "A Woman There Was," and such William Farnum pictures as "A Tale of Two Cities," "Wolves of the Night," "The Last of the Duanes," "The Lone Star Ranger," "Heart Strings," "Wings of the Morning," "The Adventurer," "The Orphan" and "The Joyous Troublemaker." He is starting the new term with a screening of "If I Were King," with Mr. Farnum as star.

Richard Stanton is a name known to the film industry as that of a director imaginative in conception and bold in execution, a man who knows what he wants, goes after it and gets it. Realism is his middle name, and his work is marked by many thrills.

Stanton Wrote "The Beast."

The foundation of his screen career was laid in a varied experience behind the footlights. Prior to joining Fox he was favorably known in association with Melies, Ince and Universal.

With Fox he has been responsible for "The Beast" (which he wrote), "The Spy," "Durand of the Bad Lands," "Rough and Ready," "The She Tiger," "The Land of the Free," "Why I Would Not Marry," "The Caillaux Case," "Checkers," and others. His most recent achievement is the forthcoming Fox serial, "Bride 13"—fifteen episodes embracing adventures on land and underground, in the air, upon and under the sea.

E. J. Le Saint is a man of capacity for work and artistic detail, with a list of successes to his credit of which he may be justly proud. His preparatory work included twenty years in stock and road companies.

A Saint Who "Mixes."

Among his Tom Mix results are "The Untamed," "The Speed Maniac," "The Wilderness Trail," "Hell Roarin' Reform" and "Fighting for Gold." Also in his list of productions are "The Mother of His Children," "White Lies," "Flames of the Flesh," "The Sneak," "A Sister to Salome" and "Kultur"—a picture which toured the country in war times two years ago. Among the earliest of his works for the coming year is "Rose of Nome," a drama of life in Alaska.

Versatility of Brabin.

Charles J. Brabin can be author, actor or director, as occasion may require, and can be all three simultaneously in an emergency. His screen career, dating from 1908, has been a varied one.

He was with Edison, Vitagraph, Essanay and Metro. His earliest presentations for Mr. Fox were "Buchanan's Wife," "Thou Shalt Not" and "La Belle Russe."

During the past year his "Kathleen Mavourneen" (which he wrote as well as staged) created comment in the picture field. Mr. Brabin has just completed an ambitious production, "While New York Sleeps."

Howard M. Mitchell is thoroughly equipped for much successful wielding of the megaphone. His reputation represents fitness in combination with energy.

Following wide stage experience as an actor in A. H. Woods' productions, Mr. Mitchell's career as a screen director shows eight years with Lubin (during which period he often figured as an actor as well), two years with Thanhouser and a term with Balboa. Since joining the Fox organization he has been responsible for the direction of "Black Shadows," "Snares of Paris," "A Girl in Bohemia," "The Tattlers," "Molly and I" and "Love's Harvest."

Early in the new period he will appear as director of "The Little Wanderer" and "The Husband Hunter." Mr. Mitchell is cited as especially happy in his handling of romance in the experience of girlhood.

Dunlap Has Been Most Successful.

Scott Dunlap ("Scotty") is known and his ability esteemed not only throughout the United States, but in foreign lands where pictures are shown. His stay with Fox has been long and consistently successful.

Among his works are "The Hell Ship," "Vagabond Luck," "Love is Love," "The Lost Princess," "Could You Forgive?" "Forbidden Trails," "Twins of Suffering Creek," and "Her Elephant Man." Early in his list for the coming term will be "The Challenge of the Law," with William Russell as the star.

Dell Henderson stands high in favor with exhibitors and the public, according to the records. His experience as an actor made him leading man in many stock companies, and he brought to his work as a film director efficient knowledge of technique. He has wielded the megaphone for Biograph, Triangle, Famous Players and World.

With Fox he has achieved successes in handling George Walsh in "The Dead Line" and "The Shark." His starter for the new year will be Walsh in "The Plunger," a Wall Street drama.

Flynn Has Been With Others.

Emmett J. Flynn may be trusted with the direction of any star and any story. In demonstrating this he saw service with Goldwyn, First National and American before he signed with Fox.

His Fox pictures, with William Russell as the star, have been "Leave It to Me," "Shod With Fire," "Eastward Ho!" and "The Lincoln Highwayman." For the new list of Fox features he has directed "The Man Who Dared," a stirring western, and has taken on Tom Mix in "The Untamed," the popular Max Brand story.

Harry Millarde is a veteran of stage and screen. Trained in stock he also supplemented as an actor supporting J. K. Hackett, Walker Whiteside and Robert Mantell. He directed for Kalem and for Universal before joining Fox.

His work in the directorial field has been extensive and uniformally appreciated. Exhibitors will recall some of his works: "Every Girl's Dream," "Sunshine Maid," "Blue-Eyed Mary," "Bonnie Annie Laurie," "Caught in the Act," "Miss Innocence," "Gambling in Souls" and "Sacred Silence." Mr. Fox selected Millarde to direct Pearl White as a Fox star in "The White Moll," which is also her first appearance in a feature production—for she has abandoned serials.

Giblyn Is a Newcomer.

Charles Giblyn is a newcomer with Fox, but he has already completed "Tiger's Cub," an Alaskan story also starring Pearl White. This will figure in the forthcoming Fox schedule, as will another Pearl White play on which Giblyn is now engaged.

Mr. Giblyn's equipment for the "big job" is full to overflowing. He was a press agent, actor and manager in stock and musical comedy; he was with Harrigan and Hart of treasured memory, William Gillette, E. H. Sothern, Charles Frohman and Henry W. Savage—some experience, and a man-sized job every time. As a picture director he was with Ince, Triangle, Select, Lasky, Goldwyn and Selznick.

Another newcomer is Thomas N. Heffron. He has directed for Fox "Firebrand Trevison" and is now busy on another western, "Sunset Sprague," listed for the new season, with Buck Jones as star. Mr. Heffron won his stage spurs as an actor and stage manager for Cohan & Harris, William A. Brady, Mrs. Fiske, and for the screen with Thanhouser, Biograph, Famous Players, American, Triangle, Robertson-Cole, United and Lasky.

Lynn F. Reynolds recently returned to Fox after an absence of a year. His reputation as a successful director is firmly established. His screen work began with Selig.

His output for Fox includes "Mr. Logan, U. S. A.," "Western Blood," "Treat 'Em Rough," "Miss Adventure" and "The Forbidden Room." His first picture for next season is a Mix thriller, "The Texan."

Recent Enlistments.

James P. Hogan, also favorably known, has just become associated with Fox, and it is promised that his output will be prominent among future issues of the Fox product. Paul Cazeneuve is another comparatively recent enlistment under the Fox standard. Well experienced as an actor, details of photoplay production never escape his attention. He has directed for Fox "The Square Shooter," a Buck Jones western now ready for release, "The Spirit of Good" and "Her Honor the Mayor."

Hamton Del Ruth has been a tireless and resourceful builder of Fox Sunshine Comedies. As supervising director (he is also an author), he has under him a corps of directors who at present include Jack Blystone, Roy Del Ruth, Delmar Lord and F. G. MacLean. This force, with the addition of Eddie Cline, and with Mr. Del Ruth at their head and as author, has completed for the new year a Sunshine comedy special in six reels, entitled "Skirts."

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Fox News Reels Has Many Achievements to Its Credit Since Inception One Year Ago

A NOTEWORTHY event in the past year's motion picture industry has been the growth of Fox News. Launched in October, 1919, in the face of the strongest opposition, Fox News has steadily forced its way to the front.

Right from the beginning a task confronted Mr. Fox and Winfield R. Sheehan, general manager of the Fox corporation, in organizing the camera staff. Other news reels had pretty well corralled all the news reel men, but difficulties only added zest to the game of getting together a force of news reel executives and a domestic camera staff of 82 men. Since then this camera staff, in the United States and Canada alone, has been increased to 106 men, said to be the largest in this field.

October 11 was the birthday of Fox News, and it got off with a flying start. In his conception of a news reel, William Fox had a purpose additional to the obvious one of promoting a great screen newspaper.

He outlined this purpose in a letter to President Wilson, in which he stated that one of the thoughts back of Fox News was an endeavor to preserve universal peace and bind together, in a spirit of harmony, the nations of the world. The President, in his reply, heartily endorsed this policy.

Gets Praise from Wilson.

Mr. Wilson publicly praised Mr. Fox as the first man to announce his intention of using this potent medium as a power of good. This reply was shown on the screen in the first issue of Fox News, as it was the only time any president had indorsed a news reel.

Keeping his promise, Mr. Fox started a campaign in his news reel on behalf of soldiers crippled in the war. In a series of twelve pictures, he pointed out that the people were forgetting and that the government was neglecting the soldiers' needs.

These pictures had such a moral effect that they contributed to a congressional investigation of the work of the Federal Board for Vocational Education.

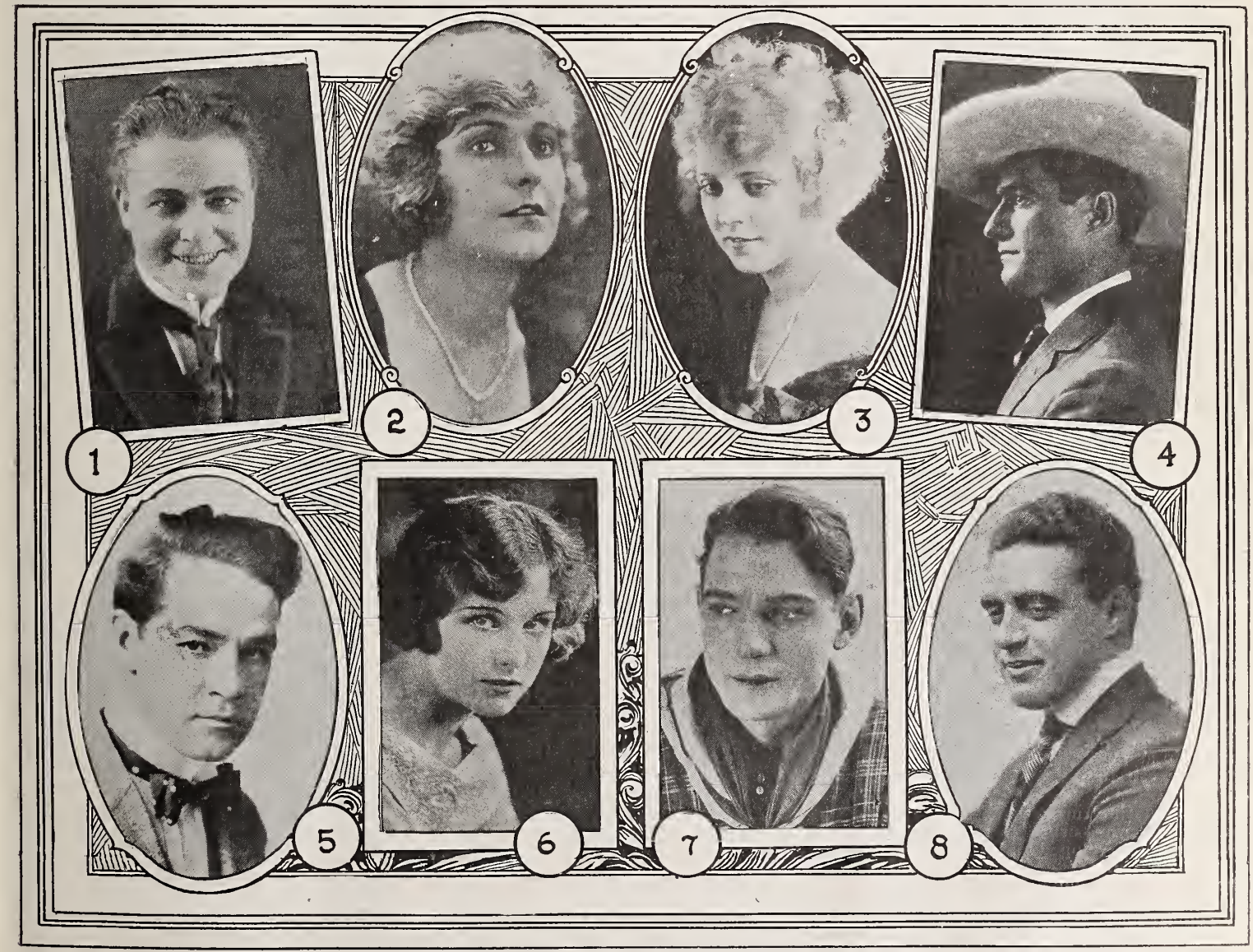
As the result of an appeal by Franklin K. Lane, Secretary of the Interior, to the motion picture producers to assist the government in its Americanization campaign, Fox News started the first of a series of pointed and spirited paragraphs on the benefits of being an American. And Mr. Fox stands ready to take up, through his news reel, the cudgels for any worthy cause.

Organized Canadian Edition.

In November, 1919, the Canadian edition of Fox News was organized, with head quarters at Toronto, and at about the same time a South American edition, with headquarters at Rio de Janeiro, came into being. Each of these offices was put in charge of a news reel expert, and he in turn secured cameramen.

In April the British Fox News was inaugurated by Winfield R. Sheehan, during his visit to Europe. A staff of cameramen, comprising about thirty men, was gathered in Europe and Asia. Next came a special edition in Australia, with headquarters in Sydney, and a Cuban edition, with headquarters in Havana. Fox News now has correspondents literally all over the world —some of the remote places being Alaska, the South Sea Islands, Tokio, Shanghai and Algiers.

Every means of locomotion known is



A Double Quartet Grouping of William Fox Stars.

1—William Farnum; 2—Pearl White; 3—Eileen Percy; 4—Tom Mix; 5—William Russell; 6—Shirley Mason; 7—Buck Jones; 8—George Walsh.

used, as the occasion arises, to expedite the delivery of negatives to laboratories equipped with modern developing and printing devices. A night and day crew continually is on hand to get out the prints with all possible speed.

A big piece of enterprise on the part of Fox newsmen was in getting pictures of dAnnunzio out of Italy. The cameraman managed to get into Fiume all right, but on account of the military isolation of d'Annunzio and his army, was unable to get out again. Hearing that an aviator was off to Paris, he applied for and secured permission to go with the flyer, with the result that Fox News was able to show pictures of d'Annunzio and his activities in Fiume on the screens of the world in advance of other news reels.

Sent Films by Aeroplane.

On the transcontinental aeroplane flight in this country Fox News conceived and carried out a practical plan of getting film delivered by aeroplane in order to give the people on the other end of the line complete pictures of the start of the race as well as the finish. One of the contenders in the race carried with him the negative picturing the start, and when he arrived on the Pacific Coast it was developed and special prints were made and shown by western exhibitors a few hours after the completion of the first leg of the contest. On the return trip the same procedure was carried out and the eastern exhibitors were enabled to show the complete race almost as soon as it was ended.

Showed Wales Himself in Pictures.

At the time the Prince of Wales visited the United States (and after he had accepted Mr. Fox's invitation to a reception at the Academy of Music, where his grandfather, King Edward VII, attended a grand ball in 1860) Fox News showed enterprise in finishing for the Prince's entertainment motion pictures of himself up to within an hour of his arrival at the theatre.

The Prince was astounded and made a special request to Mr. Fox to be allowed to take a print back to England with him. A print was made up and delivered the same day.

When the battleship Pennsylvania left New York harbor last January to lead the Atlantic Fleet into winter manoeuvers, a Fox News cameraman was on her deck "shooting" pictures of what took place. He was the only motion picture man aboard the flagship, and had access to any point on the man of war.

The problem was how to get the film off the Pennsylvania while she was under full speed, but it was done. When he had taken several hundred feet of the scenes attending the departure, the cameraman went to the dark room provided for him below and placed the film in a shipping can.

"Sub" Chaser Gets Film.

Speeding down the harbor alongside the Pennsylvania was Submarine Chaser No. 53, carrying other Fox News representatives. When the cameraman reappeared on deck with the film can the "sub" chaser's skipper nosed his vessel in as close to the battleship as he dared, and the cameraman flung the can to the men on the chaser's deck.

The submarine turned back to New York and the film was rushed to the laboratory, where it was developed and printed in time to be shown in the news reel that night. The feat of receiving the film from the Pennsylvania was recorded by a camera on the submarine.

Another achievement still further emphasizing the enterprise of Fox News cameramen, is the recent filming of the Grand Prix race in Paris. Despite the ban of the French Jockey Club against "movie" cameramen, Fox News representatives went after and got pictures of the race from the land and from the air.

Thrill in Each Release.

The air cameramen's plane got out of order and he was forced to land on the track in front of the speeding horses, thereby causing much confusion and narrowly escaping a serious accident. He was arrested and fined, but he got the pictures he went after.

Study of the psychological aspect of a news reel has led the men in charge of Fox News to the conclusion that, in addition to all the big news from everywhere, it is necessary that each release contain at least one big thrill picture. Therefore as a part of the Fox News policy every reel must contain a thrill. Fox News cameramen are risking their lives daily to get these thrills, but they are getting them.

A short time ago two Fox News cameramen winged their way from San Francisco to Mt. Lassen, the only active volcano in the United States, and secured pictures showing one of the aeroplanes dashing over the mouth of the crater, and also views looking into the depth of the volcano itself. This feat was achieved amid the greatest perils, as much of the trip was made over thickly wooded country where a safe landing was practically out of the question.

Fox Enters Serial Field Through Pressure of Exhibitors; "Bride 13" Title of First

WILLIAM FOX'S announcement of the release in September of his first serial picture comes with timeliness. To those who have followed the course of Mr. Fox in the industry the news that he has gone into serial production will carry promise of better results in that line.

"Bride 13" is the first of the Fox serials. Its release will mark the start of a definite serial policy, for already a second story has been written and production has been begun. Mr. Fox plans to release the first episode of the second serial one week after the release of the concluding episode of "Bride 13."

Exhibitors Want Serials.

In explaining why Fox embarked on serial production, it is said that the impulse originated with exhibitor. Theatre owners have addressed themselves to Mr. Fox encouraging serial production.

Messages from showmen naturally had their effect. The matter was carefully weighed and the serial field was thoroughly explored before any decision was reached.

As a result of painstaking study and effort, "Bride 13" was evolved. The Fox corporation is convinced that the quality of its effort in feature serials will be evident in the first story.

"Bride 13" was made with the co-operation of the U. S. Navy. Warships were ordered to work with Director Richard Stanton, the aim of the Navy Department being to bring home to the American people the importance of the operations of their warships and the activities of the men afloat and ashore, and "Bride 13" has grasped all of the opportunity the co-operation of the Navy afforded.

Is Not a War Play.

It is declared, however, that the serial is in no sense a war play, nor is it a propaganda picture. It concerns itself with the depredations of a band of pirates operating from a submarine on the American coast, and the Navy plays the part of the rescuing force.

Throughout its fifteen episodes the serial is replete with views of American warships in action and their uniformed men assuming roles like professional actors. The cost of the production is set by Fox at $1,250,000 with the co-operation of the fleet gratis.

The value of dreadnoughts, cruisers, submarine chasers, seaplanes and dirigibles utilized in "Bride 13" mounts can well be imagined. Mr. Fox quotes these figures to give an insight into the lavish equipment of the serial.

The requirements of the serial demanded the finest type of adventurous heroism—the ruling spirit of the youth of this country—interwoven with engrossing realities of our national life. For the latter the performances of the ships and men of the Navy were considered essential. The preparation of a scenario calculated to win co-operation so valuable, while sustaining the peculiar interest belonging to masterly fiction, was a worthy task.

Is Eighteenth Release by Stanton.

In the production of "Bride 13" two names are conspicuous. They are Richard Stanton, director, and Commander A. L. Bristol, of the U. S. destroyer Breckenridge, who commanded the ships and men of the motion picture fleet. Commander Bristol was also the leading actor in several scenes.

Mr. Stanton's conspicuous work was "Checkers," in which he demonstrated convincing, intense realism. "Bride 13" is the eighteenth Fox release directed by Mr. Stanton.

Through the episodes of the serial Director Stanton, representing the realism of fiction, and Commander Bristol with his Navy units representing grim reality itself, firmly knit together separate realms of activity—fiction and fact. The story of "Bride 13" was written by E. Lloyd Sheldon. The scenario was written by Edward Sedgwick.

Make Scenes on Destroyer.

Scenes in the early and middle episodes of the serial were set and photographed aboard the destroyer Breckenridge and on the submarine R-1, commanded by Lieut. Commander George W. D. Dashiell. Commander G. W. Steele, of the Shawmut, mother ship of the seaplane squadron, superintended the essential contribution of the seaplanes. The air squadron was under direct command of Lieut. Commander B. G. Leighton.

Submarine Chaser 177, under command of Chief Boatswain's Mate Wortham, exercised its energetic functions as in real warfare. It was designated as the "flagship" of Director Stanton.

Out at sea from the harbors of Newport and Gloucester there was, day after day, the crash of naval gunfire. Depth bombs were dropped from destroyers and charges of explosives from seaplanes and "blimps." The destroyers, the chasers and the submarine participated in bombardments.

Carleton Returns to Famous

William P. Carleton has returned to continue his contract with the Famous Players-Lasky Corporation and is playing the leading role opposite Dorothy Dalton in her most recent film, now in course of production. The company has gone to Portland, Me., for a cool two weeks and, incidentally, exteriors. Mr. Carleton was recently released temporarily by Famous in order to play leading roles in the International production of "The Inside of the Cup" and the Associated Exhibitors' filming of "The Riddle: Woman," starring Geraldine Farrar.

Georgia Film Men Fighting to Retain Censorship Bill in Rules Committee

ALTHOUGH the favorable report on Georgia's proposed censorship bill returned last week by both the Senate and House committees of the State Legislature came as a blow to the interests of exchangemen and exhibitors alike, the fight on the drastic legislation has been continued in even more intensive fashion by the leaders of the industry in the Southeast.

Arthur Lucas, of the Goldwyn exchange, who has been directing the opposition to the censorship bill, has brought to bear all the political influence he has gained in several important political campaigns here against the censorship movement, and the results attained to date have created a general spirit of optimism.

At present, it is a doubtful question whether the bills will get by the rules committees and come to a vote by the assembly. This status of affairs is largely due to the efforts of Mr. Lucas and the co-operation of all other representatives of the industry and may mean that a vote of the legislature on the proposed measure may not be reached at this session.

In the event that both houses pass upon the bill some of the most influential delegates in both branches of the legislature are ready to take the floor in opposition and it is believed it will be defeated. Canvasses show that the Senate is against it and indications are that the House is lined up in the same way.

Some intensive work directed among the clubwomen who are supporting the bill has developed the fact that the question of censorship has never been passed upon by the State Federation of Women's Clubs and that the individual club members who are urging its passage are totally unfamiliar with the issue. A number of converts in this connection are reported. The Rev. Marvin Williams, of Atlanta, one of the most vigorous proponents of the measure, has used radically unfair and unbecoming tactics in attempting to obtain evidence, it is stated, and his prestige has accordingly been discounted.

While not trying to blink at the danger ahead, Georgia exhibitors and exchangemen are intelligently and assiduously working for an unshackled screen with excellent prospects of victory.

Lynch Enterprises Confirm Absorption of Signal Amusement Company's Houses

ALL Atlanta exchanges have been directed to bill all bookings of the Signal Amusement Company, Chattanooga, after July 18 to the Southern Enterprises, Atlanta, thus confirming the story printed in the Moving Picture World two weeks ago that the S. A. Lynch interests had acquired control of the Dowler chain of about eighteen theatres in Chattanooga, Knoxville, Maryville and South Pittsburgh, Tenn.

The circular letter to the Atlanta distributors was signed by Dan Michaelove, manager of theatres for the Lynch enterprises. It requested that new accounts in the name of the Southern Enterprises be inaugurated in lieu of the Signal Amusement Company, after the date above mentioned.

W. E. Wilkerson, of Chattanooga, is president of the Signal Amusement Company, and is said to be one of six stockholders. The Tennessee concern is capitalized at $500,000 and is accredited with assets of $2,000,000. Control of the Signal Company houses was secured by the purchase of a majority of the stock, it is understood.

The theatres added to the Lynch chain by the deal are the Bijou, Lyric, Rialto, Alcazar, Fine Arts, American, Royal and New Rivoli, of Chattanooga, the last named being now in course of construction; the Bijou, Strand, Queen, Majestic and Riverie, Knoxville; the Palace, and Crescent, Maryville, and the Imperial, South Pittsburgh.

S. A. Lynch, head of the Lynch Enterprises, was out of the city this week and details of the deal could not be given out, according to other executives of the company.

Atlanta's New Four-Story Film Center Will Be Ready for Occupancy August 15

ATLANTA'S newest film headquarters—the magnificent four-story building erected by Adolph Samuels, president of the Southeastern Pictures Corporation—will be ready for occupancy by August 15, it is announced.

This important addition to the Southeastern industry is situated at 108 Luckie street, diagonally across from the present structure popularly known as the "Film Building." It is four stories high, of steel and concrete construction, finished in cream brick, is absolutely fireproof and represents a total cost of something over $150,000.

It will house a number of the leading exchanges of the country. Mr. Samuels' own concern, the Southeastern Pictures Corporation, will occupy the lower floor. On the second floor will be the United Artists Corporation and the Associated Producers Corporation, under the management of Mike Coyne and F. L. Hudson, respectively. On the third floor will be Metro Pictures and the Criterion Film Service, managed respectively by Charlie Kessnich and W. A. Lightman; on the top floor will be the Select Features Corporation and the Republic Features Corporation, under the direction of Walter Liegman.

The new film center represents a total floor space of more than 20,000 square feet and in equipment and appearance will match anything in the country. A model projection room, equipped with two Power's machines and all other accessories designed to promote successful advance showings for exhibitors, have been installed and no feature needed for making the building the most complete in the South has been omitted.

Beatrice Burnham with MacLean

After a studio-wide search for a suitable leading lady to play opposite Douglas MacLean in his forthcoming Paramount-Ince picture, tentatively titled "When Johnny Came Marching Home," Freddie Fralick announces that Beatrice Burnham has been selected.

She will portray the role of Margaret Warren, a rural girl who furnishes the incentive for "Johnny's" meteoric rise from hotel clerk to millionaire. "When Johnny Came Marching Home" is said to furnish Douglas MacLean with a distinctly different characterization. It is primarily a story of race horses, but possesses an appealing love interest.

August to See Pearl White Debut as William Fox Star

"THE WHITE MOLL," the special in which William Fox is presenting Pearl White for the first time under his management and in her first feature production, scheduled for release in August, is hailed as one of the best things Frank L. Packard, author of "The Miracle Man," has written. It is said to be replete with powerful dramatic action and in several respects the production is unique.

There are thrills, excitement, dramatic moments and crashing climaxes, while students of sociology and criminology are afforded a fertile field for observation. Announced as being in the best Fox style, with absolute verity in underworld characterization as its keynote, the life of the criminal slums is frankly shown, but in a way to convey a lesson on the penalty of evil and defiance of law.

The central figure, impersonated by Pearl White, is known as the White Moll. She is a thief and the daughter of a thief. While engaged on a "job" the father is killed. A sudden realization that the path she is pursuing is the wrong one is brought to the girl so forcibly that she starts to fight her way back to respectability. Eventually she wins out. Richard C. Travers is leading man. J. Thornton Baston, Walter Lewis, William Harvey, Eva Gordon, John Woodford, George Pauncefort, Charles J. Slattery and John P. Wade are also in the cast. E. Lloyd Sheldon made the scenario and the direction was by Harry Millarde.

Doug and Mary Paraded on Return to America

MR. AND MRS. AMERICA'S SWEETHEART returned to their native shores on Wednesday, July 28 and even Fifth avenue, which has grown chary of parades of late, turned out to welcome the procession of automobiles, headed by a band, which streamed up-town. Everybody was glad to have Doug and Mary home again.

Several thousand howling movie fans greeted the couple as they stepped down the gangplank of the Olympic, while a musical ensemble got over the idea of "There's No Place Like Home."

A delegation of Friars did itself noble in welcoming the international honeymooners and organizing the automobile parade which escorted them to the Ritz-Carlton.

Doug admitted that the home folks ate spaghetti in Italy and wore wooden shoes in Holland. Mary said she was going to prevent Doug's investigation of the chop-suey idea in China by seeing that he went right to work and made two pictures. To which Doug finally agreed.

Doug and Mary probably received their greatest ovation while in London. So great were the crowds that followed them that the London bobbies were glad when they departed for France.

While in London, Doug and Mary edited an issue of Johnny Dunbar's "Pictures," a fan magazine. The leading article was one from Douglas and Mary Fairbanks, and the presses worked on several extra editions before the public appetite was satisfied. The Fairbanks editors received a lot of praise for their first editorial venture.

Without doubt, the world will now be more interested than ever in the pictures made by Doug and Mary.

Ruth Roland's Smile.
In "Ruth of the Rockies," the new Pathe serial production.

Pathe Schedules New Roland Serial for Release August 25

PATHE will release two serials during the month of August, it was announced by that firm, which set August 25 for the date of issue of "Ruth of the Rockies," the fifteen episode production starring Ruth Roland; "Pirate Gold," in ten episodes and starring George B. Seitz with Marguerite Courtot, is to be released on the fifteenth.

"Ruth of the Rockies" will be Miss Rolands's seventh serial play for Pathe. It is a mystery melodrama with a western setting and was adapted from Johnston McCulley's novel "Broadway Bab."

In the new play Miss Roland will be supported by a company of players familiar for their work in the episode pictures. Herbert Heyes is Miss Roland's leading man. Thomas Lingham is the leading "heavy." Norma Nichols, who began her screen career in Sennett comedies, has played some important parts in big feature productions. Jack Rollens, Fred Burns and others as well known as Western screen characters make up the balance of the supporting company.

Selznick Makes Ferguson Publicity Department Head

JUST before the Caronia sailed from New York on Saturday, July 24, taking Myron and David Selznick to Europe to look over the foreign field, it was announced by the latter, who is secretary of Selznick Enterprises, that Lee S. Ferguson has been appointed director of general publicity. David Selznick, who has been giving and who will continue to give his personal attention to publicity advertising, exploitation and service, is co-ordinating these departments of the Selznick Enterprises. He will continue as managing director of the above units.

Lee S. Ferguson has been connected with Selznick Enterprises for the past seven months. He came to the organization in December of 1919 as associate director of publicity following a period of over two years in the editorial department of Motion Picture News. Previous to that he spent four years on theatrical and amusement papers. His start was made in Oklahoma years ago on the leading daily of that state.

The personnel of the publicity department will remain the same under Mr. Ferguson.

"Ambassadress of Sunshine" Is the Way Bottomley, M. P., Describes Our Mary; Asks Her to Stay and Enter Parliament

HORATIO BOTTOMLEY, M. P., editor of John Bull, in the course of a long and serious article devoted to the reception in England of Mary Pickford, refers to her as the "Ambassadress of Sunshine to a war-worn, weary world. And we sorely needed her," Mr. Bottomley continues. "But having come we must not let her go. I am proud to know she is a daughter of our Canadian dominion, and, as such, is eligible for a seat in the House of Commons. If only she would take it! How she would automatically remove the prejudice at present existing against woman M. P.'s! Come, Mary, won't you join? There is no seat you could not win, and how you would relieve and counteract the drab monotony of that dismal assembly?"

Later Mr. Bottomley quotes a grave friend of his remarking, in the course of a somewhat dispirited review of men and things in the world at large: "Here's the world going to pieces and here's the world going mad over a cinema queen."

Mary Proves World's Not Mad.

"I did not agree with him," writes Mr. Bottomley. "I said it was just because the state of the world is so far from being comfortable that it takes delight in this wonderful girl, who has won its heart, while the statesmen and politicians and diplomatists have been tiring its patience. I even ventured to suggest that it is because the world goes mad over Mary Pickford that the world really isn't going mad—over its worries.

"At any rate, that was the way I felt. That girl's golden hair matched the sunshine that propitiously blazed out into the sordid street. It was very silly, perhaps—but also very human. And perhaps not so silly as it sounds. For, when you come to think of it, my moralizing friends, is Mary Pickford only a cinema star, after all? I am inclined to think she is a good deal more than that. She is a source of refreshment and happy forgetfulness in a world that needs to forget, more than it needs anything else, just now—yes, even more than higher wages to meet the increased cost of living.

She Helps People to Forget.

"Mary Pickford's films have many times helped people to forget—everything but themselves. And that is the right spirit. Graver matters cannot necessarily be best considered by being continually too grave over them. Disraeli knew that. He could jest over empire-shaking business—as we've gathered from the latest story of his life.

"Strange reflections these, you will say, at the end of a week in which we have started a new war against Turkey, and the Irish situation has become more tragic than ever. Yet it is the fact that the arrival of Mary Pickford has overshadowed all else. I suppose the moral is that the human heart ever responds to Beauty, Youth and Talent.

More Than Star—an Ambassadress.

"Thus Mary Pickford is more than a cinema star. She has power over millions of hearts. She influences them; she evokes love in them; she unites them. Well, my diplomatists and statesmen, isn't that more than you do? But Mary is also, in her way, a diplomatist. She is very high up in diplomacy. She's an ambassadress. In this sense, I think the little cinema star is playing much the same part as that now being so well filled by the Prince of Wales. Both are Ambassadors Extraordinary. Both carry the message of Joy and Youth from West to East, and from East to West. So here's to Mary!"

Pearl Doles Bell to Write Stories for Shirley Mason

PEARL DOLES BELL, novelist and short story writer, associated with Fox Film Corporation as staff writer, is on her way to Hollywood and to make the acquaintance of Shirley Mason, the little Fox star who made her debut under Fox in one of this writer's stories, "Her Elephant Man."

Her second picture for Miss Mason was "Love's Harvest," adapted from her book "His Harvest."

Mrs. Bell will confer with Shirley Mason regarding a series of original stories which she has in mind for this star, to be produced during the coming season, following that filmed under the title "The Little Pagan." This is the first story written by Mrs. Bell especially for Miss Mason. It was designed after the author witnessed the performance of Shirley Mason in "Her Elephant Man."

Mrs. Bell expects to remain in California for about two months. As an ardent student of the technique of the screen, Mrs. Bell also will devote considerable time to the observation of pictures in the making, and it is understood she will become a member of the Shirley Mason company for the making of "A Little Pagan" for the experience she will gain. In the fall Mrs. Bell will return to the Fox studios in New York, where she will write her stories for Miss Mason and possibly other feminine stars in the Fox aggregation.

Five New Goldwyn Directors

Additional directors were elected to the board of the Goldwyn Pictures Corporation, at a meeting held at the executive offices, in New York, July 23. The new directors are: T. Coleman du Pont; Mesmore Kendall, president Moredall Realty Corporation, controlling the Capitol Theatre; Edward Bowes, managing director, Capitol Theatre; Robert W. Chambers, the novelist; William Braden, and Frank H. Hitchcock, former postmaster general.

Errol Comedy Has Big Sale

Reelcraft Pictures Corporation reports satisfactory progress for the sale of its new Royal Comedy series. Many territories have already been sold.

The first release of the new series is a two-reel comedy featuring Leon Errol and titled "Buggins." Reelcraft Exchanges that have already released this picture reports a large number of bookings.

Billy B. Van is the star in the second picture, which will be released shortly.

New MacLean Comedy Started

" . . . And so they were Married" is the working title of the new production for the Paramount-Ince star, Douglas MacLean, upon which Joseph Franklin Poland is working at the Ince studio following a brief vacation. In the role of the hero, Douglas MacLean steps through all sorts of complications to win a stubborn girl who has vowed never to tread to the tune of the wedding march.

CHICAGO NEWS LETTER

JAMES S. McQUADE

Rosenfield and Hopp Building Big Theatre in Rock Island; Scheduled to Open October 20

THE Fort Armstrong Theatre, Rock Island, Ill., which has been under construction since early March, this year, will be ready for opening about October 20. The structure, which has a frontage of 90 feet on Third avenue and a depth of 150 feet on Nineteenth street, is devoted wholly to a fine, modern picture theatre, with a spacious main floor seating 1,150 persons and a mezzanine balcony seating 850. In conjunction, there will be a smoking room for men, a parlor for women, and a large nursery for children in the basement, also a tea room and a dance salon on the mezzanine floor, adjoining the balcony. The estimated cost of the entire structure, when finished, is $400,000.

Rosenfield, Hopp & Co., which also owns the Majestic Theatre, Rock Island, is the corporation formed for the construction and control of the Fort Armstrong Theatre. Walter A. Rosenfield, banker, manufacturer, and big business man of Rock Island, who is also prominent in club life and in state political circles, is president of the company; Joseph Hopp, nationally known in film circles as second vice-president of the Motion Picture Theatre Owners of America, and president of the Illinois Exhibitors' Alliance, is vice-president and general manager; George Schneider, secretary; Charles D. Rosenfield, treasurer, and Joseph M. Quinn, house manager. Mr. Tuinn will also have supervision of the Majestic Theatre management.

Will Book All Pictures.

Walter A. Rosenfield, president of the company, served as a volunteer soldier during the Great War, with the rank of major. His regiment was not sent abroad, but was assigned to guard the Mexican border. It was due to his interest in army life and to perpetuate the name that the house has been called the Fort Armstrong Theatre. On the island in the Mississippi, near Rock Island, is located one of the largest U. S. arsenals in the country. On this island old Fort Armstrong, which dates back to the time of the Indian wars in that section, is still preserved by the U. S. government.

Without enumerating particulars it can be said that the new theatre will include all the latest modern improvements and devices that contribute to the comfort and safety of patrons. General Manager Hopp, who will have charge of all the bookings for the Fort Armstrong and the Rock Island, will retain his office in Chicago. All makes will be included in Mr. Hopp's bookings, without discrimination.

Fifteen Pieces in Orchestra.

A symphony orchestra of fifteen pieces will be used in the presentations given by House Manager Quinn. A large organ, specially built by Lyon & Healy, of Chicago, in their Rock Island factory, at a cost of $15,000, will support the orchestra.

The Fort Armstrong Theatre will have a population of over 120,000 to draw from. Close by, in Illinois, is the manufacturing town of Moline, and across the Mississippi, in Iowa, is Davenport. Besides, neighboring small towns and villages will yield their regular quota to view the high class picture programs. presented in conjunction with the most approved musical aids.

Mr. Hopp states that a big novelty act—either musical, dramatic or specialty, will always precede the feature of the program. Each of these acts will be carefully selected and their stage introduction will be novel, artistic and agreeably impressive.

The plans of the Fort Armstrong Theatre were made with great care. Many of the leading picture theatres in the Middle West were visited before they were drawn. Cervin & Horn, Rock Island architects, and William T. Braun, a Chicago architect, worked in collaboration. To Mr. Braun, who has made a special study of modern theatre construction, is due many of the practical structural features, which give the Fort Armstrong high rank as a thoroughly up-to-date house.

New Rose Theatre to Be Built by Harry Moir

THE announcement made about two years ago by Harry Moir, president of the Hotel Morrison Company, this city, concerning a new theatre to be built in the eastern addition to the Hotel Morrison, on West Madison street, is now near fulfillment. Plans have been drawn up for the third section of the hotel, which will cost $2,000,000, and they include plans for the new Rose Theatre, which will occupy most of the main and mezzanine floors in the new hotel section.

This new section will have a frontage of 67 feet on Madison street, of which the frontage of the new Rose Theatre will occupy 47 feet. The depth of the theatre will be 140 feet and its seating capacity 1,400. The new Rose will occupy the sites of the old Rose and Alcazar theatres, the latter being one of the very oldest on W. Madison.

The new Rose will have one of the very best locations in Chicago, perhaps better than any on State street, as West Madison, between State and Clark streets, is thronged all day long, largely by out-of-town visitors.

De Outo Receives Appointment.

Paul De Outo has been appointed assistant sales manager in United Artists' Chicago office to succeed Fred Martin, now assistant manager of the Fox Chicago office. Mr. De Outo was salesman in Pathe's Chicago office for three and a half years, and also district salesman of the American Film Company for some time past.

O. A. Doob, formerly in charge of exploitation for Famous Players-Lasky in the Cincinnati district, has been transferred to the Chicago office of that organization in the same capacity. He will work in concert with Publicity Director Roach, of the Chicago office.

American Ships Prints.

The American Film Company shipped the first prints of "A Live Wire Hick" to Pathe Exchange, Inc., last week. This is a five-reel special in which William Russell is starred. It was directed by Edward Sloman.

"The Week End," a new American production, the story by Cosmo Hamilton, has for its locale the famous Henshaw estate in California, where the king and queen of Belgium were entertained about a year ago. Some of the beautiful outdoor scenes in the picture are laid amid its charming borders.

"A Light Woman" has been filmed by the American Film Company, under special arrangement with the Houghton, Mifflin Co. It is based on the Browning poem of

Fort Armstrong Theatre to Open on October 20.

that name and will be the next "Flying A" release, with an all-star cast.

"Surprise Stunt" for Salesmen.

S. J. Stoughton, manager of production for the Rothacker Film Manufacturing Company, recently finished a practical film for the Addressograph Company, devoted to the teaching of better salesmanship. This picture was first shown at the banquet which closed the recent Chicago convention of the star salesmen of Addressograph, and proved to be a real "surprise stunt," as the only salesman of the organization aware of its existence was B. F. Garvin, manager of the Buffalo office, and he appeared in the leading part.

The picture will be used in schools and Y. M. C. A. quarters throughout the country.

Chicago Musicians Still Out.

No overtures have been made the striking Chicago musicians since last writing. It is now pretty well assured that Chicago exhibitors will not concede the 50 per cent. raise asked by them. Business in all theatres continue at the normal volume for the summer months.

Robertson-Cole Offers Dustin Farnum in First Film of Big Feature Series

ROBERTSON-COLE states that exhibitors will find one of the new season's greatest drawing cards in "Big Happiness," starring Dustin Farnum, which is shortly to be released. It is the first of the new super-productions recently promised by Robertson-Cole and the first under the new understanding which this corporation has established with its stars, and which provides that they shall make not more than four productions a year.

There is a strong appeal in the supporting cast with which Mr. Farnum has surrounded himself. Kathryn Adams is the leading woman, appearing as June Dant, the girl who enables Dustin to find his "Big Happiness" after many hundred feet of virile action.

Joseph J. Dowling, the patriarch in "The Miracle Man, and Frederick Malatesta, a polished villain of the screen. Laid in two hemispheres and showing action in five countries, "Big Happiness" afforded extrordinary opportunity for the display of novel and attractive settings. Prominent among them is a French chateau.

There are said to be numerous shots of great power and beauty showing British drawing room interiors. One which is sure to interest and charm, and at the same time give the opportunity for some excellent exploitation, is that which shows Dustin and Miss Adams in the Swiss Alps.

Margaret Beecher Makes Her Screen Debut in Hemmer Film

MARGARET BEECHER, nineteen years of age, granddaughter of Henry Ward Beecher, has entered the movies as a member of the cast of Hemmer Superior Productions, Inc., of which Edward Hemmer is president. The initial productions have been completed and will be ready for release at an early date.

Looking backward through her life to infancy one is led to the irrevocable conviction that romance and not ambition is responsible for her debut in pictures. From the third year of her birth up until the nineteenth birthday, comparatively speaking, she wore boy's clothing and associated only with boys. Her summers during all that time have been spent in the Canadian wilds where her mother runs a boy's camp. The camp site is located on an island in the middle of Lake Ontario.

Sidney Mason is featured while Maud Sylvester is cast in the ingenue lead. Flora Finch fills one of the important roles. The acting of Pete Raymond, character man who has played in some of the greatest screen productions of the past year, is another asset of the picture, which relates a story that forecasts a sensational vogue.

Other members of the cast are Mabel Wright, Bessie Stinson, J. Norman Wells, Opie Reed, Milton Berlinger, three-year-old Peggie Parnell and many others.

Lustig's Campaign for Davis Arouses Wrath of Seifert of Dayton's Rialto

KEEN interest is being taken by exhibitors in Cincinnati and vicinity in the attempt of the Ohio State League, through its president, Henry H. Lustig, to have exhibitors throughout Ohio support Harry L. Davis, former Mayor of Cleveland, for the Republican nomination for governor at the coming election.

In circulars distributed throughout the state Lustig extols the virtues of Davis and says he is the man whom exhibitors should back for the nomination in view of his repeated stand in favor of allowing motion pictures to be shown on Sundays throughout the state. At present this is legally allowed in only a few cities.

Wants State-Wide Campaign.

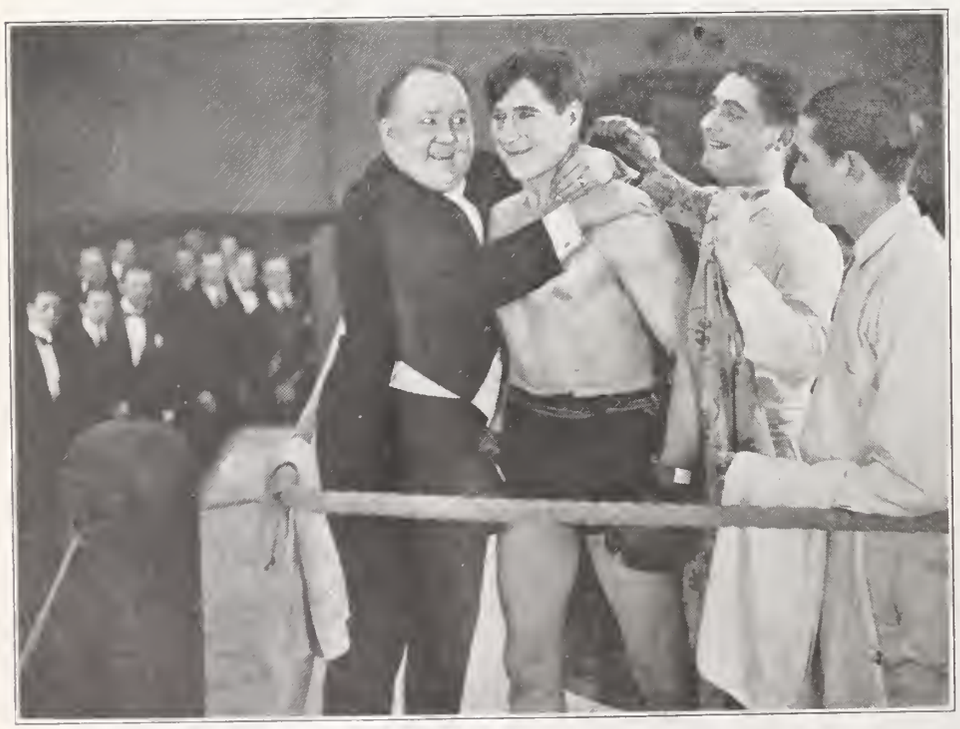
Lustig further advocates the use of the screen and motion picture theatres for the purpose of furthering Davis's nomination.

Exception to this action in favor of Davis by Lustig is taken by a number of exhibitors in the state, chief among whom is that of Julius Seifert, manager of the Rialto Theatre, Dayton, who also has been circulating letters among exhibitors, and who is strongly opposed to having Lustig advise exhibitors as to whom they shall back.

Keen Fight Developing.

Seifert in his letter states it is unfair and mainly a political effort on the part of Lustig to have the exhibitors all support Davis, without even considering other good and likeable candidates for the office.

Exhibitors are watching with interest the developments in the fight between the two.



This Fight Stuff Is Sure Competing Hard for Front-Page Space.

So Bob Warwick capitalizes on the boom in this bit, which is only a part of the pulling power of his latest Paramount-Artcraft, "The Fourteenth Man."

Third Year Goldwyn Product Is Sold for Latin American Lands

THE entire third year product of the Goldwyn Pictures Corporation has been sold for Cuba, Porto Rico and San Domingo by Arthur Ziehm, foreign sales manager for the Goldwyn Distributing Corporation. Just for good measure he included all the Capitol Comedies released through the Goldwyn organization during its third year.

The price paid for the Goldwyn third year product for the West Indian republics is said to have exceeded by a good deal the best figure obtained for any previous Goldwyn productions in Caribbean waters.

Another deal closed by Mr. Ziehm places Edgar Rice Burroughs' "The Revenge of Tarzan" in Italy. Foreign buyers regard this ape-man story as a sure-fire success with Continental audiences.

Georges Carpentier to Return

Robertson-Cole announces that Georges Carpentier, the French war hero, Europe's boxing champion, and central figure in this company's special production, "The Wonder Man," which is now being widely shown, will return to America within the next three weeks to begin training for his fight with "Battling" Levinsky, which will take place on October 10, in all probability in the city of New York.

See THE Map of the Industry? PAGE 718

NEWS of the INDEPENDENT FIELD

PRODUCTION By C. S. SEWELL DISTRIBUTION

C. B. Price Company, Inc., Will Distribute Series of Perry Two-Reel Comedies Starring Mack Swain

THE new two-reel Mack Swain Comedies being made by Jean Perry will be distributed by C. B. Price Co., Inc., on the territorial plan. The first release will be made on August 15. The title of the initial picture is "Full o' Spirits."

Mack Swain, or "Ambrose," as he is sometimes known, for a number of years appeared in Chaplin Comedies. He was with the Keystone Players and later in Sennett comedies. His three hundred pounds and six feet three has been seen on practically every screen in America.

Jean Perry, who is producing these pictures, announces he is surrounding him with players and sets that are second to none appearing in comedies today, and using beautiful girls which add the color to the productions.

C. B. Price, president of the C. B. Price Co., Inc., says:

"I believe the Perry Comedies starring Mack Swain will be regarded not only by the state rights purchasers throughout the country, but also by first run exhibitors as comparing favorably with any comedies on the market today. Already we have had requests from a number of the bigger first-run exhibitors throughout the country for a screening of these comedies. We know that they are of a calibre that will play the very finest houses.

"The Mack Swain Comedies will be released as a series one a month commencing August 15."

Monte Does Art Work for Doraldina Picture

Elmer J. McGovern has announced that Wm. J. Montgomery, a well-known newspaper artist, has been commissioned to do all the art work necessary for the exploitation and advertising campaigns of the Doraldina picture, "A Woman Untamed."

"Monte," as he is familiarly known, has been connected with the Evening World for twelve years and has also been with the Journal, Herald and Sun. Just six months ago he broke into the film industry and has risen to the top ranks.

Arrow Has Sold Nearly All Hank Mann Rights

With the closing of contracts for Minnesota, North and South Dakota, Washington, Idaho, Oregon, Montana, Iowa and Nebraska within the past week the Arrow office announces that ninety-eight per cent. of the entire territory in the United States has been sold on the Hank Mann two-reel comedies. Three exchanges signed contracts for the territory heretofore mentioned. The First National Exhibitors' Circuit of Minneapolis contracted for Minnesota and North and South Dakota. In addition to this the First National contracted for "Woman's Man," starring Romaine Fielding; "Love's Protege," starring Ora Carew; a series known as the "National Review Series" and the two-reel picture, "Exploits of the Moewe" were included in the contract.

The Greater Features Company, of Seattle, Wash., contracted for the series for Washington, Idaho, Oregon and Montana. The contract for the Iowa and Nebraska territory was closed by Arrow with the Fontenelle Feature Film Co., of Omaha.

Lesser Closing N. Y. Office

Sol Lesser has decided to close his New York office and transfer all operations to Los Angeles. As soon as all details are disposed of the New York office will be discontinued.

Pioneer Exchanges for Baltimore St. Louis, Kansas City and Omaha

FOLLOWING the announcement that Pioneer had acquired the controlling interests of the Greater Stars Productions of Chicago, a further statement has been issued that negotiations are being concluded by General Manager M. H. Hoffman, which will result in the Pioneer having offices in Washington, Baltimore, St. Louis, Kansas City and Omaha.

The first to begin operations will be the office at Washington, which is situated at 525 Thirteenth street, N. W., and the exchange in Baltimore at 412 E. Lexington street, August 1 Ed. Price will be in charge in Baltimore. Both of these exchanges were taken over by the Pioneer from the Screen Art Pictures, and in addition to handling the Pioneer output in these territories, they will also exploit the Screen Art Productions.

The office at St. Louis will be situated at 3134 Olive street, Kansas City, at 1712 Main street.

The Pioneer policy recently adopted calls for one picture a month as well as an imposing list of special productions which will be released from time to time, making the yearly total around twenty to twenty-five productions exclusive of short reel subjects.

David P. Howells Will Syndicate Story of "Son of Tarzan" Serial

DAVID P. HOWELLS announces an innovation in the exploitation of a state rights picture in the syndication of the story of "The Son of Tarzan." Account of the interest already shown by buyers, this organization feels that there is little necessity of exploiting it to the buyers themselves, and will devote its facilities to helping the buyer in booking the picture.

"While the syndication through the newspapers of the story of a picture is not new, it is unusual in the case of a state rights picture because of the fact that such pictures are usually not released simultaneously in all territories, but when the rights are sold," says a Howells official.

Arrangements have been made with the author, Edgar Rice Burroughs, and a plan has been prepared by which the buyer will have the option of handling the syndication of the story in his territory, or all arrangements for this will be conducted by the Howells organization, and timed to agree with the release in his territory.

A book giving the full plan has been prepared to assist buyers who desire to handle this syndication themselves.

The Eternal Triangle Again—Two Sides on Their Knees.
Alice Howell and her comedy troupe appear to be popular with the "willins." They're making pictures for Reelcraft.

Champion Joins Arrow

W. E. Shallenberger, president of Arrow, announces the appointment of E. R. Champion as special sales representative. Mr. Champion was formerly with Pathe as branch manager in Washington, and assistant branch manager in New York City. Prior to his association with Pathe he toured the Orient with the picture, "Civilization."

Salley Buys More

F. W. Salley, president of Salley Films, Inc., Marietta street, Atlanta, who recently bought Robert McLaughlin's production of "The House Without Children," produced by Argus Enterprises, for Georgia, Alabama, Florida and Tennessee, has added North and South Carolina to his original purchase and has engaged six salesmen to cover the territory.

Sale on "Fickle Women."

Joseph Klein, general manager of D. N. Schwab Productions, Inc., announces that his company has disposed of the New England state rights on "Fickle Women," the company's first picture starring David Butler, to the Klein Distribution Co., 52 Church street, Boston.

First Federated

Federated Film Exchanges of America, from its office, 402 Candler Building, New York, announces its first release will be "Nobody's Girl," a feature starring Billie Rhodes. "Nobody's Girl" was produced by the National Film Corporation and directed by Francis Grandon. The picture is said to contain many excellent dramatic qualities and splendid settings.

Equity Offers "Keep to the Right," Starring Edith Taliaferro as a "Different" Feature

THE officers of Equity are gratified at the reception accorded its "Keep to the Right" production—a five-reel Edith Taliaferro picture, the second of Equity's state rights releases. From the verdict of the many buyers who have seen the pictures, it appears that the name of Edith Taliaferro, associated with many Broadway successes, is one of the chief features of interest. The gist of the opinion expressed on "Keep to the Right" is said to be that the picture is "different." Although its theme is romantic—the story is an appealing tale of love—it is announced as teeming with action and dramatic intensity. The side-lights introduced occasionally stand out in relief, while the main plot has been handled by the director, John G. Adolphi, that it carries the interest up to the very last.

While many romances emphasize the love theme and nothing else, "Keep to the Right" was declared to be different by state rights buyers in the message it conveys—unselfishness. By a series of striking incidents that are woven into the trend of the story, this ideal is brought out with strong effect. The idealism of the picture is claimed to be one of its strongest assets, and the enthusiasm aroused in the state rights market is considered by Equity as proving that a "picture with a purpose" is in demand today.

Six More Productions Finished for Reelcraft

Reelcraft Pictures Corporation announces the completion of six more productions for distribution on its exclusive Short Subject program.

Alice Howell has arrived at the Hollywood studio of Reelcraft, after working for the past six months at the Chicago studio, and under the direction of Dick Smith completed another two-reel comedy for the Alice Howell series, to be titled "Good Night Nurse."

Four more single reel comedies featuring Billy Franey and directed by George Jeske, titled "Dry Cleaned" (which was given a prerelease showing at Clune's Broadway in Los Angeles), "The Kidnapper," "The Snitch" and "The Moonshiner," all of which have been received at the New York office.

The first two-reel comedy featuring Billy B. Van has been edited by Tom Bret and will be "Snakes." This picture is the second release of the Royal Comedy series now being distributed by Reelcraft. Leon Errol was the star of the first release in a two-reel comedy titled "Buggins."

All of the above are scheduled for release through the Reelcraft and allied independent exchanges.

Many Out-of-Town Buyers See "The Woman Untamed"

Buyers from many sections of the country are attending the private screenings of "The Woman Untamed," held in the projection theatres of the Joseph Miles studios at 130 West 46th street, New York City, and where Elmer J. McGovern has made his headquarters.

"The Woman Untamed" was produced by the Pyramid Photo Plays, Inc. Doraldina, who made a stir on Broadway, with her vivid and artistic dancing, not only stars in the picture but also wrote the story. It is said to be one of the first moving pictures that succeeds in the employment of dancing in the logical advancement of a strong plot. This dancing, while almost naked, contrives to preserve a pristine purity because of the environment which makes the alluring locale of the play.

Rights to Several States Sold for Pinnacle Series of Neal Hart Films

EDDY ECKELS, general manager of Independent Films Association, reports great success in connection with sales on the series of Neal Hart Pinnacle Productions, and that within ten days fifteen states, Kansas, Texas, Oklahoma, Arkansas, Michigan, Ohio, Kentucky, Maryland, Delaware, District of Columbia, Virginia, West Virginia, Western Pennsylvania and New York, were disposed of at a high figure, which was greatly swelled in another seven days by contracts covering New England, and the Southern states.

Mr. Eckels attributes this to the popularity of the star and to the fact that these productions were planned co-operatively with exchangemen during the independent conventions held in Chicago during the early part of the year.

It is announced that there will be an extensive advertising and exploitation campaign conducted on this series, including elaborate press books, national advertising, and billboard advertising.

There will be eight of these productions, and for the first release, "Hell's Oasis," an attractive press book with many new ideas has been prepared. This picture is an adaptation of W. L. Roberts' popular stage play, "The Fighting Parson."

Hugh Woody, president of Pinnacle Productions, has returned to the Pinnacle studios at Glendale, California, to oversee production of the later releases.

"Up in Mary's Attic" Is Praised by Showmen as Box Office Attraction

REPORTS from territories where the comedy drama, "Up in Mary's Attic," has already been released, indicate a sweeping success, says Fine Arts Pictures, Inc.

C. E. Miller, manager of the America Theatre of Sterling, Colorado, wrote: "We ran this picture in the face of the strongest competition this house has ever had and turned them away both nights. Tuesday we had a circus and a carnival in town; Wednesday we had the carnival and a free band concert, and on both days our competitor ran the very strongest pictures he could get. In addition I might say that in spite of all our cooling systems the house was almost unbearably hot."

T. C. Thompson, manager of the Criterion Amusement Company, Chattanooga, Tenn., in a wire to the E. & H. Film Distributing Company, handling the picture in the Southern territory, says: "Broke all records yesterday and playing to capacity houses today," while E. & H. Film Distributing Company says: "'Up in Mary's Attic' booking to a better advantage than any picture we have ever handled and only big picture in territory that exhibitor will pay large rentals for during summer months. Surpassing expectations of ourselves as well as exhibitors."

Group Picture of the Personnel of Hemmer Superior Productions,

Mr. Hemmer, who was Mary Pickford's manager for six years, is standing third from the right. At his right is Sydney Mason, who plays the lead in the new picture being made at the Long Island Studio. The group consists of the cast and studio employes.

The Copperhead Pictured as a Modern Robin Hood

The Copperhead series of dramas, made by the Breed-Howell Corporation and released by the Photo Products Export Company, 220 West 42d street, New York, has as its central figure Jim Freeman, the "Copperhead," a character not unlike Robin Hood, who harassed the rich and befriended the poor. He was opposed to injustice and oppression, and so was continually colliding with constituted authority. Jim Freeman does this in the Blue Ridge section of North Carolina, and so he often "gets in Dutch." A price is upon his head; he is captured; but escapes to confound his pursuers. Of course he has many love adventures.

Price Announces Sales on "His Pajama Girl"

The New York territory of the C. B. Price Co., Inc., feature, Billie Rhodes in "His Pajama Girl," has been purchased by the First National Exchange; also the First National Exchange of New Jersey has secured the rights of this production for Northern New Jersey. Many bookings have already been secured by them throughout their territory. In other territories this production is said to be meeting with phenomenal success. The pictures has been sold throughout the many territories in the country to the leading independent buyers, and it is said that indications point to its registering as one of the most successful independent productions of the year. The New England States territory has been purchased by the Boston Photo Plays Co., of Boston, Mass.

Seiter Again Contracts to Direct for National

William A. Seiter has renewed his connections with the National Film Corporation of America. Director Seiter was a comedy producer under "Smiling Bill" Parsons, and at the latter's death he began directing features, the first of which was a screen adaptation of Harold McGrath's "Hearts and Masks," while the most recent production directed by Mr. Seiter was "The Kentucky Colonel," by Opie Read.

Under the new contract with National, which puts an option written into the previous contract into force, that concern has first call on Mr. Seiter's services for three years, with a further option for two additional years. A heavy increase in salary is said to be included in the new agreement, which also provides Mr. Seiter with his choice of productions.

Pioneer Working Overtime.

All the departments of the Pioneer main office in New York are running overtime getting all the details of the fall campaign in order. Pioneer's fall season will begin with "What Women Want," with Louise Huff, while "Where Is My Husband?" with Jose Collins and Godfrey Tearle will follow. "The Place of Honeymoons," in which the leading roles are played by Emily Stevens and Montagu Love, will be released as a special early in September. Later fall releases will be Alma Rubens in "Thoughtless Woman" and the first of the new Pioneer productions starring Violet Mersereau and Edmund Cobb.

Hank Has Unique Car.

Hank Mann is scheduled to appear in a forthcoming Arrow-Hank Mann comedy release in which a special make of automobile will play a very important part. The newest "creation" in automobiles will be about forty feet long, the model being obtained by cutting an automobile in half amidships and building in the necessary footage to obtain the required length. Hank will operate the queer thing, into which more than 100 youngsters will be crowded.

Superior Pictures Announces Twelve Stories Presenting Helene Stanton as Female Raffles

LESLIE MITCHELL, of Superior Pictures, 408 Masonic Temple, Jacksonville, Fla., has secured a series of twelve stories which will be called "The Female Raffles," featuring Helene Stanton, who will be known in the production as "Lorna," the Female Raffles," each story will be complete in itself and be issued in two reels, to be released twice a month.

The direction is under the supervision of Leslie Mitchell and Archie O. Weeks. Each picture is said to be filled with suspense, action, mysteries, thrills and heart interest.

In the first issue which is entitled "The Oath of Vengeance," one of the scenes show Lorna's leap from a fifteen-story building, alighting on a passing automobile. Work will start on the first picture in about five days and the production will be marketed on a state rights basis.

Mr. Mitchell offers a special proposition to state rights buyers. Most of the locations are taken around Jacksonville, Tampa, Miami and Palm Beach. Mr. Mitchell states he will guarantee "a different kind of a feature." The roster includes Leslie Mitchell, Helene Stanton, Archie O. Weeks, Lillian C. Weeks, Helen Mitchell and all star cast.

New Independent Film Sales Company Formed by Joe Brandt and Jack Cohn

JOE BRANDT, just before leaving for the coast Tuesday announced the formation of the C. B. C. Sales Company. Mr. Brandt has associated himself in this venture with Jack Cohn, producer of Screen Snapshots and the Hallroom Boys Comedies. Mr. Cohn is widely known in the state rights field and among film folk in general and has been connected with the industry for twelve years. He will take care of the New York office of the company, which will be maintained at 1600 Broadway.

The C. B. C. Film Sales Company will deal directly with the independent producer with a view to the efficient and equitable marketing of his product. Contracts have been closed for a number of feature productions and a series of short subjects and novelty reels.

The new company claims to have perfected an arrangement whereby their contracted pictures will have good distribution in all territories. The company will handle the publicity, advertising and exploitation on every film contracted for. Brandt will be in direct charge of the selection of productions which the C. B. C. Company will undertake to market.

Brandt's present trip to the coast will keep him away for at least three months. He will supervise the production of "Thunderbolt Jack," a serial for Arrow, on which he will start work immediately.

Brandt also announced that he had already signed six other contracts, among which are: one for the production of six five-reel westerns for Invincible Photoplays; a contract with the Marion H. Kohn Introductions for the making of a series of two-reel slap-stick comedies; the making of arrangements for the production of next year's series of Hallroom Boys Comedies; and the buying of pictures for C. B. C. Film Sales Co. marketing.

Aywon Announces Sales on Harry Cary Films

Nathan Hirsh, president of the Aywon Film Corporation, announces that territorial rights on the series of two-reel Harry Carey Western pictures have been sold to the following concerns: Sterling Film Co., of Omaha; Standard Film Co., of Kansas City; Standard Film Co., of St. Louis; Strand Features, of Detroit; Savini Films, Inc., of Atlanta, and Wilson Film Company, of Cincinnati, Ohio, who have also bought the territorial rights from the Aywon on the series of Joy Comedies; Masterpiece Film Co., of Cleveland, and Arrow Photoplays of Denver, Colo.

Additional sales on Joy Comedies include the purchasing of territorial rights by the Peerless Film Company, of San Francisco, Cal., and Nat Robbins, of Utica.

Joan Film Sales Company Reports Heavy Demand for "Invisible Ray"

THE verdict of state rights buyers who, following the announcement of the second release of Joan Film Sales Company, "The Invisible Ray" serial, starring Jack Sherrill and Ruth Clifford, have viewed this serial, is said to have been distinctly favorable.

Numerous inquiries, many of which were distinctly skeptical, were received regarding the stunts referred to. However after viewing several episodes at a private showing, Joan officials announce that these buyers are now the serial's staunchest supporters and have requested to be shown additional episodes.

Joan officials also claim that another reason for the unusual interest evidenced in this picture is the fact that at the present time there is a shortage of serials in the independent field, together with the presence of the popular actors, Ruth Clifford and Jack Sherrill, in the leading roles. The sensation of science being played up with startling effect also came in for a large share of the praise.

This is the second release of the Joan Film Sales Company on the state rights market, the first being a five-reel feature, "She Played and Paid," in which Fannie Ward is the star.

Press Books for Muriel.

What is said to be one of the most attractive booklets ever issued on a comedy series will soon be off the press according to an announcement from the Arrow advertising office. This booklet is designed for the purpose of assisting the independent exchangeman in his sales of the Muriel Ostriche comedies.

New Hallroom Titled.

Jack and Harry Cohn, producers of the Hallroom Boys Comedies, announce the next release will be "Back on the Farm."

This picture deals with the forced vacation activities of the two boys—forced because they are fired and are compelled to seek work on a farm. They become embroiled in a love affair and other farmer-ish complications, and the two reels are said to be chock full of clever situations. Harry Williams directed this picture. The production was supervised by Harry Cohn.

"On Location"—for a Cool Spot on Mt. Hope, Wash.

With the company of "The Golden Trail," the feature fall release from Arrow, starring Jane Novak.

Rolfe's Jersey Company Broadens Its Activities

Announcement has just been made that the name and scope of the New Jersey-Rolfe Film Company has been greatly changed.

Hereafter the exchange will be known as Jans Film Service and will take in not only New Jersey ,but New York as well. The company will be greatly enlarged in many ways. The former exchange in New Jersey has built up a fine reputation among its many patrons, and the new exchange will make every endeavor to live up to this reputation and even better it.

Jans Film Service is in the market to buy the New York and New Jersey territorial rights to feature productions of high class, ones that will have a powerful appeal to the general public and which are real box office attractions.

Cash Handling Federated.

M. Lowell Cash has been placed in charge of advertising and publicity for Federated Film Exchanges of America. The announcement was made by W. E. Shellenberger, general manager of Federated. Since June 1 Mr. Cash has been in charge of the advertising and publicity for the Arrow Film Corporation, and the new appointment is in addition to his work with Arrow.

Arrow Film Corporation Announces Record Sale

What is said to be one of the biggest sales ever made in the independent field has just been closed by Arrow Film Corporation with E. A. Kellett, manager of a new organization, the National Film Company of Minneapolis, covering Minesota, North and South Dakota.

The subjects involved are seven features: "Love's Protege," "The Chamber Mystery," "Daughter of the Don," "Wolves of the Street," "The Law of Nature," "The Hushed Hour" and the six-reel revised "Million Dollar Mystery"; the series of Arrow comedies, the series of Ardath comedies, and twelve westerns starring Anna Little.

Arrow feels that this is an excellent indication of the condition of the independent field and a forecast of what may be expected for the fall and winter.

Big Sale Reported on Royal Comedy Series

The sales department of the Reelcraft Pictures Corporation reports a heavy sale of the new Royal Comedy series. Numerous territories have been sold, and negotiations are now pending for the remaining open territories. Reelcraft officials expect to be able to announce this series as sold one hundred per cent. for the entire world before August first.

The announcement of Leon Errol as the star in the first release and Billy B. Van in the second and third releases, has brought forth inquiries from prominent buyers.

HARRY GARSON Presents
CONWAY TEARLE
and ROSEMARY THEBY in
WHISPERING DEVILS
Adapted from Henry Arthur Jones' Story "Michael and His Lost Angel"
GABLIK STUDIOS

State Rights Now Selling

STATE Rights territories on "WHISPERING DEVILS" starring Conway Tearle and Rosemary Theby are being disposed of rapidly. We urge every State Rights Buyer, every dealer in independent pictures and every exhibitor who wants to make big money on a great picture with great star, and great story to communicate with Equity at once.

THE sensational twists in this Photo Drama "WHISPERING DEVILS," by Henry Arthur Jones, are marvellously portrayed on the screen. The theme of the married woman, the minister and the young girl afford material for audiences and for advertising that stand unsurpassed. BIG EXPLOITATION AND ADVERTISING CAMPAIGN BOOK ready. Write or wire us on "WHISPERING DEVILS" NOW!

EQUITY PICTURES CORPORATION

AEOLIAN HALL, NEW YORK

Live News from Everywhere

Southeastern News

Picture Interests Incorporate.

THE following new motion picture and amusement enterprises have been lately incorporated and organized in various parts of the Southeast: At Atlanta: Frank W. Salley and D. Twiggs Roughton, of that city, and John M. Cozart, of South Carolina, have organized and chartered a new film exchange that will cover the Southeast, under the name of Salley Films, Inc. The capital stock is $10,000.

The Georgia Enterprises, Inc., with headquarters in Atlanta, operators of various amusement enterprises including picture houses, has amended its charter increasing the capital stock from $20,000 to $1,000,000. D. R. Millard, secretary of the corporation, announces that the company will broaden and expand the scope of its operations with the additional capital made available through the increase of the stock.

John M. Jones, L. W. Turner, E. L. Benjamin and R. C. Montgomery, all of Charlotte, N. C., are the principal stockholders and the incorporators of a newly chartered company under the name of the Motion Picture Theatres Company. The new corporation plans to operate motion picture theatres in the Southeast, principally in the Carolinas, either constructing new houses or acquiring by lease theatres already in operation. The company is capitalized under its charter at $100,000.

Changes in Theatre Management.

Headquarters of the S. A. Lynch Enterprises in Atlanta announces the resignation of W. L. Bryan as manager of the Lyric and Savoy theatres, the two Lynch houses at Anniston, Ala., and the naming of Oscar White, of Atlanta, to succeed Mr. Bryan. The latter expects to enter the poster advertising business and will be located in future at Columbus, Ga.

Theatre Construction Active.

The following new theatre construction projects have been announced the past few days in various parts of the Southeast: At Clearwater, Fla., John S. Taylor, H. W. Bivins and H. Pittman plan to erect a $60,000 motion picture theatre that will occupy a site 50 by 150 feet, and be one of the finest picture houses in any of the smaller towns of the state. It will build on a site acquired on Park street in the near future.

Roy Martin will erect at Columbus, Ga., a combined vaudeville and motion picture theatre on a site he has lately acquired at Fifth avenue and Phenix street. Construction work will start in the near future. He has not announced what size the theatre will be or what it will cost.

A motion picture theatre with a seating capacity of 1,200 will be constructed this summer at Florence, S. C., by J. M. O'Dowd. It will be located on East Evans street.

Theatre "Fire Bug" Apprehended.

A negro of Butler, Ga., has been arrested by officers there and is said to have confessed that he was implicated in the recent burning of the new Grand Theatre, a moving picture house at Reynolds, Ga. Announcement of the destruction of this house was recently printed in the Moving Picture World. It had been in operation only three nights when it was destroyed by fire. The accused is said to have been working in connection with others in the burning of the house, though the officers are not sure of the details as yet. He confessed that he had carried the oil to the theatres which was used in setting it on fire, and it is expected that other arrests will shortly follow.

Attractions Ending July 31

New York City.

Capitol—Cupid, the Cowpuncher.
Rivoli—Crooked Streets.
Strand—The Perfect Woman.
Broadway—Up in Mary's Attic.
Rialto—The Prince Chap.
Criterion—Humoresque.

Chicago.

Randolph—The Perfect Woman.
Castle—The Slim Princess.
Barbee's—Don't Ever Marry.
Playhouse—The Fortune Teller.
Casino—Under Crimson Skies (second week).
Orchestra Hall—Lady Rose's Daughter.
Ziegfeld—Suds.
Riviera—Yes or No?

Los Angeles.

Grauman's—Lady Rose's Daughter.
Kinema—Passers By.
California—If I Were King.
Clune's Broadway—The Sacred Flame.
Symphony—Twins of Suffering Creek.
Victory—A Splendid Hazard.
Miller's—Polly of the Circus.
Tally's Broadway—The House of Toys.
Alhambra—Common Sense.
Auditorium — Neptune's Bride (second week).
Garrick—Remodeling Her Husband.
Rialto—Suds (third week).

Buffalo.

Shea's Hippodrome—Sick Abed and The Strange Boarder.
Strand—The Beauty Market and Nurse Marjorie.
Palace—The Virtuous Model.
Olympic—In Walked Mary.

Philadelphia.

Stanley—The Idol Dancer.
Palace—For the Soul of Rafael.
Arcadia—Let's Be Fashionable.
Victoria—Burning Daylight.
Regent—Nothing But Lies.
Capitol—The Fourteenth Man.
Strand—Sick Abed.

Kansas City.

Newman—Parlor, Bedroom and Bath.
New Royal—The Prince Chap.
New Twelfth Street—The Fighting Shephardess.
Liberty—The Dark Lantern.
Doric—The Great Accident.

Pittsburgh.

Liberty and Grand—Sick Abed.
Savoy—A Broadway Cowboy.
Blackstone—Simple Souls.
Loew's Lyceum—The City of Masks.
Olympic—The Figurehead.
Columbia—The Red Lane.
Minerva—The Woman God Sent.

Cincinnati.

Lyric—The Green Flame.
Grand—The Revenge of Tarzan.
B. F. Keith's—Simple Souls.
Walnut—The Quack Doctor.
Palace—The Flapper.
Strand—Let's Be Fashionable.

Baltimore.

Blue Mouse—The Window Opposite.
New Theatre—The Silver Horde.
Parkway—Out of the Storm.
Hippodrome—Homer Comes Home.
New Wizard—The World and His Wife.
Garden—The Country That God Forgot.

Cleveland.

Euclid—Yes or No?
Stillman—The Perfect Woman.
Standard—The Breath of the Gods.
Strand and Knickerbocker — Dangerous Days.
Liberty—Cynthia-of-the-Minute.

Louisville.

Strand—Yes or No?
Walnut—Girl of the Sea.
Mary Anderson—In Old Kentucky.
Majestic—The Invisible Bond.
Alamo—The Point of View.

Baltimore Bulletins

To Support Sunday Movies.

PLANS for supporting the measure to be voted upon in Baltimore City this fall to allow the moving picture theatres to open on Sunday after 2 p. m. were talked over at the first meeting of the Liberty Defense League of Maryland July 27 at the Hotel Emerson. This organization was organized recently. It has several hundred members. The primary object of the organization is to fight the Lord's Day Alliance in any of its efforts to deprive people of certain personal and public liberties. Sunday sports are supported by the Liberty Defence League.

Governor Ritchie Meets Film Folks.

Carrying with him memories of California hospitality Governor Albert C. Ritchie returned to Maryland from the Pacific Coast recently. While at Hollywood he was entertained at a dinner party given by Mr. and Mrs. James Young, formerly of Baltimore.

Wanted Pictures Every Night.

Two girls of Kent, Ohio, left their homes, according to their parents, because there was only one moving picture theatre in town, while they wanted to see a show every night. The girls were of the mature age of fifteen and sixteen years.

Realart Theatre Opens.

Named after one of the principal producing companies, from a suggestion which was sent in by one of the people who entered the naming contest, the Realart Theatre, 719 West Baltimore street, was thrown open to the public on Monday afternoon at 2 p. m. The Realart is a cozy little playhouse with 400 seats and has been termed "A home theatre for home folks." It was built by Jack and Irvin Levine, who formerly conducted the Little Pickwick Theatre on West Lexington street. It is built on the site formerly occupied by the old Jewel Theatre. The cove lighting system has been employed, and old ivory and ochre are the colors employed in the interior decorations.

Work Starts on Horn.

Construction work upon the rebuilding of the Horn Theatre on Lombard street near Payson has been started. The building next to the former Horn Theatre has been razed and the new theatre will measure 50 by 115 feet. It will be three stories in height. The seating capacity will be 1,150. The proprietors are Paul A. and Frank A. Hornig. There will be a balcony.

Wilson Theatre Closes.

The last performance to be given at the Wilson Theatre, 418 East Baltimore street, took place on Saturday, July 31. This theatre was opened in Baltimore in 1909 and since that time has been under the able management of Guy L. Wonders. It is owned by the Wilson Amusement Company. A new theatre, with a seating capacity of 2,500, is being built next to the old Wilson, on the site of a former church, at Gay and Fayette streets, opposite the City Hall Plaza. This playhouse will be called the Rivoli and is being built after the plans of E. G. Blanke, architect. It will be opened to the public about October 15. A statement of appreciation to the public for the splendid public support accorded the management in their efforts to present wholesome entertainment was issued in an advertisement in the papers of Sunday, July 25.

World Correspondent Has a Grin.

A grin that refuses to be effaced has been noticed on the countenance of J. H. Shellman, the Moving Picture World correspondent in Baltimore. It was caused by the arrival of an almost ten pound baby son on Monday night at 9 p. m. Mr. Shellman is receiving many congratulations and the grin continues to broaden.

Detroit

Gleichman Leases Ferry Field.

As reported two weeks ago, the Ferry Field Theatre, Detroit, has passed into the hands of Phil Gleichman, president of the Broadway-Strand Theatre Company, for a period of twenty-five years at a total rental of more than $700,000.

The Ferry Field is one of the most successful residential theatres in Detroit. It has been in operation about three years and seats 1,500. Possession will be taken September 1.

Lyric, Alpena, Leased.

When Blair McElroy was in town last Wednesday he confirmed the story that his firm, Fitzpatrick & McElroy, had leased the Lyric Theatre, Alpena, from Mr. Doyle, giving them two theatres, the other being the New Maltz.

In addition to two houses in Alpena, Fitzpatrick & McElroy operate one or more theatres in Cadillac, Traverse City, Ludington, Manistee, Three Rivers, Benton Harbor, St. Joe and Big Rapids.

Minneapolis Men Take Exchange.

Through an arrangement closed by Frank G. Hall, president of Hallmark Pictures Corporation, and A. L. Zacherl, W. B. Hurlbut and J. L. Saxe, of Minneapolis, the three latter named have secured, through a long term contract, complete distribution rights in the Detroit territory for all Triangle classics, and also all Hallmark special productions, serials and Mack Sennett-Keystone Comedies.

Mr. Zacherl is a former exhibitor and exchange man, having operated theatres in Grand Forks, N. D., and Crookston, Minn., and was branch manager of the Hallmark exchange in Minneapolis prior to coming to Detroit. Mr. Hurlbut and Mr. Saxe have been connected with the picture industry for a number of years.

Film Managers Re-elect Officers.

At the annual meeting of the Detroit Board of Film Exchange Managers the present officers were re-elected for another year, as follows:

President, J. M. Duncan, Vitagraph; vice-president, W. D. Ward, Universal; treasurer, Jess Fishman, Standard. W. E. Wilkinson, of the Board of Commerce, is permanent secretary.

The organization has had a successful year from the standpoint of co-operation and results. Many evils have been eliminated and in many ways methods have been greatly improved. The central shipping room, under the supervision of J. O. Kent, Select, and the management of C. A. Stimpson, is working out splendidly.

Two Film Men Change.

A change involving two of our well-known film boys took place on Monday. Frank Drew, formerly with Special Pictures, has connected with Fox as city salesman in Detroit; Hal Smith, former manager of the Ferry Field Theatre, succeeds Frank with Special Pictures as Detroit manager. Frank returns to his "first love," as he was formerly with Fox as city salesman and was an excellent producer.

Kansas City

Burnham to Cover Southern Kansas.

C. W. Burnham, formerly connected with Goldwyn in both Kansas City and Cleveland, is to start soon to travel through Southern Kansas for the Robertson-Cole exchange.

Fieldman Returns to Robertson-Cole.

Joseph Fieldman, who was formely connected with Robertson-Cole office in this city, and who has been selling Blizzard fans through the summer, will return shortly to Robertson-Cole to make the key cities in this territory.

Goldwyn Happenings.

L. B. Remey, Dallas manager for Goldwyn, is making a trip from Chicago to Texas with the prints of the first four of the fourth year releases of Goldwyn, namely; "The Penalty," "The North Wind's Malice," "Madame X," "The Branding Iron." Mr. Remey is screening these pictures at the different Goldwyn exchanges for the benefit of the first run accounts. He was in Kansas City July 21 and 22.

The Kansas City office of the Goldwyn Pictures Corporation is installing two new Power projection machines in order to give better service in showing pictures to visiting exhibitors.

M. E. Donahue, cashier at the Goldwyn exchange branch, is spending her vacation in the East.

Kahns Take a Week Off.

A. L. Kahn, branch manager for the Crescent Film Company, is in the Ozarks this week taking a much needed rest. When he returns his brother, N. A. Kahn, will do down there to try his hand at fishing and his feet at dancing.

Knickerbocker Joins Circuit.

Charles Knickerbocker, who has been with the Goldwyn exchange in St. Louis, will arrive in Kansas City this week to take up his connections with the First National exchange in this city.

Crescent Makes Purchases.

The Crescent Film Company has purchased for distribution in Kansas and Missouri "The Italian," starring George Beban, and Sessue Hayakawa in "The Typhoon." They have also bought for September release the new Muriel Ostriche and Monte Banks comedies, as well as Polly Moran's new two-reel comedies and Will Rogers in "The Illiterate Digest."

Five First National Openers.

First National attractions have been and will be used for opening pictures in the following new theatres: New Strand, Emporia, Kansas, "Daughter of Two Worlds"; New Midland, Hutchison, Kansas, "Don't Ever Marry"; New Meade, Kingham, Kansas, "Don't Ever Marry"; New Twelfth street, Kansas City, Mo., "The Yellow Typhoon"; New Star, Gannett, Kansas, title not yet decided.

Benford Puts One Over.

"In Old Kentucky" broke all records at St. John, Kansas, recently, when R. E. Benford, manager and owner of the De Luxe Theatre, between the hours of 7:30 and 12 o'clock on the first evening, played to 1,104 paid admissions. On the second night's run there were 906 admissions, making a total of 2,010. This showing was in spite of the fact that St. John has a population of 1,628. This success was due to two things: A real box office attraction and real showmanship in putting it over—live advertising, in other words.

Educational Opens Offices.

The Educational Films, Inc., has established an office on the fifth floor of the new Film Exchange Building to distribute short subjects in Kansas. A. H. Blank Enterprises will release fifty-two two-reel comedies and twenty-six single-reel miscellaneous subjects for the coming year.

Buffalo

Loew Theatre to Be the "State."

THE name of the local new Loew theatre will be the "State." Work on the structure has commenced. All the buildings on the site at Mohawk and Washington have been razed and excavating has commenced. A large fence has been built around the lot, with the name of the theatre on it.

Family Theatre Closes.

The Family Theatre has closed, and Samuel Carver, who has managed the house for several years, has his offices now in one of the downtown buildings. Mr. Carver is interested in theatre properties in this city. The Family is one of the houses that will be razed to make room for the big ten-story office and theatre building to be erected on the Washington and Broadway site by Morris Slotkin and associates.

North Park Elaborate House.

Shea's North Park Theatre, now being erected by W. F. MacDonald, of the Hertel Avenue Theatre Company, on Hertel, near Norwalk, will be one of the finest neighborhood theatres in the state, according to the plans. The theatre proper is a mammoth auditorium, seating 1,600 persons. The lobby and entrance are also huge in size and will offer some great opportunities for lobby displays.

Joins Ismailia Patrol.

Elmer C. Winegar, manager of the Central Park and Premier theatres, has joined the Arab patrol of Ismailia Temple, Nobles of the Mystic Shrine. Elmer will be Grand High Camera Sheik. He accompanied the wearers of the fez on the recent trans-continental caravan to Portland and made a film history of the tour.

Loew Theatre at Falls.

Marcus Loew will build a theatre in Niagara Falls. The Loew-Niagara Falls Theatre, Inc., has been incorporated at Albany, and J. S. Madill, of Toronto, and Mr. Loew will be the outside directors. The other members of the directorate will be Niagara Falls business men. Partly by purchase and partly by option a site has been secured with an entrance in Third street, midway between Niagara and Little Fourth streets, leading to the theatre proper in Little Fourth street. It will be a ground floor theatre, designed to seat 2,000. The total investment, it is said, will reach $350,000. Part of the stock will be sold in the Cataract City. The policy will be motion pictures and vaudeville.

Managers Discuss Wage Boosts.

Harold B. Franklin, managing director of Shea's Hippodrome; Ira M. Mosher, president of the Buffalo Theatrical Managers' Association and manager of the Palace Theatre, and John R. Oishei, manager of the Teck Theatre, have had several conferences during the past week on the new wage increase list recently submitted to the managers by the local Musicians' Union, and which in some cases amounts to as much as 60 per cent. Exhibitors have made preparations for musicless shows in case of a walkout, which will come, it is said, unless the musicians accept the compromise scales which will be submitted by the managers.

Seldom Shows Comedies.

Bruce Fowler, manager of the Elmwood Theatre, Buffalo's high-class neighborhood house at Elmwood and West Utica streets, seldom shows a comedy in connection with his program. Mr. Fowler declares that his patrons will not stand for a slap stick fun film on the Elmwood bill. Double features are usually presented at this house.

West in Music Business.

"Billy" West, who for several years was connected with the Regent Theatre, has gone into the music business, he having become associated with the Turner Company, dealers in pianos and phonographs, with a store directly opposite the Regent, at Main and Utica.

F. P.-L. in New Building.

The local Famous Players-Lasky exchange has been moved to 252 Franklin street, the new building, the second floor of which is now being occupied by the Realart office. Albert S. Nathan, of the New York exchange, has arrived in Buffalo to assume exploitation work, succeeding John P. McConville, who has been transferred to the new Albany office.

"Buck" Taylor Quits Pioneer.

C. A. Taylor, better known as "Buck," who recently left Pathe to assume the state management of Pioneer, with headquarters in Buffalo, has resigned his position. "Buck" is now on an auto tour of the Adirondacks, and his future plans are not known.

Robertson-Cole Signs 'Em Up.

P. H. Smith, manager of the Robertson-Cole office, has closed contracts for the Carpentier feature, "The Wonder Man," with the Rialto in Rochester, the Palace in Olean, the Hi-Art in Lockport, and other houses. He has engaged F. J. Young, former booker at the Republic office, in a similar capacity at the R.-C. exchange.

Fox Names Albany Manager.

J. J. Spandau, formerly salesman covering the Albany territory, has been appointed manager of the new Fox exchange in Albany by District Manager Clayton Sheehan. Manager J. H. Greenwald announces that "Winnie" Sheehan, general manager of Fox, will tour through Buffalo on his way to Chicago in his new car at the end of this month. While in town "Winnie" (who is a former Buffalo newspaper man) will visit his relatives and friends here and have a conference with members of the local staff. Clayton Sheehan has left for Albany to "preside" at the opening of the office there on August 1.

Movies in Ohio Church

The Rev. C. H. Holcomb, of the Barberton (Ohio), Church of Christ, has introduced moving pictures at his services and believes that they are greatly helping the attendance. A selected program of pictures is shown at each Sunday evening service.

TRUMPET ISLAND

TRUMPET ISLAND

"TRUMPET ISLAND"

A thrilling story of love and adventure fashioned after the best style of Gouverneur Morris, from one of whose narratives the elaborate picturization was made by Lillian and George Randolph Chester It is the first Tom Terriss Production

It cost over a quarter of a million dollars to produce—and it's worth it It was filmed on both coasts Marguerite De La Motte and Wallace MacDonald head the all-star cast

"Trumpet Island" tells the story of Richard Bedell, Eve le Merincourt and Valinsky, the derelict Bedell goes through a period of deprivation He becomes bitter and discouraged Eve is taken from her finishing school to wed a man whom she loathes, while Valinsky, with a perfected invention for airplanes, faces starvation when unable to market it

They travel along their roads of destiny, these three—Bedell, the road to Success and Fame, Eve, the Road of Roses Valinsky, stepchild of Fortune the Road of Mud and Muck And the three roads, after many windings and twistings, ultimately converge. At the end loom Happiness and Content

Bedell's metropolitan orgies—his dissipations resulting from a too-bountiful Luck and a hopeless Love—his trip to Trumpet Island to try to become a ***man*** once more — Eve's fateful marriage—the airplane honeymoon — the storm — the wreck—the meeting which results in the strangest the most alluring love story ever told—these events are links in a story which touches sensational levels.

VITAGRAPH

ALBERT E. SMITH, *President*

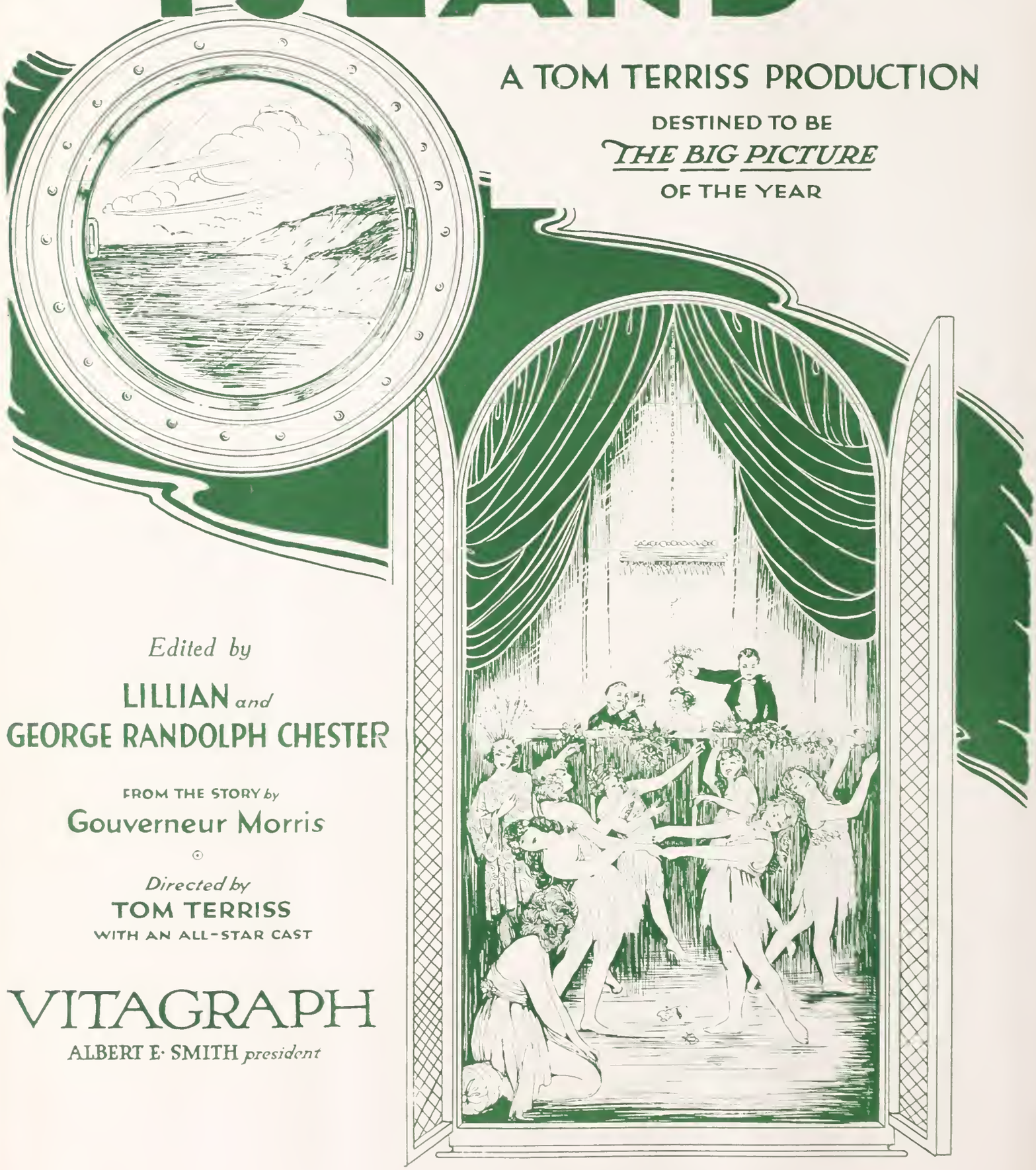
TRUMPET ISLAND

TRUMPET ISLAND

"TRUMPET ISLAND"

A TOM TERRISS PRODUCTION

DESTINED TO BE
THE BIG PICTURE
OF THE YEAR



Edited by

LILLIAN *and*
GEORGE RANDOLPH CHESTER

FROM THE STORY *by*
Gouverneur Morris

⊙

Directed by
TOM TERRISS
WITH AN ALL-STAR CAST

VITAGRAPH
ALBERT E. SMITH *president*

Dominion of Canada

Screen Fights at Midnight.

THERE has been so much talk and excitement around Toronto over the Jimmy Wilde-Patsy Wallace prize fight which was held a few weeks ago that Manager Ben Cronk, of the Allen Theatre, decided to screen the moving pictures of the scrap at three special midnight "matinees"—even after they had been presented for a week as a special attraction in a local burlesque theatre. The late shows were held on June 28, 29 and 30. In connection with these performances, invitations were issued to women to attend because of the fact that patronage at the burlesque theatres in Toronto is restricted almost entirely to men. It is understood that these fight pictures are to be shown at various theatres around Ontario as the attraction for midnight performances.

Canadian Manager New Salesman.

Will Elliott, formerly manager of the Regent Theatre, Toronto, and the Allen Theatre, Winnipeg, is now exploiting two special D. W. Griffith features in various Michigan centres. Mr. Elliott, who made a great impression in Canadian moving picture circles for the two years that he was in the Dominion, knows the Michigan field thoroughly, as he was the manager of the Washington Theatre, Detroit, for a considerable period.

Showman Leaves Business.

R. E. Willis, manager of the Rex Theatre, Winnipeg, Manitoba, has resigned to engage in another occupation. Mr. Willis has been in charge of the Rex Theatre for a number of years, and was also manager of the old Rialto Theatre, Toronto, for a time. The Rex Theatre is controlled by the Allen Theatre Enterprises.

Items Concerning Vancouver.

The Canadian Film Company, Limited, Vancouver, B. C., is again releasing Vitagraph pictures in British Columbia, it is announced.

The Eaton Film Company, a new screen advertising concern, has opened offices in Vancouver, B. C.

The Columbia Theatre Company, Vancouver, has decided to install a large pipe organ in the Variety Theatre, Victoria, B. C. This is one of the large theatres in its chain of houses in British Columbia.

"Whip" Held for Second Week.

"The Whip" did so well at the Grand Theatre, Toronto, during the week of June 21 that it was held over for a second week, that of June 28. The well-known film melodrama drew large crowds every day in spite of the fact that it had been shown several times in Toronto during the past two or three years. It was preceded by a "revival" of "The Birth of a Nation," which also was well-patronized during a week's run at the Grand.

Winnipeg Showman an Executor.

Henry Morton, owner of the Majestic and Monarch theatres, Winnipeg, Manitoba, left for Boston, Mass., a few days ago to assist in the winding up of the estate of his brother, who died recently. The deceased was also largely interested in the moving picture business in New England.

The Allens Incorporate Another.

Another large Allen organization has just been incorporated by the Canadian Government. Announcement is made in the Canadian Gazette that Allen Theatres, Limited, Toronto, has been granted a Federal charter, with a capitalization of $6,000,000.

Goes to Vancouver Theatre.

E. H. Benson, of Edmonton, will shortly assume the management of the large new theatre which is being erected in Vancouver by the Trans-Canada Theatres, Ltd. For the past three and a half years, Mr. Benson has been in charge of the Empire Theatre, Edmonton, and he has gone to Winnipeg, where he is temporarily in charge of the Walker Theatre. Earl J. Wolf, of Edmonton, has succeeded Mr. Benson as manager of the Empire Theatre, Edmonton.

Mr. Benson started in the theatre business in 1906 at Vancouver. Eventually he operated both the Avenue and Columbia Theatres in that city. Four years ago he became associated with the Western Canada Theatres, and he went over to the Trans-Canada Theatres, Limited, when that company absorbed the Western Canada circuit.

Jones Heads Winnipeg Exchangemen.

W. S. Jones, manager of the Winnipeg branch of the Fox Film Corporation, was elected president of the Winnipeg Exchange Managers' Association at its recent annual meeting in succession to A. M. Wilbur, who was recently transferred to Toronto to become manager of Vitagraph's Toronto branch. Mr. Wilbur was presented with a handsome club bag by his confreres before his departure for Toronto.

Fred Crosbie, formerly the Winnipeg manager of the Exhibitors' Distributing Corporation, was elected vice-president of the Winnipeg association, while J. A. Wilson was elected to the post of secretary-treasurer.

"Married Life" Going Big All Over.

Following in the trail of the exploitation blazed by the New York Strand Theatre and E. M. Asher, "Married Life," Mack Sennett's initial special feature production to be distributed by Associated First National Pictures, Inc., is experiencing unusually successful showing throughout the United States according to reports being received daily.

Canada to Hear Broadway Singers.

Intimation has been made by Jack Arthur, of Toronto, formerly the noted musical director of the Regent Theatre there, that star vocalists and others appearing at the Rialto and Rivoli theatres, New York, will follow up their engagements in New York with appearances as special attractions at large theatres in Canada controlled by the Famous Players' Canadian Corporation, with which is associated the Paramount Theatres, Limited, Toronto.

Mr. Arthur was recently appointed general musical supervisor for all Paramount theatres in the Dominion. He left a few days ago for a tour of the Canadian West and California, where he will study conditions—particularly with regard to music. Mr. Arthur visited Winnipeg, where arrangements are being made to open the great new Paramount house in that city.

After visiting California for several weeks Mr. Arthur will proceed to Omaha, Neb., to confer with Mr. Thomas, of Omaha, who is slated to become the general manager of all Paramount houses in Canada.

Allens Preparing for Fall.

A general shake-up has occurred among the Allen Theatre managers of Winnipeg and various other centres of Western Canada in preparation for strenuous activities to be started with the "opening" of the fall season.

One of the most important developments was the appointment of Helmer Jernberg, formerly manager of the Province Theatre, Winnipeg, Manitoba, to the managership of the new Allen Theatre, Winnipeg. He is the third manager that the theatre has had since it was thrown open to the public last January, the previous managers being Will M. Elliott and Jules L. Steele. The former went to Winnipeg from Toronto, where he had been in charge of the Regent Theatre there. Steele was a well-known newspaperman of Winnipeg for years.

Jack Ward, formerly of Regina, Sask., and for a short time manager of the Gaiety Theatre, Winnipeg, has been appointed manager of the Province in succession to Jernberg. Charles Worden, formerly a newspaperman of Ottawa, Ontario, has been selected to manage the Gaiety Theatre, Winnipeg. For several months Worden had been in charge of a film road show, the feature of which was "The End of the Road," for the Allens. Worden took this picture through Ontario and eventually to the Canadian West.

Other appointments are pending as a result of the resignations of Ben Davis as manager of the Dominion Theatre, and of R. E. Willis from the management of the Rex Theatre, both of Winnipeg.

Trade News and Personals.

C. P. Walker, former owner of the Walker Theatre, Winnipeg, has gone to Rochester, Minn., for an operation.

A. M. Ferguson, manager of the Colonial Theatre, Winnipeg, for several years, has been appointed manager of the new Allen Theatre at Yorkton, Sask.

Percy S. Burraston, organist of the Dominion Theatre, Vancouver, B. C., for the past six years, resigned from his post on July 17 on account of his health. He has accepted the position of organist at the Broadway Theatre, Vancouver, where his duties will be comparatively light.

Salt Lake

Miss Lyon Visits Home City.

SALT LAKE'S own Wanda Lyon came back this week for a brief visit with her parents, Mr. and Mrs. Matt Lyon, and her wide circle of friends after two years abroad. Miss Lyon recently returned to this country from England and France, where she engaged in entertainment work for the soldiers during the late war.

Just as she was leaving Salt Lake City the Strand Theatre exhibited "The Little Cafe," in which Miss Lyon appears with Max Linder, the celebrated French comedian.

Mix Musical Comedy with Pictures.

Musical comedy in conjunction with feature moving pictures has been installed in the Strand Theatre in Salt Lake City by W. H. Swanson, president of the Swanson Theatre Circuit. He has engaged the Roy "Hiram" Clair company of twenty-five persons for an indefinite summer engagement. Heretofore the Strand was exclusively a moving picture house.

Duncan Speaks in Theatre.

William Duncan and Edith Johnson, Vitagraph serial stars, were Salt Lake visitors this week. They appeared in person at the Broadway Theatre, where their latest serial, "The Silent Avenger," is now running. Mr. Duncan addressed the audience on "The Making of Moving Pictures."

Louisville

To Pledge Candidates on Opening.

THE Rev. J. A. Sumwalt, of New Albany, Ind., has returned from Indianapolis, where he attended the State conference council, which, he said, adopted resolutions calling on all candidates for public office to declare themselves opposed to the law legalizing the exhibition of motion pictures on Sundays.

Levy Goes to Los Angeles.

Fred Levy, president of Big Feature Rights Corporation, left Louisville a few days ago for Los Angeles, where he will remain three months. The object of the trip was not made public, but it is understood that it has some connection with several projects of Big Feature Rights, which are under way in California. His family accompanied him.

Ask 120 for Majestic Stock.

A small quantity of stock in the Majestic Theatre, owned by the Majestic Amusement Company, which is building the new Rialto, was put on the local stock market a few days ago. A bid of 100 was made, but 120 was asked, which gives an inkling of the prosperity this theatre is enjoying.

Rialto Spends $30,000 on Wiring.

The new Rialto has progressed so far that the electric wiring of the building will begin shortly. Wiring alone will cost about $30,000.

Strand to Increase Orchestra.

Fred Maurer, manager of the Strand, announces that the orchestra at that theatre will be increased to twenty-one musicians in the fall. It is now composed of sixteen.

Personal Items.

Charlie Miller, manager of the Kerrigan and the Grand theatres, both of New Albany, Ind., has gone to Marion, Ohio, on a vacation.

Robert Wayne, manager of Keith's National, has just returned from a trip to New York.

Harry Carter made a trip to Indianapolis recently to consult specialists there regarding his health. He returned early in the week.

Fred Dolle, manager of the Alamo, has gone to a summer resort in Wisconsin for a vacation. He will remain there until the first of the month. His wife accompanied him.

Tampa

Rex Beach Native Tampan.

REX BEACH was a visitor in Tampa, his boyhood home, recently, coming over from Clearwater, where he is visiting friends. Mr. Beach stated that he still considers Tampa his home. He owns valuable waterfront property on the new government channel and is seriously considering the erection of a large bonded warehouse on it. Besides this he owns much other valuable real estate in South Florida.

Tampans who knew Mr. Beach when he was

a boy here are exceedingly proud of him, and whenever a movie is shown which has been adapted from any of his books there is a big turn-out to see it.

To Double Bonita's Capacity.

The Strand Amusement Company, which operates the Strand, Bonita and Victory theatres, the latter to open August 10, has acquired a long-term lease on additional frontage on Franklin street, the main business street of Tampa, which will eventually be used in doubling the seating capacity of the Bonita, which was the first modern moving picture theatres to be established in the city. The additional frontage acquired is occupied at present by a shoe firm, which has a lease running eighteen months longer, but as soon as this lease expires the improvements will be made, not only doubling the seating capacity of the theatre, but making it up to the present high standard.

Bioscope to Resume Business.

The Bioscope Film Manufacturing Company, manufacturers of one and two-reel comedy features, is preparing to resume business on a large scale, after having spent a period of inactivity, during which arrangements were made for increasing the scope of the firm's work. The players are being assembled and it is expected to produce more and better pictures, which will be staged with some of Florida's prettiest outdoor scenery as a background. The concern is composed entirely of residents.

Characters Film to Continue.

The Characters Film Corporation, which recently completed "The Isle of Destiny" at Anna Maria Beach, near Tampa, is preparing to continue its productions. It has several planned, among which will be one by a Tampa authoress, based on the adventures of Jose Gasparilla, noted pirate of the old days, who was hanged after being captured by a federal gunboat soon after the revolutionary war.

Seattle

Greater Features Makes Purchases.

THE Greater Features Company, of Seattle, has bought the serial, "The Lost City," the Al St. John comedies, Will Rogers' Illiterate Digest, the Hank Mann comedies, and a number of feature photoplays. The company has also arranged for the purchase of "The Tiger Band," which will follow serially "The Lost City." J. F. Sheffield, the manager, announces that R. O. Clayton, who is handling the Spokane territory for the company, is sending in big bunches of contracts on all their stuff, but particularly on "The Lost City."

Robertson-Cole Adds Salesmen.

L. Wingham, manager of the Seattle office of Robertson-Cole, announces several new salesmen, who have been added to his force this week. They are: George J. Erke, formerly with First National; L. P. Peck, formerly with Famous Players; George Colliday, formerly with Fox, and R. Pielow, formerly with the New York office of Robertson-Cole.

United Artists to Pay Bonus.

Charles W. Harden, manager of the Seattle office of United Artists, has received a letter from the head office announcing a division of profits between the employes of the Seattle office. According to the letter 20 per cent. of the net profit of business done by the office was to be divided equally between the employes. There are twenty employes, and Mr. Harden says each of these will receive about a thousand dollars along Christmas time.

Philadelphia

Abe Seligman Goes to Baltimore.

ABE SELIGMAN, manager of Nixon's Locust Theatre for the past two years, has been promoted assistant general manager by the Nixon-Nirdlinger interests in Baltimore. Mr. Seligman's advancement is due to his consistently pleasing manner and his courtesy, which have won for him a host of friends. The transfer of Mr. Seligman came as a general surprise to Baltimoreans, who will be glad to hear of his return with his young wife to his home town. Ray Brown, the son of Harry Brown, manager of the Nixon Theatre in Pittsburgh, one of Mr. Nirdlinger's proteges, has been appointed to succeed Mr. Seligman. Rumor has it that there will be a still further shake-up in the management of several leading theatres, and further promotions are promised.

Fred G. Nixon Nirdlinger celebrated his forty-second birthday July 29. Mr. Nirdlinger has just closed a deal for a piece of property near Forty-sixth and Spruce streets, which is expected to be the site for a new theatre.

Manager Roberts, of Plymouth, Pa., has taken a lease on the Lyric Theatre in that town.

Eddie Connelly, of Nanticoke, Pa., has purchased a plot of ground there and will build a modern photoplay theatre.

St. Louis

ANOTHER big ball game is scheduled. Paramount and Goldwyn are to clash in a return engagement for a side bet of $200. Stenographers and all employes of the two exchanges have "pooled" their funds. Goldwyn won the first game and Paramount is out to even the score.

"Stuffy" McManus, Akers and Raymond have arranged a lawn fete for employes in the Paramount Exchange. They plan a dance and one of those kind of things where a "good time was had by all."

There are many rumors of film buildings in St. Louis, but to date there has been no definite announcement.

Los Angeles Studio Shots

REGGIE MORRIS, former director of Mack Sennett and Christie comedies, has been engaged to direct "Comiclassics" for Special Pictures Corporation.

The Assistant Directors' Association will give its second annual barn dance at the Brunton Studios on July 31.

Noah Beery will play in Doraldina's new picture for Metro, "Passion Fruit."

Harry Edwards, who has been directing Fox comedies and the Hall Room Boys comedies, will make comedies featuring Ernie Shields and Bartine Burkett.

The "Hidden Dangers" serial company of Vitagraph, starring Joe Ryan and Jean Paige, will complete its fifteen episodes before August 1.

Frank Norcross, character actor, has arrived from New York to work in western-made pictures.

Rudolph Valentine will play the leading male role in "The Four Horsemen of the Apocalypse," soon to be filmed at Metro. Alice Terry will have an important part in the picture.

Antonio Moreno is now directing himself, with Rex Hodge as assistant, in "The Veiled Mystery," his new Vitagraph serial.

Wallace Reid's next feature, "Always Audacious" (Toujours de l'Audace), will soon be started at Lasky's by Director James Cruze. Wally plays a dual role in this.

William Farnum leaves this week for his home in New York, where he will spend his vacation before again working in a Fox picture.

Florence Turner has been engaged by Metro to play an important part in "The Passion Fruit," with Doraldina.

Margery Wilson has completed her first two-reel comedy, "Two of a Kind," and leaves next week for New York to arrange for its distribution.

Mrs. Reginald Barker, who was Clara Williams, of former film fame, now the wife of the Goldwyn director, has been seriously ill for the past few weeks.

Dustin Farnum begins next week on "The Trail of the Ax," by Ridgewell Collum, at Brunton.

Carter De Haven and his wife, Flora Parker De Haven, have purchased a home at Vine and Franklin avenue, in Hollywood.

Frank Mayo will begin next week on his new picture, "Black Friday."

Tom Moore starts work this week on the Rupert Hughes' story, "Canavan," under Director Harry Beaumont, at Goldwyn.

Ann Forrest, now playing the leading feminine role in the current Cecil De Mille production, has purchased a home in Laurel Canyon.

Dorothy Phillips is holding up production this week on account of a severe bronchial cold.

May Allison is working on the final scenes of "Are All Men Alike?" Wallace MacDonald, Winifred Greenwood and John Steppling play the chief supporting roles.

George Probert, stage actor, will play opposite Mme. Nazimova in her coming feature for Metro, "Madame Peacock," by Rita Weiman.

Benjamin B. Hampton, producer of the Great Authors Pictures, Inc., has purchased a home on South New Hampshire avenue in Los Angeles.

The Betty Compson company, under Director Arthur Rosson, has gone to Oxnard, Cal., for scenes in the second Betty Compson picture.

At the Right Is One Man in a Modiste Shop, But the Picture Is "One Man in a Million."

George Beban seen in his own production with Helen Jerome Eddy and George Beban, Jr. The picture is now completed and will be distributed by Sol Lesser.

Among Busy Film Exchangemen

Pittsburgh

Indepedent in New Quarters.

The Independent Display Company, heretofore at 187 Fourth avenue, was moved recently to the four-story building at 1023 Forbes street, directly opposite the Paramount Building. The first floor will be used as office in the front, while the entire rear of the room will be used by Sam Soltz, who has charge of the photos, slides, etc. The second and third floors will be used as stock rooms for posters, and the fourth floor will be used for the mounting department.

The company now has ample room for its rapidly growing business and Ted Miller promises unexcelled service for all exhibitors.

Bloom Called to New York.

Announcement has reached Pittsburgh that Joe Bloom, district manager for the W. W. Hodkinson Corporation, had been appointed general sales manager of the company and that he will make his headquarters in the home office in New York. The many friends of Mr. Bloom here were highly pleased at the news, and all agree a good choice has been made. He was successful in Pittsburgh and a harder working film man would be hard to find.

Morton Has Narrow Escape.

Ed Morton, of the Hollis, Smith, Morton Company, had a narrow escape from severe injury or possible death last Saturday, when he was knocked down by an auto on Sixth street. The front wheels of the car passed over Ed's limbs, but left only a few black and blue marks. "He certainly must be a hard guy," said one of the boys, "as the car was a heavy one."

Goldwyn Pictures Praised.

A private showing for a few representative exhibitors of this territory was held at the Cameraphone Theatre, East Liberty, Sunday afternoon, July 18, of two new Goldwyn productions. These were "The Penalty," an Eminent Authors release, and "Madame X," in which Pauline Frederick is the star.

A crowd of about two hundred exhibitors, their families and friends attended the showing, and enthusiasm abounded on all sides. The pictures were applauded long and loud and they are still talking about them.

A two-reel Buddy Post comedy was injected in between the feature productions, and came in for its share of appreciation.

Moore Shipping Selects.

Ed Moore is the new shipping clerk at the Pittsburgh Select Exchange succeeding Ed. Goode, who resigned recently, after having been with the exchange almost since its inception. Mr. Moore is an old hand at the business, having worked for the old General Film Company, in Fourth avenue, eight years ago. He has been in other lines of business since the General went out of business, but now returns to his old love. Another new man in Select's office is Bernard Kahn, who is in charge of the posters.

Notes of Pittsburg Exchanges.

Norman Shupe, of the Supreme office, arrived in Pittsburgh recently after being out with "Mickey" for sixty-five straight days. Shupe certainly was glad to get back in the United States again.

The S. & S. Film and Supply Company, Pittsburgh, will release in the early fall a series of five-reel features starring Neal Hart.

Miss Katheryn Robison, of the Hatch Exchange, has resigned her position to get married. Miss A. Rodel is now filling her position as bookkeeper and biller for Manager Megowan.

W. T. Powers Ledeboer is the new assistant manager at the Pittsburgh Fox Exchange. He comes from the Philadelphia Fox branch, and prior to that was connected with the home office.

Western Pennsylvania Notes.

The Star Theatre, Tarentum, Pa., has been sold by J. J. Page to Irwin Zwerling. The house is now closed for remodeling and repairs and will be reopened August 2.

Painters and decorators are at work on the Kiski Theatre, Vandergrift, Pa., and Leonard Elswick says he will have one of the prettiest theatres in the state when they get through.

"Smitty," of the Hollis, Smith, Morton Company, is touring somewhere in New York.

The Palace Theatre, Tarentum, Pa., is installing a $15,000 pipe organ.

Cincinnati

News of Select's Exchange.

"Pep" Sax, Central Division manager of Select Pictures, has been a visitor at the Cincinnati branch office, outlining the new policy for the coming season, and telling the folks here all about the new bonus plan.

Herbert C. Murray, Select salesman, was laid up for a week with a severely strained back, sustained in a street car accident at Columbus.

"Humdinger" Walsh, Select's West Virginia trooper, is busy placing "The Branded Four."

Wolfberg Introduces Ross.

Harris P. Wolfberg, district manager for Famous Players-Lasky Corporation, visited Fred Strief, branch manager Cincinnati Exchange, and remained two days. He brought with him H. A. Ross, to introduce him to Mr. Strief and Cincinnati. Mr. Ross takes over the territory which Mr. Wolfberg has just relinquished.

Probably no one connected with the Famous Players organization has risen as quickly as Harris "Pep" Wolfberg. Less than six months ago he was branch manager of the Cincinnati exchange. These duties he left to become district manager of the territory which includes Cincinnati, Detroit, Cleveland and Pittsburgh, and now leaves this territory to asume charge of Chicago, Minneapolis and the new Indianapolis exchange. Both districts include two of Famous' largest exchanges—Chicago, which ranks second to New York, and Cincinnati, which is third.

Mr. Ross has been branch manager at Detroit and more recently was assistant sales manager in the home office at New York. So he comes well equipped to succeed Mr. Wolfberg in managing the Cincinnati district.

Connick Visits Cincinnati.

An early development is expected in the plans of the Fountain Theatre Company for tripling the size of the entrance of the playhouse from the Fifth street side, tentative negotiations being under way for the purchase of approximately 66 feet immediately east of the Wiggins Block, southeast corner of Fifth and Vine streets.

It became known that H. H. D. Connick, vice-president of the Famous Players-Lasky Company, was in Cincinnati and talked with the owners of the real estate during the past week.

The Fountain Theatre is a subsidiary of the Famous Players-Lasky Corporation. The plans for the new playhouse include a small opening off of Fifth street, but the deal now under way may take in the first three small parcels just east of the Wiggins Block. One of the chief objects of Mr. Connick coming to Cincinnati was to make a study of the site and also secure material for use by the architect, who is now working on the plans. The theatre, providing the additional frontage on Fountain Square is taken over, would cost approximately $750,000.

Buffalo

Exchange Men Plan Outing.

The Buffalo Motion Picture Exchange Managers' Association will stage its first annual outing at the Bedell house on the Niagara river, Sunday, August 29. George Green, William Allen and George Cooke, of the Vitagraph office, and Al Barnett, of the Select exchange, will be in charge of the event. The committee which will map out a program of events has the following personnel: A. W. Moses, Select; T. W. Brady, Associated Producers; J. E. Kimberly, Pathe, and Allan S. Moritz, Famous Players-Lasky. Two steamers have been chartered for the occasion and will leave the foot of Amherst street at 9:30 o'clock in the forenoon.

There will be a baseball game under the respective captainships of Homer Howard and Howard Brink. Robert Matson is in charge of a fly-casting contest for a silver cup to be presented by Al Botham. It is rumored that "Hub" Taylor, of Triangle, now associated with Nu-Art, is planning a big tournament on the greensward. The services of a jazz band will enliven the day and there will be a number of surprises in the way of entertainment. It is said the local federal raiding squad will scan the program closely to see that the big surprise everyone is looking for is not over one-half of 1 per cent.

New First National Chief.

Hugh Rennie, formerly connected with Robertson-Cole and later with the Select office in Seattle, has taken up his duties as manager of the local First National exchange, succeeding Harry L. Knappen, who has just been appointed manager of the New York City Seventh Avenue exchange. Mr. Knappen came to Buffalo several weeks ago from the Select office in San Francisco. Eddie Hayes, city sales manager, reports unusual interest in the territory over the First National presidential contest.

"Andy" Sharick Promoted.

"Andy" Sharick, who for over a year has been exploitation manager at the local Select office, has been appointed a special exploitation representative, and in the future will conduct compaigns at any point in the country to which he may be called. His headquarters, as heretofore, will be in Buffalo. "Andy" has put over some excellent work in this territory during his occupancy of the office and the promotion was well made.

Saunders Visits Kahn.

E. M. Saunders, general sales manager of Metro, stopped off in Buffalo en route to New York from the Coast and had a conference with Henry W. Kahn, local manager. On the same day Charlie Hayman, of Niagara Falls, stopped in the Metro office and signed up for the Metro output for the coming season.

Lotz Signing 'Em Up.

Harry E. Lotz, manager of the Realart office, is busy signing up franchises in this territory and to date has a fine pile of them to his credit. Last week J. Schwartzwalder, of the Universal Theatre in Auburn, decided to show the Realart product next season. The Strand, Buffalo, is showing a large number of Realart features.

San Francisco

Meyers Returns to Golden State.

Herbert S. Meyers, formerly with the World Film Corporation, but who went to the Northwest some time ago, has returned and has accepted the position of assistant branch manager of the Republic Distributing Corporation.

Associated Producers Get Office.

W. A. Crank, local manager for the Associated Producers, has secured office space temporarily at 111 Golden Gate avenue, with the Tam Film Company, and is now lining up exhibitors. A permanent place on Film Row will probably be found shortly as several concerns will move in the fall to the new film exchange building, now in course of erection.

Robertson-Cole Appoint New Manager.

W. A. Mead has been appointed branch manager for Robertson-Cole, succeeding W. A. Crank. He has been with the firm for some time and is well known in this territory.

Educational Off to Fine Start.

The Educational Film Corporation, which recently opened a branch at 168 Golden Gate avenue, is making a splendid start, and Manager G. C. Blumenthal has gathered a splendid selling staff about him. Joe Deitch, formerly with the Special Pictures Corporation, has joined this aggregation, as has also Donald Smith, formerly with Famous Players-Lasky, who has taken a road position.

Oui! Oui! Marie!

Marie Mosquini, who lends beauty to the "Snub" Pollard comedies for Pathe.

"Humoresque" Booked Big in Los Angeles and Chicago

COINCIDENTAL with the opening of the eighth week of the engagement of "Humoresque" at the Criterion Theatre, New York, this Paramount production was booked for extended engagements early in August at Grauman's Rialto Theatre, Los Angeles, and Orchestra Hall, Chicago.

Elaborate preparations have been made for the presentation at both houses. In Orchestra Hall, where "Humoresque" will open August 1, the presentation will be very similar to that given at the Criterion. Walter Blaufuss and John F. Gillespie are in New York studying the Criterion presentation.

Reports Big Demand.

Al. Lichtman, general manager of the department of distribution of Famous Players-Lasky Corporation, reports a tremendous demand for this picture. Its success at the Criterion has been heralded throughout the country through the newspapers, and indications are now that the production will prove one of the biggest successes of the new season. The picture will be released September 19.

Kerrigan Films Booked Over the Miles Circuit of Theatres

FROM every city in the United States reports are coming in to the home office of the W. W. Hodkinson Corporation concerning J. Warren Kerrigan and the favor he is finding with the picture-fans. Following the enthusiastic letter from the Toy Theatre, Milwaukee, last week there came one to the effect that all the Kerrigan pictures were booked over the Miles Circuit, which operates a chain of houses in Cleveland and Detroit.

And now John Di Stacio, manager of the Liberty Theatre, Sacramento, Cal., has displayed his showmanship and proven his knowledge of "what the customers want" by booking for four days each one of seven Kerrigan pictures in the Hodkinson list.

Not Booked as Star Series.

And the Kerrigan pictures are not booked as a "Star Series," but each one stands or falls on its own merits, which should serve as a pretty fair indication of what the Great American public thinks of J. Warren Kerrigan, for W. O. Edmunds, Hodkinson representative, says that Mr. D' Stacio booked on the strength of the great demand for pictures starring "The Apollo of the Screen."

The Littlefields in Cast of "Blindness."

Fred Tuner and Lucien Littlefield have been added to the cast of "Blindness," Mary Miles Minter's second production for the coming year under the Realart star franchise. They recently finished work on another Realart picture, "The Furnace," second of the William D. Taylor super-special productions.

"Parlor, Bedroom and Bath" Brings Hearty Laughs from Busy Exhibitors

THERE were ten or twelve exhibitors present when we screened the picture, and you could hear them laughing a block away," writes S. McIntyre, Metro branch manager at Omaha, to William E. Atkinson, general manager of Metro, regarding "Parlor, Bedroom and Bath." Then from Dallas exchange, L. Bickel wired:

"'Parlor, Bedroom and Bath' going very big. Must have another print. Wire when shipment will be made."

Reports of this character are regarded by Metro officials as verifying predictions that the Bell-Swan boudoir farce would prove one of the biggest box office attractions of the year.

"Sunny" Goldberg, manager of the Sun Theatre in Omaha, was among the exhibitors who witnessed a private screening of "Parlor, Bedroom and Bath." Mr. Goldberg signed a contract for a week's showing of the picture within ten minutes after the pre-view, setting the date for August 1 and pronounced it the funniest picture he had ever witnessed," wrote Mr. MacIntyre. "Personally, I think it is the funniest picture ever produced up to date," says Mr. MacIntyre. "The titles are without a doubt the cleverest that have ever been put on the screen."

June Mathis and A. P. Younger, who scenarioized "Parlor, Bedroom and Bath," are responsible for the sprightly titles in the production. The all-star cast includes Eugene Pallette, Ruth Stonehouse, Kathleen Kirkham, Dorothy Wallace, Charles H. West and Henry Miller, Jr. The production was made at Metro's West Coast studios in Hollywood, having been directed by Edward Dillon. W. M. Edmond was the camera man and the special art interiors were designed and executed by Sidney Ullman.

The farcical story has to do with Angelica Irving, a youthful bride, who marries a boy named Reggie and then expects him to be a cave man. When it dawns on Reggie that his bride craves a wild husband he proceeds to become wild, with results that bring about laughable situations.

Metro will supply all of its exchanges with additional prints in anticipation of an extra heavy demand.

"Pirate Gold" Booked by House Using Serial for the First Time

WITH the release of each succeeding Pathe serial the episode pictures have continued to widen their field; but, not since the "Daredevil Jack" picture, in which Jack Dempsey is starred, has any one offering collected so many bookings in houses where previously the continued-next-week pictures were not included on the programs, as has "Pirate Gold," Pathe's new serial starring George B. Seitz with Marguerite Courtot.

This ten-episode thriller is to be released August 15. One month before its date of issue Pathe announced that the attraction had contracts in excess of 50 per cent. of the total on "Bound and Gagged" when that production commenced its run. "Bound and Gagged" was George B. Seitz's first starring vehicle and the success with which he made his essay as a star as well as producer and director of a serial play is reflected in the widespread demand that Pathe reports exists for his second picture.

The latest theatre to open its door for the first time to a serial picture is the Third Street Theatre in Easton, Pa., a first run house with an established reputation for showing the finest films the market offers.

An announcement from the management of the Third Street Theatre states that "Pirate Gold" is to be advertised as the feature attraction for the days on which it is run. The serial is to be booked at the theatre for two days' run an episode.

De Haven Appears in Timely Comedy.

Especially seasonable is "Vacation Time," the Paramount-Carter De Haven comedy released August 1. Carter De Haven portrays the role of the plugging work horse who never knows a vacation until his employer forces him to don golfing clothes and go to a summer resort. While there he masters the sport after a fashion and refuses to give it up. When work piles up at the office the books are brought to the vacation hotel and Carter De Haven balances them up—after a fashion—between drives and puts. Mr. De Haven and his wife appear in the leading roles. Bob McGowan wrote the scenario. Charles J. Parrott directed.

Young Features Re-Booked by Many High Class Houses

UNUSUALLY heavy business is reported in the contract department of Equity Pictures, and bookings on Clara Kimball Young productions are announced as having never been more active than they have been in the past month—and this despite the fact that Equity has not released any new Young picture for two months—the last being "For the Soul of Rafael."

"The explanation of the large quantity of contracts that are closed daily for return-bookings on 'The Eyes of Youth' and 'The Forbidden Woman' lies in the financial success these pictures brought the exhibitors during their initial run," says an official of the company. Equity exhibitors were so impressed with the box-office results of the Young pictures the first time that, as one exhibitor put it, "The flavor lasted and called for more." Rather than book a new picture of unproven popularity these exhibitors preferred to renew a run of a production like "Eyes of Youth" and "Forbidden Woman," whose box-office value was already tested and found true.

Another factor explaining the large number of re-engagements on the Young picture mentioned is that exhibitors feel that the first run was not long enough to accommodate all the patrons anxious to see these productions, and that as a result of popular request, return bookings were in order.

Elaborate Press Book Ready for Latest Barriscale Film

THE press and exploitation book which Robertson-Cole has just issued on "Life's Twist" is said to be the most elaborate to date on a Bessie Barriscale picture. The attractive cover, which shows Miss Barriscale holding in her arms a wounded dog, announces that the picture was directed by William Christy Cabanne.

A page is devoted to color photographs for lobby display, and to the listing of the accessories. On another page A. S. Kirkpatrick, vice-president and general manager of the Robertson-Cole Distributing Corporation, gives a selling talk.

Complete Musical Synopsis.

A complete musical synopsis, program copy, including a teaser reader notice, catch lines, the projectionists' cues, story of Director William Christy Cabanne follow.

There are also articles on "What You Will See in 'Life's Twist.'" Two pages of exploitation suggestions, and ten scenes from the picture compose a two-page spread, entitled "Highlights of 'Life's Twist.'" Also three pages of display advertisements and four pages of the earlier Barriscale pictures.

At the back of the book is a newspaper publicity section, containing eight pages of specially prepared newspaper stories of all sorts. On the back page of the press book is reproduced the striking posters, which have been prepared for the out-door advertising of "Life's Twist."

Issues Campaign Sheet for "Peggy Rebels."

The campaign sheet issued for "Peggy Rebels," adapted from "The Mate of the Sally Ann," an American Mary Miles Minter Special, is in line with the spirit of this production. The advance and review publicity articles for newspapers, the program suggestions in the form of catch lines and "shorts," and the reproductions of the art material, are full of the inspiration which this actress has breathed into a picture story which is an ideal vehicle for her.

Success of Latest Warner Film Is Proof Mystery Dramas Have Big Public Appeal

THE amusement-loving public's partiality for mystery dramas is evidenced once again by the triumph being won by H. B. Warner in his initial Pathe special, "One Hour Before Dawn." With such pronounced successes as "The Thirteenth Chair," "Twin Pawns" and other mystery plays, Pathe has been convinced that the public is eager for this type of cinema drama, and the extraordinary achievement of "One Hour Before Dawn" in the short time it has been before the public, is proof sufficient for this belief. The Jesse D. Hampton production is going through the country in a triumphant procession of big first run bookings. Starting with the Capitol in New York City, where S. L. Rothapfel gave it a most effective presentation, "One Hour Before Dawn" now reaches across the country in an unbroken line of important bookings in all the key centres.

The reception accorded the Warner drama at the Capitol was repeated at the Mark-Strand in Brooklyn, and undoubtedly will be scored in every other theatre where it plays.

In New York, where it had its original success, "One Hour Before Dawn" in less than a month is running neck and neck with the notable record established by "The Thirteenth Chair." Together with "Passers-By," J. Stuart Blackton production, "One Hour Before Dawn" is on the road to the establishment of a new high figure in feature bookings for Pathé in the metropolitan territory.

"One Hour Before Dawn" is the first of a series of big pictures which Jesse D. Hampton will make for Pathe, with Warner in the starred role. Next in order will be "Felix O'Day," a version of the famous novel of the same name, which will be an early fall release.

To "Shoot" New York Theatre Crowd of Extras Before Dawn

PERMISSION has been obtained from the city police and fire departments by Fred H. Sittenham, director of Metro's all-star picturization of Eugene Walter's stage play, "Fine Feathers," to take some exterior scenes before one of New York's leading theatres during the "wee sma' " hours of the morning. The episode, in which about 1,500 extra people will participate, representing a typical New York theatre crowd on Saturday night, will be taken between two and four a. m. in a rainstorm.

To present a typical New York theatre crowd entering and emerging from one of the big playhouses represented no small task for Mr. Sittenham. In order to avoid the gaze of onlookers as well as not to impede traffic it was necessary to choose an hour in which most of New York's citizens were in bed. In addition to this requirement the construction for elaborate lighting apparatus was essential, as well as the selection of a specially prepared early morning thunder shower. Mr. Sittenham has all arrangements made, barring the latter contingency, for "shooting" the scene in the most realistic fashion.

Camera work on "Fine Feathers" is proceeding rapidly at the Metro studios in Sixty-first street.

Big Business Continues on Carpentier's "Wonder Man"

REPORTS of big business and full houses in all classes of houses despite the heat continue to reach Robertson-Cole on "The Wonder Man," starring Georges Carpentier.

Telegrams and letters reaching A. S. Kirkpatrick, vice-president and general manager of Robertson-Cole, show that "The Wonder Man" comes in the nature of a boon to exhibitors who are "stumped" for a compelling summer attraction.

Having nearly completed playing the first run houses, "The Wonder Man," is now swinging into the second runs.

Most of the communications emphasize the fact that "The Wonder Man" is winning because its star is an unique figure, a man whose personality, record and ability cannot elsewhere be duplicated, and because, in addition to his record, is an actor, and appearing in a production with a well conceived and carefully directed story. Many of the reports point out that "The Wonder Man" has its greatest appeal with women and children.

Will C. Harris, of Hartman and Grand Theatres, Columbus, and Michael J. Duffy, of Proctor's Twenty-third Street, New York, are among exhibitors who praise this picture highly.

Two Metros Selected When Kinema Changed Its Policy

WHEN Jack Callicott, of the Kinema Theatre in Los Angeles, decided upon a change in the policy of his house—offering his new week's program beginning with Saturday instead of Sunday—he selected two Metro productions in succession, "Burning Daylight," the Metro release produced by C. E. Shurtleff, Inc., with an all-star cast including Mitchell Lewis, Helen Ferguson and William V. Mong, followed by "The Cheater," with May Allison in the stellar role of this screen version of Henry Jones' play.

B. F. Rosenberg, Metro branch manager in Los Angeles, took advantage of Mr. Callicott's choice by pointing out its significance in an open letter addressed to every exhibitor in his territory, which embraces Southern California and Arizona.

"All exhibitors realize," said Mr. Rosenberg, in his letter to Metro's home office in the Longacre Building, New York, "that when a theatre as important as the Kinema makes such a change in the policy of the house it means a loss of considerable business for the first three or four week unless it secures exceptionally strong productions to make the change with."

"Burning Daylight" is a screen version of Jack London's celebrated novel of the same name.

Blackton Pictures Going Big; He Is Preparing New Release

J. STUART BLACKTON, who has given Pathe two big winners since June in "Passers By" and "Man and His Woman," each of which had a Broadway premiere, has just completed another prospective success in "The House of the Tolling Bell." In this production he will introduce a new male star in Pathe pictures, Bruce Gordon, a capable English actor, who was engaged because of his special fitness for the leading part in "The House of the Tolling Bell." May McAvoy, the little beauty whose charm and appeal were big factors in the popularity of "My Husband's Other Wife" and "Man and His Woman," is cast opposite Gordon, and gives another winning performance.

While preparing his next release for Pathe Mr. Blackton has been kept informed of the triumph being gained by "Passers By" and "Man and His Woman." The former, a screen version of C. Haddon Chambers stage play, is setting the pace for "Man and His Woman," being released some weeks before. The pace is a rapid one, too, for "Passrs By" is the most successful of the entire Blackton series thus far released by Pathe.

Neilan Makes Exteriors in San Francisco.

Marshall Neilan and his company has just returned to the Hollywood studios after an eventful week in San Francisco, where exteriors for the fourth picture for First National release were staged. This production features Wesley Barry, the freckle-faced youngster in the title role of "Dinty," a heart interest story of the slums, and follows in order of release, "Go and Get It," the newspaper story by Marion Fairfax.

Among the members of the Neilan organization in San Francisco were Wesley Barry, Marjorie Daw, Pat O'Malley, Colleen Moore, Newton Hall, Walter Chung, Aaron Mitchell, Tom Held, George Dromgold, Charles Rosher, David Kesson, Foster Leonard, Charles Smith and Pete Smith.

The Fight.

Conrad Nagle and Anna Q. Nilsson in "The Fighting Chance," a Paramount-Artcraft picture.

New Type of Production for Dorothy Dalton's Next

DOROTHY DALTON, accompanied by Director Frank Reicher and several members of the cast, has left for York Beach, Me., to film scenes for "In Men's Eyes," adapted by Kathryn Stuart from E. Phillips Oppenheim's novel, "Jeanne of the Marshes." A large staff of electricians were taken with the company, as there will be several exciting night scenes taken on the cliffs at York Beach and on the ocean.

The cast includes William P. Carleton, Julia Swayne Gordon, Fredrik Vogeding, Lewis Broughton, Kempton Greene, Gladys Valerie and Basil West. Gilbert Warrenton will operate the camera, assisted by Stewart Kelson. Edwin Barr has charge of properties.

"In Men's Eyes" will be a different type of picture from most of Miss Dalton's recent releases. She appears as Jeanne de Resurier, heiress to a fabulous fortune, who, seeking someone who will love her for herself alone, encounters the opposition of her stepmother. She suddenly finds herself involved in the efforts to conceal a murdered body. Captured and taken to a smuggler's cave, she throws herself into the sea to escape.

Selznick Schedules Edith Hallor Picture.

The success that Edith Hallor has been receiving in the Selznick Enterprises production, "Children of Destiny," will be further enhanced with her appearance in the forthcoming Select picture, "Just Outside the Door," in which Miss Hallor plays the role of a young welfare worker who bears the burden of continually adjusting the troubles caused by a weak-willed brother, according to an announcement this week. The picture is scheduled for release on August 16.

Assembled in support of Miss Hallor are J. Barney Sherry, Betty Blythe, Eddie Southerland, Arnold Gregg, Ida Lewis and Burt Apling. The story is from the pen of Jules Eckert Goodman, and it was directed by George Irving.

Edward Burns in Leading Role.

Edward Burns has been chosen as leading man for Mary Miles Minter in "Blindness," her second production for the coming year, upon which she is now engaged at the Realart West Coast studios under the direction of Paul Powell.

GENERAL MANAGER

Expert in export, import, finance and organization; 28 years of age; speaks English, French, German, Danish, Norwegian and Swedish. Desires connection with large company. Excellent references. Box 123, care Moving Picture World, 516 Fifth Ave., New York City.

Cameraman Henry Sharp Achieves Novel Results in Latest Ince-Vance Special

IN the recently completed Thomas H. Ince-Louis Joseph Vance special feature, "Beau Revel," Cameraman Henry Sharp is said to have succeeded in photographing night scenes that are as unusual as they are beautiful. One of the "punch" scenes shows two autos tearing down the road in the moonlight and swerving into each other in front of the camera. It took two nights to get this scene perfectly.

Another sensational bit of photography is found in the scene where Lewis Stone, as "Beau Revel," sees himself, in vision form, flirting with belles of his acquaintance and watches each passing in review before him.

The work was so involved that it required a running and rerunning of the celluloid strip through the camera no less than twenty times. Sharp used his own original ideas in getting this scene. The results are announced as remarkable.

Still another camera stunt concerns a process said to have never been attempted before. Stone, in the course of the picture's action, must rush toward a woman on the scene. There is a transformation spectacle taken without the usual halt in the action. By ingeniously working out his own scheme Sharp did as the 'script demanded. His methods are marked by carefui study and accompanied by infinite care and attention to minute detail.

Different lighting effects were used for each character in the big special, the cast of which numbers among its names Lewis Stone, Florence Vidor, Lloyd Hughes, William Conklin, and others. Each star was treated differently, and individually, from a lighting angle—another innovation.

"Beau Revel" is to be released shortly by Paramount-Artcraft as a super-special production.

Educational Claims Short Subject Record for This Week on Broadway

WITH two-reel comedies at three of the four principal New York motion picture theatres in one week Educational Films Corporation claims to have set another record. At the fourth theatre there is one of the company's scenics, and at two of the three theatres playing Educational comedies are two other scenics. In addition to this one of the houses is playing three different releases from Educational this week, giving the company the whole of the picture bill, with the exception of the feature and a portion of the pictorial.

"An Overall Hero," second of the Chester Comedies, is the release at the Rivoli and it is expected that it will follow in the footsteps of "Four Times Foiled," the first of this series, which first played at the Rivoli for a week and then went to the Rialto for another week. Director Riesenfeld thinks so highly of these Chester Comedies, which feature Snooky, the "humanzee"; Arthur Nowell, the child actor, and a number of animals, that he has contracted for the entire year's output.

"Duck Inn," featuring Lloyd Hamilton, and including in the cast Marvel Rea, Monte Banks and a number of favorites, is the Strand offering. This is the second of the Mermaid Comedies. "A Fresh Start," first of this series, scored and Director Plunkett has called especial attention to this second one in his advertising.

New Christies Popular.

"A Seaside Siren," second of the new Christie merrymakers featuring Fay Tincher, is the comedy offering at the Rialto. It is noteworthy that this is the second of the new two-reel Christies to be played at the Rialto in as many weeks, "Kiss Me, Caroline," having been shown last week. These two pictures are said to be typical of the quality of Christie Comedies that may be expected under the producer's contract with Educational.

"Some More Samoa," a Chester-Outing, is given a prominent place on the bill at the Capitol. "Some More Samoa" is also at the Strand, in addition to the comedy.

It is at the Rivoli that there are three Educational subjects given prominent places. Besides "An Overall Hero," "The Castaway," a Bruce Scenic Beautiful, which tells the story of a man shipwrecked on a desert isle and finds life there so wonderful that he refuses to leave, is given a special musical setting. "Holland's Rustic Life and Waterways," an Educational de luxe picture, is used at the end of the Pictorial and as an introductory for the "Dutch Dance," an attractive element of the show.

A number of the Marcus Loew houses are this week featuring "Modern Centaurs," one of the Educational Specials, while four Bruce scenics and two Outing-Chesters are also contributing to the enjoyment of Loew patrons in the greater city.

Whoa—Back Up! Aki Oti Maki, Stop! I Must Look at the Fashions.

Pleads Ethel Clayton to the speed merchant who is rushing for his oats—pardon, chop suey. A scene from the new Paramount attraction, "Crooked Streets."

Promise of Good Comedy in Mermaid Brand Merrymakers

ACCORDING to a statement from Educational Film Corporation, the release of the second Mermaid Comedy "Duck Inn," starring Lloyd Hamilton of "Ham and Bud" fame, finds advance first and second bookings that will compare favorably with any comedy series, without regard to the period they have been before the public.

"We believe," says the statement from Educational, "that Mermaid Comedies have made the most remarkable record of any series of new comedies ever launched. The reports from our exchanges are unanimous in that the first of the series, 'A Fresh Start,' has been booked by every exhibitor to whom it has been shown. When such theatres as the Strand, New York; Euclid, Cleveland (where it ran two weeks); the Rialto, Washington, and theatres of equal standing in other cities put in a demand for the second of the series it is a good sign that the quality is 'there.'

"'Duck Inn' sets a high mark for advance bookings, but we are not asking any one to play this picture until they have seen it. We want everyone to see it and then to see the third of the series, 'Nonsense,' and the fourth, 'Dynamite,' to prove to them that we are correct when we promised them the fastest of moving comedies of action and pretty girls.

"The newspapers in every city where 'A Fresh Start' has been shown have picked it out for special comment. They have been stronger in praise than we were in our advance claims, and they are likely to give the same sort of a reception to 'Duck Inn,' released this week, and to the ones to follow. We know that Mermaids set a high mark with the initial release, but we promise that they will keep up to them, and we have seen the product for several months in advance."

Pauline, Skilled Showman, to Help Exploit "Mystery Mind"

DR. J. ROBERT PAULINE, hypnotist, who is known for his appearance in vaudeville and at the head of his own company, and who is starred in "The Mystery Mind," spent this week in New York consulting with E. W. Hammons, vice-president and general manager of Educational and heads of various departments concerning the release of the picture.

Dr. Pauline retired from the stage some little time ago and now owns a splendid farm at Tuscarora, N. Y. There he spends his time as a "gentleman farmer."

He has arranged to give a considerable portion of his leisure for the next few months toward co-operating with the publicity department of Educational in supplying a series of articles on hypnotism to newspapers. Dr. Pauline has appeared before the faculties of many colleges and leading scientific bodies in the country and in various European nations.

Hold Release Until Fall.

While the entire production has been completed, it was decided to defer the release of "The Mystery Mind" until the autumn, so that it would be possible to place a large number of prints in each Educational exchange and to have the full complement of advertising and exploitation material on hand. By that time the book by Arthur B. Reeve, published by Grosset & Dunlap, and illustrated with scenes from the serial, will be ready and the story will be running in serial form in "Detective Story Magazine."

Titling Completed on "Food for Scandal."

Cutting and titling have been completed on "Food for Scandal," the second Wanda Hawley starring vehicle for Realart which will be released in September under the Realart star franchise. Will M. Ritchey, supervising director of the West Coast studios, is enthusiastic over the offering. Although entirely different, he considers it a worthy successor to Miss Hawley's first sensational triumph, "Miss Hobbs."

Salley Buys More Rights.

F. W. Salley, president of Salley Films, Inc., Marietta street, Atlanta, who recently bought Robert McLaughlin's production of "The House Without Children," produced by Argus Enterprises, for Georgia, Alabama, Florida and Tennessee, has added North and South Carolina to his original purchase and has engaged six salesmen to cover the territory.

Arrow Sells Two.

Arrow announces that it has closed contracts for Texas, Oklahoma and Arkansas on "The Law of Nature," "Before the White Man Came" and "The Profiteer" with the R. D. Lewis Film Co., of Dallas, Tex.

Personal Touch

(*Continued from page 710*)

The Astor Hotel, headquarters for film men from all over the world, has added an aeroplane station, which is built above the roof-garden, right in the center of the film district, where all visitors from out of town can land and find the right kind of service. Here is the answer to railroad tieups. Films can be shipped by the air-line regardless of all delays.

* * *

After a year of strenuous studio management and building, Eugene Spitz, owner of the Estee studios and an independent producer, has left for his annual tour of the Eastern summer resorts and the White Mountains. During the past year Mr. Spitz opened the Estee studio annex at 210 East 124th street. Madge Kennedy is working there now in a Goldwyn picture. Just before leaving for New York Mr. Spitz stated he expected to begin work on a five-reel production as soon as he returned, which will probably be the latter part of August.

* * *

Al Santell, prominent West Coast director, who came East under contract with the Weiss Brothers of the Artclass Pictures Corporation, has resigned from that organization. Santell supervised and directed a comedy feature for Artclass which will shortly be released. Before coming East Santell was with a directing manager of comedy productions. He will probably return to the Coast to undertake the supervision of three producing units.

* * *

Miss Mable Bardine, who played a prominent part in the recent Atlas Film Production, "The Place of Honeymoons," with Emily Stevens, is visiting Miss Ida Harrison, studio manager of the Atlas Film Corporation. Miss Bardine is recovering from the sleeping sickness and is improving rapidly while spending most of her time on the beautiful grounds of the studio. Miss Bardine is a well known player of the days of Essanay stock. She played Florence Nightingale of Red Cross fame in the last William Collier picture.

* * *

Ben Grimm has joined the advertising department of Universal, succeeding Horace Judge, who goes with First National.

* * *

Many independent exchangemen were visitors at the Arrow offices in the Candler Building during the past week. Among them may be named Frank Fay, representing the Southwestern Film Corporation of Dallas; George Stockton and Fred Schram, well-known exchangemen of Cleveland, and Roy Dickson, of the Independent Producers Film Company of St. Louis. Arrow closed a contract with Mr. Dickson for the "Blazed Trail" productions in the St. Louis territory.

* * *

Al Becker, of the Becker Theatre Supply Company of Buffalo, tells of a man from Pike County, who keeps a grocery store, coming into his supply house and asking for three yards of the "Birth of a Nation" to give his customers a little show, as an advertisement. Becker referred him to an exchange down the street and each one "passed the buck" until the would-be advertiser got wise.

* * *

Frank Quinn, manager of the Top Theatre on Salina street, Syracuse, is not complaining of hot weather or anything else. He has them coming and has no cause to kick.

* * *

Harry Garson, from the Coast, was seen on Broadway, New York, on Tuesday, July 27, with Bill Rudolph, side by each. Welcome to our city, Harry!

Masterpiece Finds Ready Market Awaits Clara Kimball Young Pictures Reissued

THE increased cost of picture production, which necessarily increases the rental of features, has given a stimulus to the re-editing, re-titling and re-issuing of such features as have been regarded by exhibitors as big money getters. This condition of affairs is being taken advantage of by the Masterpiece Film Distributing Corporation.

Although this company has been in business only a few months, the results obtained with the new issues of eight Clara Kimball Young pictures, which include "Hearts in Exile," "The Feast of Life," "Savage Instinct," "Without a Soul," "The Dark Silence," "The Yellow Passport," "Marrying Money" and "The Rise of Susan," have been noteworthy. These eight pictures are proving profitable to exhibitors.

The Stanley Circuit of Philadelphia has booked the entire series for their theatres. The William Fox houses in New York have contracted for these features.

The Isis, Indianapolis, encouraged by the business they secured with Clara Kimball Young in "Hearts in Exile," has booked the other seven features. Lubliner & Trinz, of Chicago, has just contracted for "Hearts in Exile" for all their theatres. The Lyric in Cincinnati plays "Hearts in Exile" for a week as does John Seifert in his Ideal Theatre, Dayton.

"Tillie" Again "Wakes Up."

The demand made on Masterpiece for Marie Dressler in "Tillie Wakes Up," a five-reel comedy, discloses an interest that is even greater than when it was first released. The Alcazar, Chicago, a first run house, has just closed a fine big week in "Tillie Wakes Up."

The Lyric, Cincinnati, booked "Tillie" for one week, but the management was compelled by the demand to leave it on for another week, and will play a return engagement a few weeks hence. Influnced by the business the Lyric did with "Tillie Wakes Up" the Queen Anne, a picture house located in the suburbs of Cincinnati, instead of playing it for two days as is the established policy of the theatre, ran it for four days to reported big business.

The Masterpiece has taken all these features, made new prints, re-titled and re-edited with new printing and advertising matter.

Paramount Lists "The Fourteenth Man" and "World and His Wife" for July 25

WIDELY different in treatment and appeal are "The Fourteenth Man" and "The World and His Wife," Paramount releases for July 25. While the first named story takes up society drama in a semi-comedy vein, the latter, a Cosmopolitan production, finds its theme in the evil sowed by irresponsible gossip.

Robert Warwick is star of "The Fourteenth Man." Opposite him is Bebe Daniels in the role of a society girl with whom Warwick, as a fugitive from the police, makes a chance acquaintance. The plot takes a sudden turn for the dramatic in the continued search of Scotland Yard for the fugitive and his discovery of a plot which the girl's relatives plan to rob her of an inheritance. The climax comes when the hero battles Norman Selby (Kid McCoy), the former champion.

"The Fourteenth Man" is adapted from Blankley's," by F. Anstey. Walter Woods wrote the scenario and Joseph Henabery directed.

In addition to Warwick and Miss Daniels the cast includes: Walter Hiers, Robert Milash, Norman Selby, James Farley, C. H. Geldart, Viora Daniel, Robert Dudley, Sylvia Ashton, Lucien Littlefield and John McKinnon.

From Jose Echegeray's play, Charles Frederic Nirdlinger wrote the original from which the scenario of "The World and His Wife" was prepared by Frances Marion. Robert Vignola directed.

The featured player is Alma Rubens, who had a similar role in "Humoresque." Opposite her is Gaston Glass, who also played the leading male role in "Humoresque." Montagu Love plays the part of Don Julian, the husband. Others in the cast are Pedro de Cordoba, Charles Gerard, Byron Russell, Pete Barbier and Leon Gandron.

Well, Here Goes for the New Vitagraph West Coast Studios!

At left Antonio Moreno is hesitating to watch W. S. Smith, manager of Vitagraph's West Coast studios, and Jean Paige, serial star, "break the ground" for the new $100,000 addition to the old plant.

Marjorie Hume Has Heroine Part in First Famous Players Picture Made in Europe

OF all the stars of the British firmament, the honor goes to Marjorie Hume to be selected to play the feminine lead in "The Great Day," the first motion picture to be made in the new London studio of the Famous Players-Lasky British Producers, Ltd. Jesse L. Lasky announced his choice on his return from Europe, where he saw the filming of the production.

The screen star has endeared herself to the British public and won the praise of the keenest of London's critics. Prior to her selection for the leading feminine role, Miss Hume had already made a big hit in the revival of "Milestones," "The Man Who Stayed at Home," "My Lady's Dress," and at Daly's Theatre, where she took up Mabel Sealby's part and as Victoria, in "The Maid of the Mountains." It was during the run of the last-named play that she first began to act for the screen.

It was Miss Ellen Terry, the famous English actress, who was instrumental in helping Marjorie Hume to win her way in the picture world, Miss Terry having taken special interest in her while they were associated in a big film production in which the former was starring.

Among landmarks in Marjorie Hume's successful career as a screen actress were her performances as Lady Constance Worth in "The Duchess of Seven Dials"; Cynthia Mortimer, the heroine in the film version of Ethel M. Dell's, "The Swindler," and as Violet Campion, the mad girl, in "The Keeper of the Door," by the same authoress.

Miss Marjorie Hume is young, cultivated and beautiful. She has already proved herself a versatile and expressive actress, with artistic imagination and big reserves of emotional power. Much of her charm of personality doubtless is due to having inherited the best qualities of a varied ancestry—English, Irish and Welsh.

Aeroplane with Print of Metro Film Lost in Storm for Hours

THE aviators who recently flew from San Francisco to Reno, Nev., with a print of the Metro special production of "Shore Acres," featuring Alice Lake, experienced an exciting return trip that in itself would have made excellent material for motion pictures.

At an altitude of 12,000 feet on the homeward flight the airplane was lost in a blinding snowstorm raging over the Sierra Nevada Mountains. The pilot discovered almost too late that the compass was not working. After buffeting the storm for three hours, the machine made a successful landing under great difficulties in Sacramento.

The print of "Shore Acres" is said to be the first set of films ever sent out of a San Francisco exchange by airplane. It was delivered to Edward Snell, manager of the Majestic Theatre in Reno, for a week's showing there on a rush order to F. W. Voigt, manager of Metro's San Francisco branch.

Goldwyn Issues Statement on Suit by Madge Kennedy

THE attention of Gabriel L. Hess, general counsel for Goldwyn Pictures Corporation, was called to a published report that Madge Kennedy has brought suit against Goldwyn for salary said to be due. Mr. Hess said:

"It is true that suit has been begun by Miss Kennedy against this company to recover certain instalments of salary covering a period of approximately ten days. The position of this company is that no services were performed during the period for which compensation is claimed, and that therefore nothing is due. Miss Kennedy is still associated with this company, is now engaged in the production of pictures under the contract upon which she is suing, and is receiving the stipulated compensation provided to be paid her.

"Miss Kennedy has been a Goldwyn star and engaged in the production of Goldwyn pictures since the spring of 1917, or practically since the company's inception, and has always been punctually paid the compensation due her."

Miss Minter to Buy Aeroplane

Mary Miles Minter, Realartist, has announced her intention of buying an aeroplane to reach locations for her future productions. She also plans to obtain a pilot's license and fly the machine herself.

Marjorie Hume.
Playing the lead in "The Great Day," the first picture to be made by Paramount in their London studios.

Portrayal of Secret Service Work in Dwan's Picture Is Praised by Officials

ALLAN DWAN'S "A Splendid Hazard," presented by Mayflower Photoplay Corporation, recently received a high tribute from W. H. Moran, chief of the Government Secret Service Bureau, when he characterized it as a most accurate portrayal of secret service work. In placing his stamp of approval upon the Dwan First National attraction, adapted from Harold MacGrath's novel of the same name, Chief Moran held the general run of photoplays responsible for giving the public a false impression of the Secret Service operative.

"Of all the delusions under which the public labors," said the Secret Service head, "none is more strange than its conception of the Secret Service man. For this the movies must be held largely accountable. The Secret Service agent of the screen is, in the majority of instances, a gross misrepresentation—a product woven entirely by the fancy of a director or scenario writer.

"Fiction, of course, by its very nature must exaggerate the facts of life. But it appears that the Secret Service operative of real life has been unjustifiably martyred in the cause of screen fiction. A Secret Service man is generally represented to the public by directors as a slinking, furtive individual whose chief mission in life seems to be to crouch mysteriously in shadows and to effect a varied assortment of weird facial disguises.

"In real life a Secret Service operative is one of the most rational types of which I know. Unlike the fictional character, his appearance belies his real occupation. As far as the world knows, he is the average business or professional man quietly going about his business. The Sherlock Holmes theory of crime detection is obsolete.

"I have seen scores of pictures dealing with the Secret Service, but in not more than two or three instances have I found them accurate. One of these is 'A Splendid Hazard,' which I greatly enjoyed because it pictured the Secret Service man in his true light. Its Secret Service character, Dr. Ferraud, is the nearest thing to a real operative that I have ever seen."

Kansas Starts Drive for New Members; to Meet in September

THE Kansas State Exhibitors' Association has opened its biggest drive for membership and to date has more than 260 members. It is arranging for a big state convention for September 27 and 28, when the members will take up national and state questions of interest to the industry.

The officers of the association are R. G. Liggett, Gene Gauntier Theatre, Kansas City, president; R. H. Holmes, Royal, Emporia, vice-president; M. Van Praag, Central Garden, Kansas City, secretary; William Meyn, Photorium, Kansas City, treasurer. The executive board is composed of President Liggett, L. M. Miller, Wichita; R. R. Beichele, Kansas City; M. B. Shamberg, Junction City; R. H. Holmes, Emporia; M. Van Praag, Kansas City, and H. L. Gees, Mulbery.

Nulty Watching "Tarzan" Production

Victor A. Nulty, production manager at the West Coast studios of the National Film Corporation of America, is devoting himself wholly to the task of looking after the producing detail of "The Son of Tarzan," now being filmed by that concern for David P. Howells, who will distribute this feature serial.

Mr. Nulty was taken away from his other studio duties on account of his knowledge of African and jungle lore. He is a graduate of Dublin University, where he specialized in athropology. After graduation Mr. Nulty traveled extensively in the African interior.

Lists Next Rolin Comedy

Pathe announces "Little Miss Jazz" as the title of the latest of the Beatrice La Plante comedy series produced by Rolin, which will be released August 8. Since Miss La Plante's debut as a screen comedienne, after playing leads in feature productions, she has quickly won the approval of exhibitors and film fans for her marked versatility and comedy ability.

Famous Players-Lasky Announces Eight Productions for Release in November

FAMOUS PLAYERS-LASKY announced for November release eight productions said to be of especial interest, "Behold My Wife," George Holford's picturization of Sir Gilbert Parker's novel; "The Translation of a Savage," and "Idols of Clay," the third of the George Fitzmaurice productions, featuring Mae Murray and David Powell.

"Behold My Wife" will be released early in the month. It was adapted by Frank Condon and the cast is headed by Milton Sills, Mabel Julienne Scott and Elliott Dexter.

Following this comes "The Sins of Romance," which stars Ethel Clayton. The story, dealing with South Africa, was adapted by Mary O'Connor from Cynthia Stockley's famous novel, "Rozanne Ozanne." Tom Forman directed.

For the second week is Enid Bennett in the Ince production, "Her Husband's Friends," adapted from the Marjorie Benton Cooke story, and Wallace Reid in "The Charm School." "Her Husband's Friend" offers a new angle of the eternal triangle. It was directed by Fred Niblo. The plot of "The Charm School" follows closely the original story by Alice Duer Miller, showing the tribulations of the young man who suddenly inherits a ladies' seminary. Tom Geraghty prepared the scenario and Jesse Cruze directed.

Announced as probably the most spectacular production of the year is the George Fitzmaurice production, "Idols of Clay," with the lavish exploitation of South Sea Island life; also the charm of Bohemian Soho and the artists' colony. The cast will be featured in the main by the same players who popularized the other two Fitzmaurice productions. Ouida Bergere wrote the scenario. The picture will be released during the third week of the month.

The same week will see "A Romantic Adventuress," with Dorothy Dalton's third picture under her new Paramount contract. The story was originally "A Winter City Favorite" by Charles Belmont Davis. Rosina Henley made the transition to scenario form and Harley Knoles directed.

"Burglar Proof," in which Bryant Washburn appears, and "The Frisky Mrs. Johnson," starring Billie Burke, are the releases for the fourth week. Major Maurice Campbell shows his hand again at directing, while Tom Geraghty was responsible for the adaptation of William S. McNutt's story.

Billie Burke takes up a new and more serious vein of acting in the adaptation of Clyde Fitch's play, "The Frisky Mrs. Johnson." Edward Dillon directed the production. Attractive and artistic pamphlets announcing the November release schedule are being distributed by Paramount.

Blanche Sweet Gains New Laurels in Latest Story "The Girl in the Web"

BLANCHE SWEET'S newest Jesse D. Hampton production, "The Girl in the Web," is scheduled by Pathe for release August 15. New York exhibitors showed what they thought of the young star's capacity for attracting audiences, by booking heavily "The Girl in the Web," after its pre-release showing at B. S. Moss' Broadway Theatre, during the week of July 18.

With "The Girl in the Web" comes an altogether different play than Miss Sweet ever has been seen in. One New York critic said of the picture at the Broadway Theatre: "Miss Sweet's gift for investing her roles with more than surface interest serves her in good stead in this production, for what might be an ordinary society melodrama, becomes an engrossing story."

"The Girl in the Web" is an adaptation of Geraldine Bonner's novel, "Miss Maitland, Private Secretary," which was placed in screen form by Waldemar Young. In the cast are Nigel Barrie, Thomas Jefferson, Adele Farrington, Hayward Mack and Christine Mayo.

Eight weeks before "The Girl in the Web" was set for release, it was being booked by the foremost exhibitors throughout the country. This, in itself, is a tribute to the power of Miss Sweet's previous attractions, and to her return as an "electric light star." Pathe predicts that in this picture it has the finest Blanche Sweet subject ever issued and confidently believes this opinion will be borne out by the criticisms and by the returns at the box office.

Mabel Normand Working on Her Next Goldwyn Release

WITH Mabel Normand's fine comedy characterization in Goldwyn Pictures' version of George Ade's "The Slim Princess," scoring an emphatic success in the leading theatres throughout the country, and her next production, "What Happened to Rosa," reading for distribution in the first group of Goldwyn's fourth year releases, the comedienne is now engaged in the making of another picture at the Culver City studios. It is "Head Over Heels," an adaptation of Edgar Allen Woolf's play. Victor Schertzinger is directing. Miss Normand is surrounded by a company of players, most of whom have already distinguished themselves both on the stage and in pictures. Among those are Hugh Thompson, Russ Powell, Raymond Hatton and Dorris Deane.

Issues Fine Press Book on "An Arabian Knight"

THE unusual angles of the story of "An Arabian Knight," in which Sessue Hayakawa is shortly to be seen, are being taken full advantage of from an exploitation standpoint by Robertson-Cole Distributing Corporation.

Produced by Haworth, with Charles Swickard as director, this picture deals with present day Egypt, with its colorful backgrounds, and curious customs. How best to bring these out, and make them a box office attraction is told in a large section of the press book.

There is a comprehensive scheme for obtaining newspaper publicity through a novel play on the drug, hashish, which comes into prominence in the theme. Very few people know what hashish is, and this fact is taken advantage of cleverly.

In this section is given also a novel teaser campaign. It differs from the average teaser ad in that the name of the picture is used in each one of the series.

To aid in the presentation of the picture an Egyptian dance is mapped out as an entr'acte to the production. This is given the title "The Flesh Pots of Modern Cairo," and full description is given the exhibitor as to the dressing and execution of the dance.

In the exploitation section of the press book also are portions explaining the arrangement of lobby display, the dressing of doormen and ushers, commercial tie-ups, newspaper advertising and the use of accessories.

Fine Bookings on "King Spruce."

According to the W. W. Hodkinson Corporation Mitchell Lewis' stand in public favor is indicated by the bookings on "King Spruce," made by the Dial Film Company, which has played practically every first-run house in the country with no let-up in the volume of business. "In fact," says an official of the company, "it looks now as though every picture theatre, great and small, will play or has played 'King Spruce.'"

The story is said to be ideally suited to the star's personality. He is essentially an "outdoors" man and through "King Spruce" there runs the breath of the great lumber-lands.

Spink Plays Bookworm in Metro Play.

George Spink, widely known actor as well as a writer of popular songs, has been added to the cast of "The Misleading Lady," starring Bert Lytell, which Metro is now picturizing at its New York studios in West Sixty-first street, from the stage play by Charles Goddard and Paul Dickey. Mr. Spink will enact the role of Parker, the bookworm, in the Bert Lytell Special production.

Pathe Schedules "Lahoma," an Edgar Lewis Film, for August

EDGAR LEWIS, producer of a score and more of the biggest motion pictures ever released, goes before the exhibitors of the country with a new production on August 29, the date set by Pathe for the release of "Lahoma," which, in the lore of the border, is an abbreviation of Oklahoma.

Taken from the novel of the same name by John Breckenridge Ellis, "Lahoma" relates the story of one of the most stirring events in American history. The director adheres to his long established principle in "Lahoma" of avoiding the star system; but, as usual, has given his production a strong cast. Among the familiar faces seen are Russell Simpson, Jack Perrin, little Peaches Jackson, Louise Burnham, Wade Boteler, Lurline Lyons, S. B. Phillips, Will Jefferis, Yvette Mitchell, H. M. Lindley, and John Carlyle.

Metro Assigns Art Directors on the Coast.

Art directors for the new Metro productions have been selected by Amos Myers, supervising art director at the company's western studios, Sidney Ullman working with May Allison on "Are All Men Alike?" A. F. Mantz is doing the art work for Viola Dana's new picture, "Blackmail." A. E. Frudeman is designing the sets for Alice Lake's newest production, "Body and Soul." Earl Olin is working on "Someone in the House," the all-star crook play which John E. Ince is directing, and Edward Shulter is preparing the sets for "The Star Rover," by Jack London, with an all-star cast.

Gerard in New Alice Lake Picture.

Carl Gerard has been engaged by Metro to enact one of the principal roles in support of Alice Lake in "Body and Soul," the little featured player's newest picture. Charles Swickard is directing this story, which was written by William Hurlburt and adapted for the screen by Hayden Talbot and Marc Robbins.

Two Big Realart Pictures Finished.

The middle of July marked the completion of two important Realart productions for the coming season at the West Coast studios. William D. Taylor's super-special production, "The Furnace," closed on July 16, while camera work on the third Wanda Hawley feature, "Her Beloved Villain" (working title), was finished on the 17th.

His Satanic Majesty Lon Chaney.
In his powerful role in "The Penalty," a Goldwyn production.

Stage Screen Should Resemble a Window Through Which People Can View Events

By S. L. ROTHAPFEL Managing Director, Capitol Theatre

This article is the sixth of the series on the motion picture theatre which are being written exclusively for the Moving Picture World, through the courtesy of Goldwyn, by Samuel L. Rothapfel, managing director of the Capitol Theatre, New York City. The article next week will discuss the theatre program.—Editor.

OF course, all theatres cannot have stages and, in fact, some of the best conducted and leading motion picture theatres have nothing but a platform arrangement and a permanent set built to conform with the general architecture of the theatre, and the result is sort of a combination concert-hall theatrical effect.

I think this is best exemplified in the Rivoli and Rialto theatres. In the Rialto we have less than five feet of stage room at its widest point, and in the Rivoli about eight feet, yet we have produced effects, both in lighting and in manipulation of scenery and draperies, that are almost unbelievable. A great deal can be done in a few feet of space if you know how to do it and will try.

Old Stage Sets Now Passé.

I am of the opinion that the stage set, such as was in use and which was inaugurated by the writer several years ago, is now passé, and in its place a new stagecraft is coming which will tax the imagination and skill of the producing head and scenic artists of the respective institutions. The trend is always toward subtlety with modernistic treatment; for instance, the old back drop of Vesuvius in eruption and other Italian scenery, often in the Bay of Naples, are bromides.

My favorite decoration for a stage in a motion picture theatre—and this applies to the small theatre as well as the large theatre—is that the screen should appear as a huge window through which the spectators or audience can look out. Imagine yourself riding in a Pullman and looking out of the window and in front of this window passes in review the motion picture. On each side of the screen there can be any kind of treatment—the dignified drapery is always effective and if more is to be desired, two more windows, one on each side, not too large, but just enough to give perspective, will give a very fine effect.

Never Show Blank Screen.

The lighting of all this equipment, of course, depends entirely upon the resources of the theatre. I am a great believer in never showing the blank screen. I always have it curtained and also another curtain in front of the proscenium or stage opening. Effect, both in light and otherwise, must be left to the imagination of the producing head of the theatre, and of course its elaborateness and originality will depend upon the individual.

There is no set idea I could give that would be worth while, because each picture in itself will need a particular separate treatment and should be the basic foundation of the whole program, and I will talk about this in another article.

"Tarzan" Serial All Genuine

Under no circumstances will a single foot of "stock" animal film be used in "The Son of Tarzan," jungle-animal photoplay, according to a communications received by David P. Howells, who controls the world rights to this production, from Captain M. Rubey, president of the National.

On the contrary, one of the largest collections of wild beasts, birds and reptiles ever assembled for a photoplay is now in the possession of the National concern at its West Coast studios in Hollywood, Cal.

According to Captain Rubey, besides the animals, the Edgar Rice Burroughs original story calls for a large number of birds, such as parrots cockatoos and owls, which have finally been secured and which are being used daily.

Ruth Clifford Is Signed for Frohman; Five Features Yearly

RUTH CLIFFORD, who has heretofore been starred in feature productions and whose last appearance was in the fifteen-episode serial, "The Invisible Ray," has signed a contract for two years to be starred in feature productions to be produced by the Frohman Amusement Corporation. The number of productions are not to exceed five in number a year and are to be produced and marketed as special attractions. Work will start September 10.

Miss Clifford is but nineteen years of age and was born at Pawtucket, R. I. She inherits her dramatical ability from her aunts —sisters of her mother—Catherine and Gertrude Valerie.

The announcement of the Frohman Amusement Corporation is to the effect that their belief in the ascendancy of Miss Clifford's popularity justifies their placing her in big dramatic features adopted from popular stage scenes and novels.

The method of distribution of the Ruth Clifford productions has not yet been determined.

Metro Signs Fontaine La Rue

Fontaine La Rue has been signed by Metro to enact an important role in the production of "Body and Soul," the stage play by William Hurlburt, which is now being screened at Metro's West Coast studios in Hollywood under the direction of Charles Swickard. In this production Alice Lake will be featured at the head of a noteworthy cast.

Billie Burke's Next Picture

"The Education of Elizabeth," a comedy by Roy Horniman, has been selected by Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, as the next Paramount picture for Billie Burke, to follow "The Frisky Mrs. Johnson," the Clyde Fitch play on which she is now at work. The scenario will be written by Elmer Harris, and R. William Neill, who has directed many Paramount pictures, among them "Green Eyes," with Dorothy Dalton, and "The Career of Katherine Bush," will direct.

Lew Cody's Next Release to Be Called "Occasionally Yours"

OCCASIONALLY YOURS," the third of the productions starring Lew Cody, which has been produced by Gasnier for release by Robertson-Cole, carries all the elements of romance and artistic beauty which made "The Beloved Cheater" and "The Butterfly Man" big drawing cards, and adds to these qualities a sophisticated humor and cleverness which is peculiarly fitted to this sort of picture and destined to give it instant success.

The new picture casts Mr. Cody as an artist who plays with the hearts of women of all stations and degrees of beauty, without succumbing to the lure of any.

"Occasionally Yours" was adapted to the screen from an original story by H. Tipton Steck. It was directed by James W. Horne under the supervision of L. J. Gasnier. Mr. Cody plays Bruce Sands, a young bachelor who has enough money to indulge his love for art.

Walsh Making Fast Progress

According to an announcement from the Mayflower Photoplay Corporation, R. A. Walsh is making rapid progress with the filming of his second independent production to be presented by Mayflower through First National. The title and origin of the Walsh offering to follow "The Deep Purple" are being withheld for the present.

The cast of the new Walsh film consists of a trio of prominent screen players, including Miriam Cooper, Anna Q. Nilsson and Conway Tearle.

"See Ohio First."
Mary Miles Minter is a little guide de luxe in her new Realart feature "Jenny, Be Good."

Consensus of Trade Press Reviews

Here are extracts from available news printed in the five motion picture trade papers. It is the aim to present one sentence that will reflect the spirit of the writer's opinion. The papers are indicated as follows: Moving Picture World (M. P. W.); Motion Picture News (N.); Exhibitor's Trade Review (T. R.); Wid's (W.); Exhibitors' Herald (E. H.).

Under Northern Lights
(William Buckley—Universal)

M. P. W.—A production of fair quality, and will fit well into the average theatre program.

N.—This picture should give satisfaction wherever played.

T. R.—A conventional melodrama of the Northwest Mounted Police. The plot is so full as to be congested and the outcome can always be anticipated. It is more worthwhile as a scenic attraction than as a drama.

W.—Very conventional story and production.

The Misfit Wife
(Alice Lake—Metro)

M. P. W.—Is a highly satisfying performance and a desirable number for any program.

N.—Often told story is fairly well done.

T. R.—The screen version of a popular old melodrama by Julie Herne proves that old stuff can be pruned, petted, pepped up and made interesting.

W.—This is conventional to the extreme, but has some appeal.

Going Some
(All Star—Goldwyn)

M. P. W.—"Going Some" is an easy-going comedy of no very striking situation or incident, but none the less pleasing to watch when one is in restful mood. The cast is the strong point, and it is so well balanced that to praise it is to name it in toto.

N.—Very good entertainment, but not much like the original.

T. R.—"Going Some" more than lives up to its significant name. It registers as a bright and merry comedy with a unique plot.

W.—Some good comedy moments here, but there are quite a few lapses.

Life's Twist
(Bessie Barriscale—Robertson-Cole)

M. P. W.—Is a very entertaining picture, which pulls strongly from the human interest side.

N.—Has entertaining values which should interest.

T. R.—Conventional dual role which contrasts the life of a rich young society girl with her counterpart, a child of the slums. The story is not plausible and is tediously worked out.

W.—Very human situation and unusual plot make this entertaining.

Cynthia-of-the-Minute
(Leah Baird—Hodkinson)

M. P. W.—Hodkinson photoplay with Leah Baird; a very good adventure melodrama.

N.—Because of the novel setting of the story and vigorous physical action it should satisfy any audience who places mystery above romance and heart interest.

T. R.—A bully melodrama with an original plot, crammed with exciting situations and moments of breathless suspense.

W.—Very sorry attempt at production of mystery story.

E. H.—Should receive the sort of reception that has been accorded previous picturizations of this author's works.

The Woman God Sent
(Zena Keefe—Selznick)

M. P. W.—The picture presents a vital subject.

T. R.—It provides very agreeable entertainment, with a good story and a well produced production by the Selznick forces.

W.—There is a big field for pictures of this type; author's name will help.

E. H.—A worthy addition to the Select program.

The Mutiny of the Elsinore
(All Star Cast—Metro)

M. P. W.—Stirring sea story realistically produced. Is melodrama of the most entertaining sort.

N.—Rich entertainment in this realistic Jack London story.

T. R.—Jack London's powerful story of the sea has been made into a strong and exciting photoplay.

W.—A Jack London sea story turned into thrilling picture.

No. 99
(J. Warren Kerrigan—Hodkinson)

M. P. W.—With clean and clear workmanship in all departments, the picture can safely be valued as a fine entertainment.

N.—Obvious but interesting photoplay is Kerrigan's latest.

T. R.—The story is improbable, but moves swiftly and keeps up good suspense. Is the most agreeable Kerrigan feature recently viewed.

The Man Who Lost Himself
(William Faversham—Selznick)

M. P. W.—It enlists interest from the outset and holds it through some very risque situations to a satisfactory and artistic conclusion.

T. R.—Is high class comedy.

W.—Splendid light comedy, in which star registers big hit.

The Girl in the Web
(Blanche Sweet—Pathe)

M. P. W.—Is a mystery story superior in preserving the mystery and in skilful presentation, a fine entertainment of its kind.

N.—A splendid production from all angles.

W.—Mystery story with trite plot and confusing twists.

The Dark Mirror
(Dorothy Dalton—Paramount-Artcraft)

M. P. W.—Through the whole thrilling and absorbing story Dorothy Dalton plays as effectively the part of beautiful and accomplished Priscilla Maine as she does the role of Nora, the underworld girl.

N.—Fairly interesting crook meledrama.

T. R.—It's mystery makes it one of the most attractive and interesting of plays.

The Spirit of Good
(Madlaine Traverse—Fox)

M. P. W.—It is a production that will reach the hearts of the masses.

N.—It might have been a good propaganda picture for pre-prohibition days, but it has not the romance, action or heart-interest for a modern audience.

T. R.—A fairly interesting version of the story of the chorus girl of the dance hall who "gets religion" and the man she loves. Some new touches have been added to the familiar story and this just about manages to pull the photodrama out of the rut.

Comments on Short Subjects

WHO'S CRAZY NOW (Universal).—This comedy is moderately entertaining, and treats of a situation which arises when the father of a young girl refuses to consent to her marriage with a certain young man, whom he says is crazy. The old man gets the idea that his daughter is also going crazy and insists that she have a specialist on diseases of the mind visit her. The young man impersonates the doctor, and convinces the old man that he is the crazy one. After some amusing scenes in which an escaped lunatic, hired as the old man's keeper, is a prominent figure, the young people re-enter the scene with the news that they have been married and gain the glad approval of the patient.

THE NUISANCE (Universal).—There is not much to this comedy, which treats of an old situation in which a young father is left home to look after the baby. When his wife has left the house he attends a prize fight, and at this point of the story the most amusing comedy occurs. The picture will no doubt get across on account of its amusing fight scenes.

CALL A TAXI (Pathe..—This is a Snub Pollard Comedy that will win favor with the average audience. It consists for the most part of a lot of nonsensical scenes, which turn out to be a dream. Two men on their way home from the club, fall asleep on the curb, considerably the worse for liquor. They dream that they have gone to a land where there are no wives and finally they meet with a bunch of Indians, who lead them a merry chase, from which they awaken to the realities of life when a policeman shakes them.

THE LAW OF THE BORDER (Pathe).—One of the "Young Buffalo" series, in which the hero, Tex Hallett, vows vengeance on the man who shot and killed his brother, who was one of the mountain rangers. There is considerable entertainment to be found in this picture by reason of the excellent display of horsemanship which it presents, and its convincing western atmosphere.

LIVE AND LEARN (Pathe).—A Snub Pollard comedy, in which the hero substitutes for the teacher of athletics of a girls' class. This comedy presents some very funny and original business, and is thoroughly enjoyable as a farce comedy subject.

PATHE REVIEW NO. 63 (Pathe).—The first subject in this number of the Pathe Review is "A Little Stroll with Clarence," which consists of a few picturesque views, presumably in France; "Contrabrand Treasure," showing a shipment of birds of Paradise, ready for use in the millinery shop; "Beauties on the Beach," a bathing girl study; "Lights of the World," which illustrates briefly the manner in which electric bulbs are made, and "Old-Fashioned Buck and Wing Dance."

TEN NIGHTS WITHOUT A BAR ROOM (Sunshine).—This two-reel comic, directed by Edwin F. Cline, runs well above the average. It contains some exceptionally funny rural burlesque. Percival Prunes and Handsome Harold, the latter a melodramatic villain, match forces to obtain the beautiful young heroine, and the latter wins at the finish. The bare-legged beauty chorus at the beginning of the second reel may be too breezy a feature for certain houses and may be easily omitted. The subject as a whole is unusually good. Ethel Teare, Slim Somerville, Tom Kennedy and others appear.

LATEST REVIEWS *and* COMMENTS

CONDUCTED BY EDWARD WEITZEL, ASSOCIATE EDITOR

Sidelights and Reflections

TITLING a picture would hardly strike the man who drops into a movie theatre for an hour or so of entertainment as a job presenting any great amount of difficulty. He may wonder at the occasional mistakes in spelling, grammar and punctuation and capitalization that are thrown upon the screen, but puts them down to a want of ordinary care. Producers know that the matter is not quite so simple. Experience has taught them that in spite of the closest watching errors creep into the subtitles with exasperating frequency. The artist who is an expert at lettering is often as free and easy with the entire collection of punctuation marks as a sign painter. The charge that the latter knights of the brush put in these marks after the lettering is finished by standing off about twenty feet and throwing splashes of paint at the sign is probably somewhat exaggerated. But I know of one sign on Eighth avenue, near where the "L" turns on to Fifty-third street, that must have been punctuated by that method.

A few weeks ago this publication reproduced part of an article from an English moving picture trade journal, which called attention to the number of commonplace errors to be found in the subtitles of American pictures. An amusing error occurs in a picture that is being shown on Broadway this week. One of the characters is drinking with a companion, when he recalls that they have a mutual friend waiting in the next room. Picking up a glass that is supposed to be filled with real fire water, he starts for the next room with the remark, "I'll take this into Swatty."

The dictionary gives the meaning of into as "to the inside of," which is certainly going too far with any sort of a drink for a friend.

The other day I sat in while the subtitles for a new picture were being inspected, after the first correction of the artist's work. Some of the errors that still remained seemed like deliberate intent. But there is another side to the matter. All of the error are not on the part of the artists who paint the titles. The men and women who compose them do not always construct the sentences so that they can have but one meaning, a rule which should never be broken. The spectator should get the correct meaning of a title the first time; there should be no opportunity for him to do otherwise.

When it comes to writing dialogue, to putting spoken words into the mouths of the characters, a title writer should know just how an actor on the stage would read the words in order best to convey their meaning. Dramatic dialogue is built up with the strictest regard for putting it into the most effective form for speaking. There are rules for this that must be mastered; they are the accumulated wisdom of hundreds of years of study and experience. The spectator at a moving picture will subconsciously phrase the dialogue correctly to himself, even when he may not be able to give it the proper inflections out loud. The movement of an acted scene can be thrown out of tempo by a badly worded and badly timed subtitle. WEITZEL.

IN THIS ISSUE.

"The Fighting Chance" (Paramount).

"Rose of Nome" (Fox).

"Crooked Streets" (Paramount).

"The Perfect Woman" (First National).

"Blue Streak McCoy" (Universal).

"Cupid The Cowpuncher" (Goldwyn).

"Frenchifying Metz" (Paramount-Burton Holmes).

"Up In Mary's Attic" (Fine Arts).

"The Fighting Chance"

Famous Players-Lasky Production of Robert W. Chambers' Society Novel Is Well Made, But Plot Is Weak.

Reviewed by Edward Weitzel.

ROBERT W. CHAMBERS' machine-made story, "The Fighting Chance," has been well produced by Famous Players-Lasky, director Charles Maigne having spent his best efforts in securing the proper environment for the characters, who are supposed to be taken from what is known as society persons. Most of these members of the smart set haven't very much in their favor, but their social position, the one thoroughly likable person among them being a western millionaire with more decency than polish. The plot is so constructed that it becomes necessary to get rid of two of the male characters and the knot is cut by having the pair of unworthies kill each other. This easy way out the difficulty puts a melodramatic finish to the story that does not harmonize with the rest of the situations. Moving picture patrons interested in the doings of this sort of society will receive "close-ups" of how it conducts its shoots, dances and week end parties and will be taught that it is not the dinner coat that makes the gentleman or the evening gown the lady.

Anna Q. Nilsson as Sylvia Landis and Conrad Nagel as Stephen Siward are the featured players. Miss Nilsson is an attractive heroine, but does not get far enough under the skin of the character. Conrad Nagel gives the best performance of anyone in the cast. He succeeds in holding the sympathy of the spectator for a man whose subjection to his desire for strong drink almost ruins his life.

Cast.

Sylvia Landis.....Anna Q. Nilsson
Stephen Siward.....Conrad Nagel
Mortimer .....Clarence Burton
Leila Mortimer.....Dorothy Davenport
Kemp Farrell.....Herbert Pryor
Grace Farrell.....Ruth Helms
Quarrier.....Bertram Grassby
Lydia Vyse.....Maude Wayne
Plank .....Frederick Stanton
Major Bellweather.....William H. Brown

Story by Robert W. Chambers.
Scenario by Will M. Ritchey.
Directed by Charles Maigne.
Length, 5,894 Feet.

The Story.

Sylvia Landis promises to marry a man in her social set named Quarrier, although she does not love him. This Quarrier is a wealthy blackguard. When he finds out that Sylvia really cares for Stephen Siward he does everything in his power to injure him. Stephen has inherited a strong craving for intoxicating liquor, but he fights against it until he is told by Sylvia that she is to marry Quarrier. The girl comes of a family that has followed its own inclinations in most of its love affairs without regard to the moral aspect of the matter, and Sylvia knows that she also will have something to fight.

Plank, a self-made millionaire from the West, is the one who puts things straight for Stephen. When Quarrier tries to ruin him financially the man from the Coast blocks the game and sticks by him until he regains his grasp on himself. Plank is in love with Leila Mortimer, whose husband is trying to blackmail Stephen and to get money from Quarrier. The Westerner and Stephen take Sylvia and Leila to a resort hotel for dinner. Quarrier tells Mortimer that Plank is trying to steal his wife. The two men hurry to the hotel. Mortimer is drunk. He shoots Quarrier, the dying man picks up the revolver and kills him. The path is thus left clear for the marriage of the two couples.

Program and Exploitation Catchlines: An Adaptation of the Robert W. Chambers Story.

What Was "The Fighting Chance"?—He Was Addicted to Drink and Nothing Could Hold Him From It—But He Then Meets a Pretty Girl Who Takes An Interest in Him and All Is Well.

Story of a Society Girl Who Promises to Wed a Man She Does Not Love and Who Later Meets a Fellow Who Craves Drink—He Reforms After Passing Through Many Trying Circumstances and Finally the Pair Are Married—See This Entertaining Picture from the Robert W. Chamber's Story.

Exploitation Angles: Split your advertising between the cast and the author. Chambers has a large following who like his stories, no matter what the critics may say. The cast includes several favorites, including Herbert Prior and Dorothy Davenport, in addition to the feature pair. You can sell the quartet to good advantage.

"Rose of Nome"

Gladys Brockwell Is Attractive Heroine in Fox Production Portraying Life in Nome, Alaska.

Reviewed by Margaret I. MacDonald.

TO those who are unfamiliar with Nome, Alaska, and its surroundings, the Fox production, "Rose of Nome" will be thoroughly satisfactory, in spite of the fact that the picture allows for forest backgrounds, where in the original location there are none. The picture follows the usual lines of stories in which much of the action takes place in the dance hall, and is tainted more or less with a sordid sentiment. It is, however, interesting in detail, and Gladys Brockwell's portrayal of the character of Rose Donnay, who "jumped from the frying pan into the fire" to get rid of a drunken husband, is pleasing.

One of the attractive features of the picture is the varied type of characters which a well-pictured story of a mining country usually affords. The characterization is well taken care of by the members of the cast. Stanton Heck, Herbert Prior, and William Scott do noticably good work.

Cast.

Rose Donnay.....Gladys Brockwell
Anatole Norss.....William Scott
Jack Hilton.....Herbert Prior
Naomi Coles.....Gertrude Ryan
Tim Donnay.....Edward Peel
Bill Carnon.....Stanton Peck
Joseph Boardman.....Frank Thorne
Quita (an Indian).....Lule Warrenton
Madam Chartreu.....Georgie Woodthorpe

Patches.....The Dog
Story by Barbara Le Marr Deely.
Direction by Edward J. Le Saint.
Length, Five Reels.

The Story.

"Rose of Nome" is a young woman who fled from a drunken and brutal husband, with Jack Hilton, a man of equally doubtful character, and allowed herself to be satisfied for a time, with the life of the dance hall. Her attractive personality made her useful to Hilton, in fleecing the miners of their gold dust and nuggets, when they frequented his saloon, or yielded to the fascination of the roulette wheel.

In the course of events Rose takes a hand against Hilton with a poor girl who had become a victim of circumstances and is being cast off by him, to escape caring for the expected child, of which he was the father. Anatole Norss, a French-Canadian who had fallen in love with Rose, also keeps a close watch on proceedings, and is on hand always at the right time to prevent harm from coming to her. An interesting development of the story is the appearance of the scene of Bill Carnon, of the Canadian Mounted Police, who has traced Rose to Nome to arrest her for the murder of her husband. It transpires, however, that Tilton, unknown to Rose, shot and killed Donnay before they started on their journey to Nome.

Hilton learns that the burly Canadian, masquerading in civilian clothes, is acting in the capacity of a detective, and is overcome with fear. He rushes to Rose's cabin, where she is caring for the baby of the little dead mother, whom Hilton had wronged, and shoots Carnon, who is also at the cabin, and forces her to escape with him. Later they are overtaken by Anatole, whose faithful dog, Patches, grips Hilton by the throat and kills him.

Program and Exploitation Catchlines: A Story of the Attractive Alaskan Country.

She Fled from a Husband with a Man of Wealth—He Used Her as a Tool in the Dance Hall to Fleece the Miners of Their Gold.

Gladys Brockwell in a Red Blooded Story of Alaska.

Exploitation Angles: Play up Miss Brockwell and give a line to Pryor, who has been a favorite for years. Then make all you can of the Alaskan locale. This should help. Ice the advertising and your lobby display and let it run on that.

"Crooked Streets"

Ethel Clayton Gives Excellent Performance in an Adventurous Story of the Orient.

Reviewed by Louis Reeves Harrison.

IN "Crooked Streets" Miss Clayton is afforded an opportunity to give some zip to her acting, and she gives it without losing any of her personal charm. There is a mystery involved which calls for some strange conduct on the heroine's part, but, while the acting of the company is entirely consistent with the roles they are called upon to enact, there is no revelation by word or movement of a surprisingly unexpected solution of what has been going on. The spectator is skilfully led into what seems to be merely the perilous prank of an adventurous girl in Shanghai, China. The dangers and rescue are expected, but they are not of the kind anticipated. Thus variety, the charm of a well-told story, quickens interest to a high degree. There is a vast amount of skill shown in construction and direction, while the backgrounds and ensembles are little short of stunning in their effect.

It is always a pleasure to see a really capable actress have a chance to show what she can do. Miss Clayton has never before been so fortunate in this respect. She seizes the chance with rare intelligence and makes effective use of it in her own peculiar way; that is without loss of attractive personality. In the most violent scenes she carries herself with an elegance little short of instinctive. Jack Holt is every inch the man of nerve and daring he impersonates. Clyde Fillmore, Josephine Crowell and

Must Be Rough, Too!

Ethel Clayton has removed the slipper after traveling the several "Crooked Streets" in her latest Paramount picture.

Frederick Starr assist materially to augment the tension on which interest hangs. The sum of values in "Crooked Streets" is so high that it must be accorded a top-notch place in productions of its kind, a genuine motion picture story suited in all respects for screen presentation, a good-will maker for any theatre where it is shown.

Cast.

Gail Ellis .....Ethel Clayton
Rupert O'Dare .....Jack Holt
Lawrence Griswold .....Clyde Fillmore
Silas Griswold .....Clarence H. Geldart
Mrs. Griswold .....Josephine Crowell
Sailor Hugh .....Frederick Starr
Story by Samuel Merwin.
Scenario by Edith Kennedy.
Director, Paul Powell.
Length, Five Reels.

The Story.

The "Crooked Streets" Gail Ellis gets into are those of Shanghai, as secretary of Professor Griswold ,collector of antiques. She distresses both his wife and son by her adventurous spirit—she wants to see the place. She excites a flame of interest in the heart of Rupert O'Dare, an eager spirit like herself, who works in an antique shop and speaks Chinese fluently. When she finally manages to set out on an adventure in a rickshaw he follows in another.

Gail finds herself in serious danger on reaching an underworld part of the native quarter, but she declines the proferred help of O'Dare. She is really saved by the attentions of some drunken sailors, but steps from the frying pan into the fire, for they mistake her for one of the underworld and treat her accordingly. She is claimed by one of the sailors, a burly fistic champion of his ship, when O'Dare demands a fight of the man. A genuine bout is pulled off at a nearby resort to the delight of the mob and the consternation of the girl.

When Gail sees O'Dare battling round after round in the ring for her sake, she enters as his second, carried away by the general excitement. She becomes a tigress and is prevented from participating only with difficulty. O'Dare barely wins the fight. She discovers while handling his effects, that he is a British detective. She leaves him in spite of all he has done—she has a duty to perform. He sets off for her hotel and finds the Griswolds on the point of departure with several cases of antiques. He puts them under arrest, but is overcome and bound. Then enters Gail with police and the Griswolds are captured for opium smuggling. On releasing O'Dare Gail is free to give him her heart. They are congenial in taste and profession and decide to follow their life work together.

Program and Exploitation Catchlines:

A Mystery Story of Love and Opium Smuggling in Far Off Shanghai.

A Gripping Tale of the Orient, Where a Pretty Girl Went to Learn the Life.

She Was Carried Off by a Burly Bunch of Sailors and What a Time She Had—See Ethel Clayton in This Thrilling Story of the Orient.

Exploitation Angles: Make a strong appeal with Miss Clayton, but use the color of the settings and the strength of the story for sale to the general patron. Play up the fight for the girl; it is old, but the surroundings give it a punch that is new. Make the most of the environment. It will materially aid in selling tickets.

"The Perfect Woman"

Constance Talmadge Has a Perfect Fit in Her Latest John Emerson-Anita Loos Production Released by First National.

Reviewed by Edward Weitzel.

THE Emerson-Loos combination of scenario writing and production supervision has given Constance Talmadge a perfect fit in "The Perfect Woman," her latest First National release, presented by Joseph M. Schenck. The plot is wholly farcial, but is developed with the consistency that is expected of a serious story. The characters are all human, even to the trio of bomb throwing Reds that attempts to blow up the hero; and if Constance Talmadge does vamp every mother's son of them with her private and personal system of subduing the male sex, and prevents them from killing the young man she has picked out to be her husband—well, she's Constance Talmadge and if any innocent young vamp can do the trick, she can. The picture is never uproarously funny, but is always intelligently amusing and is marked by good taste, excellent direction and capital acting all along the line.

The burden of the acting is, of course, borne lightly but skilfully upon the competent and comely shoulders of the star, powerfully assisted by her perfectly trained and always willing-to-work pair of eyes. Charles Meredith is a clever selection for the somewhat priggish but likable James Stanhope. Elizabeth Garrison plays Mrs. Stanhope, mother of James, with just the right amount of good breeding, sense of humor and personal attractiveness called for by the part. Joseph Burke is a mellow and amusing J. J. Simmons, and Ned A. Sparks, who first won fame as a hotel clerk, now becomes an anarchist with little difficulty. The settings and other accessories are of the best quality.

Cast.

Mary Blake .....Constance Talmadge
James Stanhope.....Charles Meredith
Mrs. Stanhope .....Elizabeth Garrison
J. J. Simmons .....Joseph Burke
Grimes, the Anarchist .....Ned A. Sparks
Story and Scenario by John Emerson and Anita Loos.
Directed by David Kirkland.
Length, 5,249 Feet.

The Story.

Mary Blake, the heroine of "The Perfect Woman," learns that James Stanhope, a young and good looking business man, needs a secretary and applies for the position. She goes to his office, armed with her system for innocently vamping the male sex of different ages, and is distressed by finding that her system does not work. Stanhope has a system of his own for securing capable help. He has all applicants examined by a character expert, and Mary is marked negative on every line of her report. She is altogether too attractive to suit the theory of the expert. The girl goes home to think the matter over. The next day she again applies for the position, so transformed in looks and so near the expert's requirement that she is instantly engaged.

Mary is installed in the Stanhope home, her duties being to assist young Mr. Stanhope in assisting the government to run down all the Reds possible, a fraction of these terrorists having sworn to kill him for his activities against them. The new secretary proves so useful that Stanhope is delighted with her. Although forced to make herself look like a fright when in his presence, Mary puts on

one of her most becoming frocks each night after retiring to her room, does her hair up in the old way and practices the gentle art of vamping. One night three anarchists enter the house, bind and gag Stanhope and put a time bomb under his chair. Two of them then start on a hunt for liquor, leaving the third man to watch.

Mary, looking her best, comes down stairs to hunt for her bracelet and runs into the Red guard. He is an old man and she vamps him without delay, hits him on the head with a bronze figure and hides him in a closet. The other two Reds return, separately, and are vamped and put out of the way. Mary throws the bomb out of a window in time to save Stanhope's life and then contrives to think up a scheme to convince her employer that the sensible thing for him to do is to make her his wife.

Program and Exploitation Catchlines:

Oh, Kid! Some Vamp—She Was So Darn Thorough in Her Ways that She Could Even Roll Those Wonderful Eyes and Captivate the Wildest of Bolsheviks—See Constance Talmadge in This Riot of Fun.

Can She Vamp?—Perfectly Absurd to Ask That About Constance Talmadge—See Her Tear Through a Bomb Throwing Army of Bolsheviks and Win by Using Her Eyes—She Saves Her Young Employer from Being Blown to Bits and Then Decides to Marry Him.

Plenty of Laughter—Suspense—Thrills—And Love—In This New Constance Talmadge Comedy—Oh, Yes, and There's an Abundance of Vamping—See the Bewhiskered Bolsheviks Fall When They See This Vampire.

Exploitation Angles: Play on the star and the title. Offer it as a second volume of "A Virtuous Vamp" and hook in on that success. Tell that it is by Emerson and Loos and let them help, but do most of your work on the title, which offers many angles.

"Blue Streak McCoy"

Harry Carey Proves Convincing Hero in Universal Production of Lively Western Interest.

Reviewed by Margaret I. MacDonald.

THE happy-go-lucky character of the hero of the Universal Western production, "Blue Streak McCoy," will win favor with the majority of audiences. Harry Carey gives a splendid impersonation of Job McCoy, a young cowboy, who is introduced into the picture on the morning after the close of the saloons in a western town. The actor makes a distinct impression in his "lone hand" scenes in the first reel, and grows steadily in favor with the spectator.

The picture is well made, and is a first class production of its kind. There is a good supply of stirring action, pleasing western atmosphere, and a characterization that rings true. The skilled quality of western horsemanship which appears in the picture is also a pleasing feature. The production is clean in sentiment—its moral balance is good. And there is every reason to believe that it will give good satisfaction as a program feature.

Cast.

Job McCoy.....Harry Carey
Howard Marlowe.....Charles Arling
Eileen Marlowe.....Lila Leslie
Albert Marlowe....."Breezy Eason"
Diana Hughes.....Ruth Golden
Frank Otis.....Ray Ripley
Mulhall.....Charles Le Moyne
Conchita.....Ruth Royce

Story by H. H. Van Loan.
Scenario by Harvey Gates.
Direction by Reeves Eason.
Length, Five Reels.

The Story.

The story of "Blue Streak McCoy" centers about a chapter in the career of a young westerner, Job McCoy, who is overtaken by romance when Diana Hughes' hat is blown from the platform of a passing train. Job, who is having his first experience with prohibition, hurries aboard the slow-moving train, and insists in presenting the lost article to the lady himself.

Learning the name and destination of Diana he decides to head in the same direction, and is brought into the fancy circle in

"Just Outside the Door Is 'The Prey'"
Says Alice Joyce, pointing, in her latest Vitagraph production.

rather a breezy way, when he stops a quarrel between the curly-headed baby of the Marlowe's, and some other children of the neighborhood. The fact that Job advises the little boy to learn to fight, affords an opportunity for the crooked superintendent of the mines to interfere. A fight ensues and Job comes out on top.

Later he is appointed to a position with the border rangers, and incidentally is instrumental in heading off an elopement, when Mrs. Marlowe listens to the persuasions of Otis, the superintendent, a deed which is inspired by his love for the Marlowe child.

Program and Exploitation Catchlines: Breezy Story of a Young Westerner Who Finds Romance When Diana's Hat Blows From the Passing Train and Then Insists Upon Presenting It to Her Personally.

It Was His First Experience with Prohibition—It Was Quite a Tussle—See Harry Carey in This Convincing Western Play.

A Western Drama with a Western Punch with Harry Carey as the Star.

Exploitation Angles: Play up Carey and let him carry the story, telling that the action opens the day after prohibition starts, and letting them draw on their imagination. On these lines use empty bottles and decanters in your lobby. If you can fit up a bar with a grating and the biggest padlock you can find you will get the interest.

"Cupid—the Cowpuncher"

Goldwyn Presents Will Rogers in an Amusing Comedy of the Male Matchmaker.

Reviewed by Louis Reeves Harrison.

THE genial humor of "Cupid—the Cowpuncher" is akin to that of Dickens and Bret Harte. While it ridicules, there is no malice present. To the contrary, sympathy is aroused through recognition of the intensely human weaknesses portrayed. Rogers selects plays which demonstrates the worth of men who are not good looking, and ninety per cent. of his fellow men should have a fellow feeling for just such a character. The humor is distinctly that of the average American, who finds it difficult to take himself or anybody else seriously. There is also involved the idea that beautiful women do not select pretty men for their running mates. They have a higher regard for some expression of power.

Interest centers on the distinct personality of Will Rogers rather than on the play. It is his impersonation of the awkward cowpuncher of native shrewdness and good humor that counts highest in the sum of values. His characteristics are much the same in all stories, the injection of himself into the role rather than any distinct interpretation of it.

This does not, however, detract from interest at present, though it may if he continues to play exactly the same kind of parts. It holds up through his capable grasp of every detail of his work, and he is wise enough to have an adequate support. Helene Chadwick and Andrew Robson carry off the honors in the goodly company backing up the efforts of Rogers to entertain. The direction is also satisfactory. Taken altogether, "Cupid—the Cowpuncher" holds up the Rogers reputation of providing a thoroughly pleasing entertainment.

Cast.

Alec Lloyd .....Will Rogers
Macie Sewell.....Helene Chadwick
Zack Sewell .....Andrew Robson
Dr. Leroy Simpson .....Lloyd Whitlock
Hairoil Johnson .....Guinn Williams
Monkey Mike .....Tex Parker
Dr. Billy Trowbridge .....Roy Laidlaw
Rose .....Katherine Wallace

Story by Eleanor Gates.
Director, Clarence G. Badge.
Length, Five Reels.

The Story.

"Cupid—The Cowpuncher" is the nickname of Alec Lloyd, a favorite with the ranchers of "Bar X." He has won the name from a propensity for marrying off his friends. He has been proof against the charms feminine himself until Macie, the daughter of wealthy Zack Sewell, returns from an eastern boarding school. He falls for her at a time he falls from his horse into a puddle of mud, and she rides up to laugh at him.

Alec's path is also a thorny one because a dudish young rival convinces Macie that she has a voice and a career. She is persuaded to go to New York and study for grand opera, and this upsets the love plans of Alec to a serious extent. When a quack visits the town and gives votes with each bottle of medicine to establish who is the prettiest girl, Alec nearly goes broke to swing the vote for Macie, and he succeeds. But he is chagrined to get a general verdict of being the homeliest man. Macie pities him and promises to be his bride when she has achieved fame as an opera singer.

Bravely Macie goes to work in the station restaurant in order to get money enough to go to New York. She finally buys a ticket for the great city. Alec discovers that his hated rival is to catch the same train at a neighboring station and thwarts the plans, bringing him back to confess his plot to Macie's father. Macie happily decides not to go. On returning home she discovers the homely worth of Alec and permits "Cupid" to have his own way about their future.

Program and Exploitation Catchlines:

Cupid?—A Cowpuncher?—Yes, and a Good One, Too! See Will Rogers in This Romantic Drama of the West.

They Called Him "Cupid—The Cowpuncher" Because He Made It a Habit for Marrying Off His Friends—And Then He Falls Himself—Into a Muddy Puddle and Then for a Girl.

He Was a Western Cowboy, But What He Didn't Know About Love—Well, He Just Kept Shooting Arrows Into His Friends' Hearts—Then One Day When He Wasn't Looking the Real Dan Took Aim and Bang!—Will Rogers Fell in Love Himself.

Exploitation Angles: If you cannot sell this story on the strength of Rogers' name, give a series of free shows that you may sell the succeeding ones, but it is pretty safe to say that you can sell on the name. Get out a special advertisement to homely men, advising them that if Will Rogers can land a pretty girl there is hope for them, and urging them to come and see how it is done.

"Frenchifying Metz"

Paramount-Burton Holmes Travel Picture Should Especially Appeal to All Ex-Service Men.

Reviewed by Sumner Smith.

INTERESTING especially to Americans who fought in France will be the Paramount-Burton Holmes Travel Picture for release on July 18, for it will show them a bit of France and a bit of Germany all in one city. The picture is called "Frenchifying Metz," and shows how the land of paper money and cognac is eradicating everything in Metz which reminds of its administration by the Germans since 1870.

There are French and there are German

sections in Metz, and it is in the latter section that architectural designs on buildings are being changed and the inhabitants are "verboten" to speak German. French traffic signs are replacing those of the German, the bronze statues of the Hohenzollerns have been overturned, an image of the modest ex-Kaiser robed as the prophet Daniel has been handcuffed with barbed wire and chains.

Poilus are seen everywhere. In the fields French farmers, both men and women, till the soil and thresh the grain with the aid of American machinery and squads of prisoners of war. It will take ex-wearers of O. D. back to the old days when it was often argued if a Frenchman should be allowed to keep all his wealth in his front yard.

"The City Sparrow"

A critical review of "The City Sparrow," starring Ethel Clayton and released by Paramount, appeared in last week's issue. Below is given the story and exploitation angles.

The Story.

Milly West is a dancer to whom hard luck is not unknown. She has worked faithfully to gain for herself a worthwhile place in the theatrical profession, and at last has come the time when, if Hughie Ray, her partner, and she make good in a show, they will have climbed several rungs of the ladder that leads to success. Misfortune follows Milly when she is badly injured on the stage. In a hospital the physician tells her that while she will be able to dance again, she can never be a mother. Milly has never thought of marriage and the statement does not particularly impress her.

A devoted but hopeless lover of Milly is Tim Ennis, whose elephantine affection amuses the girl. Rejected for the 'steenth time, Tim decides to commit suicide, writes his intention to his mother in the country and tremblingly prepares to "shuffle off." The noise from a poker game in the next room to his, however, leads him to postpone suicide and he eventually forgets all about it.

In the meantime Tim's letter has reached his mother. He has forgotten to write her that he has changed his mind. In tears, she calls on David Muir, a young country chap, for help, and he goes to the city to straighten things out. David meets Milly just as she is about to dance again for the first time after her accident, and a rural cane he carries awakes in her a long cherished desire to go to the country and rest.

That night Milly dances in a cabaret and David goes to see her. He arrives just after she has fainted and he takes her home. Milly is now ready to be persuaded that a rest in the country is necessary, and David arranges to have her board in his town with the minister and his daughter.

It is not long before Milly and David become fond of each other. Tim comes to continue his hopeless suit and sees Milly and David embracing, but he is consoled when the minister's daughter "makes up" to him and he discovers that she cooks delicious doughnuts.

Milly and David are very happy until Hughie Ray comes from the city to ask Milly to return. Milly remembers what the doctor told her. She thinks it unfair to David to marry him and she sorrowfully packs up while he is away and goes to the railroad station to return to the city. Her train is late and David finds her in a patch of woods near the station. She will not tell him why she is leaving until a child beloved by both of them comes to them. Then Milly tells, but David, truly loving "the city sparrow," tells her they will adopt the child, and Milly does not go back to the city.

Program and Advertising Phrases: "The City Sparrow" Was a Bird, But It Took the Country to Bring Out Her Best Side.
Nobody Loves a Fat Man, But Somehow They Get Married.
Ethel Clayton as a Dashing Dancer of the Cabarets.

Exploitation Angles: Lay stress upon Miss Clayton and her role of a dancer, but give something to Walter Hiers in her support. The stage angle will probably sell the strongest, so work that.

"Up in Mary's Attic"

Fine Arts Pictures, Inc., Has a Shapely Attraction in Its Bathing Girls Comedy.

By Edward Weitzel.

LET it be said at once that "Up in Mary's Attic" is a clean picture. The title and a number of the stills might lead to a suspicion that the situations are a bit suggestive at times, but such is not the case. If the sight of a bunch of straight-limbed girls in one-piece bathing suits is not objectionable, there is nothing else in the picture distributed by Fine Arts Pictures, Inc., that should offend. The story is not remarkable for its cleverness, but serves the purpose for which it is intended, and clean cut work by all the members of the cast brings out its best points. The bathing scenes are contrasted with bits of domestic life, in which a lovable baby laughs and smiles his way into the heart of the spectator.

The action in Mary's attic takes up but a small portion of the footage. There are scenes on the seashore and inside of a cave that are attractive for reason of either pictorial beauty or novelty. The director has kept things moving along steadily and the entire production is of good quality.

Eva Novak is a handsome and efficient Mary and plays her dramatic scenes surprisingly well. Harry Gribbon as Jack Langdon, a physical instructor, shows admirable restraint in a part in which one touch of bad taste would seriously harm the whole picture. The part calls for burlesque treatment and the actor is entirely successful along that line. Baby Virginia Stearns is the Jack, Jr., of the cast. The dog, Teddy, is a remarkably intelligent animal and his scenes are among the best in the picture.

Cast.

Mary .....Eva Novak
Jack Langdon.....Harry Gribbon
Jack, Jr.....Baby Virginia Stearns
Professor Pannanink.....Al Fichlesfield
Waldo Pennanink.....Clifferd Bowes
The Vamp.....Edna Gregory
Minnehaha .....Minnie Herself
Lena Genst.....Meta Sterling
Teddy ..... Teddy

Length, Five Reels.

The Story.

Because the wife of the physical instructor at a girls' school was married before she became of age she is forced to keep the fact dark that she is Mrs. Jack Langdon or lose a fortune left by her uncle. Mrs. Jack, whose first name is Mary, is a pupil in the school that employs her husband. The presence of young Jack, Jr., in the Langdon family makes it all the more important that no hint of the true state of affairs leak out. The baby has been left in the care of an Indian woman named Minnehaha.

Young Waldo Pennanink, son of the head of the school, is in love with Mary. He learns that she and Jack take a great interest in the baby the Indian woman is keeping. They find this out and remove their child to the school attic. Here Mary does the washing and ironing for her offspring and meets with all sorts of mishaps in her endeavors to prevent her secret from being discovered. Waldo is still on her track, a diamond necklace that has been left her and a burglar who is on her trail taking part in the complications.

Trips to the seaside with the school girls, who are strong for one-piece bathing suits, nighties and athletic outfits, are mixed in with the action. Matters come to an end when the Langdons find it safe to acknowledge that they are man and wife.

Program and Exploitation Catchlines:
Comical Complications of a Carefree Couple Who Try Desperately to Conceal Their Marriage Amusingly Shown.
An Attractive Comedy, with Plenty of Laughs and Pretty Bathing Girls, a Cute Baby and a Clever Dog.
The Girl Secretly Married, Hid Her Baby in the Attic of a Young Ladies' Seminary; Can't You See the Complications? Well, They Will Bring You Many a Side-Splitting Laugh.
Clean, Clever Comedy, with Plenty of Pep and Pretty Girls.

Exploitation Angles: Play up the bathing girls and play it to the limit. If you can book a bunch of bathing beauties to go with the story, so much the better. If they are not available in your territory, work bathing girls of your own. You will get out of this whatever you put into it in the way of exploitation, and it can be put over as big as you want. There are plenty of advertising aids. Use them all, particularly the pictures. If you use them you will make good money on your investment, but the picture must be put over with a bang or it will not give you what you are paying for.

An Interesting Duo

E. W. Hammons Scores With Group of Two First-Class Films on Broadway in One Week.

Reviewed by Margaret I. MacDonald.

THREE of the best short subjects showing in the theatres on Broadway during the week of July 26 are the Christie two-reel comedy "A Seaside Siren," featuring Fay Tincher; "Duck Inn," a Mermaid comedy, featuring Lloyd Hamilton, and "One Drop Was Enough," a Chester-Outing subject photographed in South America.

The first of the group, "A Seaside Siren," which was seen at the Rialto, puts Fay Tincher on the map again as one of the best comediennes in the business. The picture is a scream from first to last. It is not totally new in theme, but, as has often happened before, the treatment of the subject has counted.

The story is of a lady's maid who is hired by her young mistress to impersonate her at Burlington Beach while she elopes with the man of her choice. The maid, arriving at the beach, shocks the chaperone by her uncouth manners and puts a crimp in one of the swellest dances of the season by bringing the giant life-saver, with whom she has fallen in love, as a guest.

Finally, when things have gone far enough, according to the view of the chaperone, she writes to the aunt of the supposed debutante, who hurries to the scene. The maid, who is on the beach at the time of the aunt's arrival, does her best to evade her, and an amusing chase lands her in the bathing house occupied by a fat man, whose clothes she appropriates as a disguise. Some of the funniest scenes occur during a chase through the hotel and up and down the fire escapes, into the rooms of unsuspecting guests at various stages of preparation for dinner. She ends by entering unceremoniously into the room of her mistress, who has arrived with her newly acquired husband, and so the affair is cleared up.

"Duck Inn" at the Strand.

This is one of the best comedies of the season.

"Duck Inn," at the Strand, is also one of the best of comedies, and centers about scenes in connection with the activities of a duck hunting club. The daughter of one of the members is in love with one young man, while her father chooses another. Finally the father strives to bring the affair to a proper and just ending by promising his daughter to the one who can bring in the elusive game. A comedy rainstorm and a decoy duck are the source of much fun. When Ham tries in vain to shoot the bird it spouts water at him. His rival, also out of luck, buys a dead duck and brings it home in triumph. The young woman, however, in spite of father's persuasions, throws herself into the arms of her beloved Ham.

Current Film Release Dates

Numbers following titles of pictures indicate pages on which reviews or comments appeared. "C" refers to Comments, and "R" to Reviews. C-R signifies page where may be found resume of reviewer's opinions. Ex. indicates pages on which have appeared stories of the exploitation of that production. Volume number is also shown where information was published in previous volumes. Unless otherwise specified all dramas are five reels in length.

FOX FILM CORPORATION

SPECIALS.

The Strongest (All-Star)—Vol. 43; P-1284; C-R-Vol. 44; P-299.
Should a Husband Forgive. Vol. 42; P-1192.
If I Were King (William Farnum). C-R. P-503.
The White Moll (Pearl White). Vol. 45, P-507.

August.

WILLIAM FARNUM SERIES.

Heart Strings (William Farnum.—Six Parts). Vol. 43; P-299; C-R, P-1619.
The Adventurer (William Farnum—Six Parts). Vol. 43; P-1650; C-R; Vol. 44; P-134.
The Orphan (William Farnum—Six Reels). Vol. 44; P-858; C-R, P-1105.
The Joyous Troublemakers (William Farnum—Six Reels). Vol. 45; P-251; C-R, P-369.

TOM MIX SERIES.

The Feud (Tom Mix). Vol. 43; P-1008; C-R 2002.
The Daredevil (Tom Mix). Vol. 43; P-2005.
Desert Love. Vol. 44; P-599.
The Terror. Vol. 44; P-1235.
3 Gold Coins. Vol. 45; P-371.

FOX ENTERTAINMENTS.

A Manhattan Knight (George Walsh). Vol. 43; P-2173.
Molly and I (Shirley Mason). Vol. 44; P-138; C-R 455.
Black Shadows (Peggy Hyland). Vol. 44; P-142; C-R 455.
Leave It to Me (William Russell). Vol. 44; P-739.
The Tattlers (Madlaine Traverse). Vol. 44; P-303; C-R, P-979.
The Mother of His Children (Gladys Brockwell). Vol. 44; P-458; C-R, P-857.
Would You Forgive? (Vivian Rich). Vol. 44; P-724; C-R, P-979.
The Dead Line (George Walsh). Vol. 44; P-980; C-R, P-1105.
Forbidden Trails (Buck Jones). Vol. 44; P-1234.
The Spirit of Good (Madlaine Traverse).
Love's Harvest (Shirley Mason). Vol. 44; P-1360; C-R, P-1499; Ex., P-1744.
The Iron Heart (Madlaine Traverse). Vol. 44; P-1501; C-R, P-1787.
White Lies (Gladys Brockwell). Vol. 44; P-1630; C-R, P-1787.
Twins of Suffering Creek (William Russell). Vol. 45; P-118; C-R, P-250.
A World of Folly (Vivian Rich). Vol.44; P-1790; C-R, Vol. 45; P-117.
A Sister to Salome (Gladys Brockwell).
The Square Shooter (Buck Jones).
The Spirit of Good (Madlaine Traverse). R-505.
The Little Wanderer (Shirley Mason).
The Rose of Nome (Gladys Brockwell).
Firebrand Trevison (Buck Jones), Vol. 45; P-637.
Her Honor, The Mayor (Eileen Percy).

Extraordinary Specials.

Salome (Theda Bara).
The Honor System (All-Star).
A Daughter of the Gods (Annette Kellerman).
Les Miserables (William Farnum).

SUNSHINE COMEDIES.

Through the Keyhole.
Money Talks.
Ten Nights Without a Barroom.
A Lady Bellhop's Secret.
Slipping Feet.
Virtuous Husbands.
Mary's Little Lobster.

MUTT AND JEFF.

The Toy Makers.
The Tango Dancers.
One Round Jeff; C-503.
3 Raisins and a Cake of Yeast.
Departed Spirits.
The Mystery of the Galvanized Iron Ash Can.
The Breakfast Industry.

FAMOUS PLAYERS-LASKY

April.

Treasure Island (Super-Special-Tourneur); L-5,143 Ft. Vol. 44; P-560; C-R, P-857; Ex. 1332.
Thou Art the Man (Robert Warwick); L-5,003 Ft. Vol. 44; P-459; C-R, P-1787.
The Cost (Violet Heming)—L-5,547 Ft. Vol. 44; P-141; C-R, P-857.
The False Road (Enid Bennett-Ince). Vol. 44; P-724.
Terror Island (Houdini)—L-5,813 Ft. Vol. 44; P-861; P-1105.
The Toll Gate (Super-Special—William S. Hart)—L-5,500 Ft. Vol. 44; P-727; C-R. 857; Ex. P-1479.
Dr. Jekyll and Mr. Hyde (Super-Special.

May.

Why Change Your Wife? (Cecil B. De Mille Special)—L-7,175 Ft. Vol. 43; P-1678; Ex. 828, 1087, 1332, 1596; C-R, P-1359.
Mrs. Temple's Telegram (Bryant Washburn). Voll 44; P-862; C-R, P-1233; L-4,138 Ft.
The Sea Wolf (George Melford Special)—L-6,797 Ft. Vol. 44; P-1236; C-R, 1359.
The Dancin' Fool (Wallace Reid)—L-4,124 Ft. Vol. 44; P-982; C-R, P-1233.
A Lady in Love (Ethel Clayton)—Vol. 44; P-1238; C-R, 503.

June.

Old Wives for New (DeMille Special Reissue) L-5,663 Ft.
Below the Surface (Thomas H. Ince Special) L-5,987 Ft. Vol. 44; P-1633; Ex. 1330; C-R, P-1787.
Paris Green (Charles Ray)—L-4,257 Ft.
Remodeling Her Husband (Dorothy Gish); L-4,844 Ft. Vol. 44; P-1630; C-R, P-1787.
The City of Masks (Robert Warwick); L-4,708 Ft. Vol. 44; P-1789.
Sick Abed (Wallace Reid); L-4,327 Ft. Vol. 44; P-1793; C-R, P-369.
Sand (William S. Hart); L-4,869 Ft.; C-R, 503.

ARTCRAFT.

Rebecca of Sunny Brook Farm (Mary Pickford Re-issue); L-5,382 Ft.

July.

The Sins of St. Anthony (Bryant Washburn); L-4,656 Ft. Vol. 15; P-371.
Away Goes Prudence (Billie Burke); L-5,046 Ft. Vol. 45; P-370.
Let's Be Fashionable (Doris May—Douglas McLean—Ince); L-4,501 Ft. Vol. 41; P-1503; C-R, Vol. 45, P-117.
The Ladder of Lies (Ethel Clayton); L-4,271 Ft. Vol. 45; P251; C-R, 503.
Homer Comes Home (Charles Ray); L-4,555 Ft. Vol. 45; P-252; C-R, P-369.
The Fourteenth Man (Robert Warwick); L-4639.

August

The World and His Wife (Cosmopolitan Production). L-6,702 Ft. Vol. 45; P-638.
The Fighting Chance (Special). L-5894.
The Prince Chap (W. DeMille Productions). L-6,168 Ft.; Vol. 45; P-506; C-R, P-633.
Crooked Streets (Ethel Clayton). L-4750.
The White Circle (Maurice Tourneur Production). L-4,017 Ft. Vol. 45; P-639.
What Happened to Jones (Bryant Washburn). L-4539).
Guilty of Love (Dorothy Dalton).
Hairpins (Enid Bennett). L-4796.

COMEDIES.

June 6—By Golly (Sennett—Two Reels).
June 13—A Model Husband (DeHaven—Two Reels).
June 27—You Wouldn't Believe It (Sennett)—Two Reels).
July 4—The Quack Doctor. C-503.
Aug. 15—Great Scott (Sennett—Two Reels).
Aug. 1—Vacation Time (DeHavens—Two Reels).
Aug. 29—Never Again (DeHavens—Two Reels).

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES.

(One Reel.)

Apr. 18—Up-Country in Siam.
Apr. 25—In Lovely Lorraine.
May 2—In Happy Alsace.
May 9—An Oriental Sing Sing.
May 16—Artistic Antwerp.
May 23—Musko and Musume of Nippon.
May 30—Battlefields of France.
June 6—Beautiful Bruges.
June 13—The Lure of the Lorelay.
June 20—The Lake of the Sun and Moon.
June 27—Battlefields of France.
July 4—Parisian Holidays.
July 11—The Land of Laos; R-504.
July 18—Frenchifying Metz.
July 25—In Flanders Fields.
Aug. 1—Cocoanuts and Copra.
Aug. 8—Heroic Leige.
Aug. 15—Hunting for Formosan Headhunters.
Aug. 22—The Sentence of the Sarre.
Aug. 29—Souvenirs of the Dingapore.

PARAMOUNT MAGAZINE.

(One Reel.)

May 16—Lounge Lizards of the Jungle.
May 23—Stars of the Stage and Screen.
May 30—A Jungle Honeymoon.
June 6—Long Live the Umpire and Others.
June 13—Portraits from Acid.
June 27—Quizzing the Prophets.
June 30—A Forest Fantasy.
July 4—The Transatlantic Night Express.
July 11—The Movie Lure.
July 18—The Kingdom of Night.
July 25—Unpopular Science.
Aug. 1—Masks and Mummers.
Aug. 8—Peach Pirates.
Aug. 15—Dying as a Fine Art.
Aug. 22—The Unseen Land.
Aug. 29—Why Do They Do It.

FIRST NAT'L EXHIBITORS

Mar. 1—The Fighting Shepherdess (Anita Stewart). Vol. 44; P-141; C-R, P-979.
Mar. 22—The Idol Dancer (David Wark Griffith). Vol. 44; P-137; C-R, P-597; Ex., 828, 1477, 1480.
Mar. 29—The Woman Gives (Norma Talmadge). Vol. 44; P-46; C-R, P-857.
Apr. 4—Polly of the Storm Country (Mildred Harris Chaplin). Vol. 44; P-1360.
Apr. 11—Don't Ever Marry (Marshall Neilan Production). Vol. 44; P-726; C-R, 979; Ex., P-1743.
Apr. 18—The Love Expert (Constance Talmadge—John Emerson-Anita Loos Production). Vol. 44; P-860; C-R, P-1105.
Apr. 25—Passion's Playground (Katharine MacDonald). L-5,968 Ft. Vol. 44; P-981.
May 3—The Yellow Typhoon (Anita Stewart). Vol. 44; P-1106; C-R, P-1233.
June 28—Constance Talmadge Production.
July—Go and Get It (Marshall Neilan Production). Vol. 45; P-642.
July 19—Yes or No? (Norma Talmadge).
Aug. 16—Jack Knife Man (King Vidor).
Aug. 30—Forty-five Minutes from Broadway (Charles Ray).
Sept 6—The Scoffer (Allan Dwan Production).
Sept. 13—Harriet and the Piper (Anita Stewart).
Sept. 20—Smilin' Through (Norma Talmadge).
Sept. 20—The Master Mind (Lionel Barrymore.
Oct. 4—The Woman.
Oct. 11—Peaceful Valley (Charles Ray).
Oct. 18—R. A. Walsh Production.
Oct. 25—Nomads of the North (James Oliver Curwood Production).
Oct. 25—Old Dad (Mildred Harris Chaplin).
Nov. 1—Curtain (Katherine MacDonald).
Nov. 8—Twin Beds (Mr. and Mrs. Carter DeHaven).
Nov. 15—The Heart of a Fool (Allan Dwan Production).
Nov. 22—The Honorable Peter Sterling (Lionel Barrymore).
Nov. 29—The Girl of Gold (Norma Talmadge).
Nov. 29—Penrod (Marshall Neilan Production).
Dec. 6—The Woman in His House (Mildred Harris Chaplin).
Dec. 13—The Human Chess-Board (Constance Talmadge).

Current Film Release Dates

Numbers following titles of pictures indicate pages on which reviews or comments appeared. "C" refers to Comments, and "R" to Reviews. C-R signifies page where may be found resume of reviewer's opinions. Ex. indicates pages on which have appeared stories of the exploitation of that production. Volume number is also shown where information was published in previous volumes. Unless otherwise specified all dramas are five reels in length.

AMERICAN FILM COMPANY

Six Feet Four (William Russell). Vol. 41; P-1793.
Eve in Exile (Charlotte Walker). Vol. 42; P-854.
The Valley of Tomorrow (William Russell). Vol. 43; P-463.
The Honey Bee (Mme. Marguerite de Sylva). Vol. 44; P-600.
The Dangerous Talent (Margarita Fisher). Vol. 43; P-2011; C-R, Vol. 44; P-134.
Slam Bang Jim (William Russell).
The Thirtieth Piece of Silver (Margarita Fisher). Vol. 44; P-981.
The House of Toys (Seena Owen). Vol. 44; P-1502; C-R, P-1787.
Peggy Robels (Mary Miles Minter.
The Week End (Margarita Fisher—Six Reels)
A Live Wire Hick (William Russell).

W. W. HODKINSON

BENJAMIN B. HAMPTON—GREAT AUTHORS PICTURES.

The Sagebrusher (Hampton Production). Vol. 43; P-207; C-R, P-1010.

ZANE GRAY PICTURES, INC.

Riders of the Dawn (Six Parts—Hampton). Vol. 44; P-980; C-R, P-1105.
Desert Gold (Hampton Production).

J. PARKER READ, JR., PRODUCTIONS.

The Lone Wolf's Daughter (Louise Glaum—Seven Parts). Vol. 42; P-1010.
Sex (Louise Glaum—Seven Reels). Vol. 43; P-2013; Ex. 1331.

DIETRICH-BECK, INC.

The Bandbox (Six Parts—Doris Kenyon).
The Harvest Moon (Doris Kenyon—Six Reels). Vol. 44; P-302; C-R, P-723.

DIAL FILM COMPANY PRODUCTIONS.

King Spruce (Mitchel Lewis—Seven Reels). Vol. 43; P-2177; C-R, Vol. 44; P-723.

ARTCO PRODUCTIONS.

Cynthia-of-the-Minute (Leah Baird—Six Parts). Vol. 45; P-254.

ROBERT BRUNTON PRODUCTIONS.

Live Sparks (J. Warren Kerrigan). Vol. 43; P-777.
$30,000 (J. Warren Kerrigan). Vol. 43; P-1286.
The Dream Cheater (J. Warren Kerrigan). Vol. 43; P-2013; C-R, Vol. 44; P-299.
No. 99 (J. Warren Kerrigan). Vol. 44; P-1234.
The Green Flame (J. Warren Kerrigan). Vol. 45; P-505; C-R, P-633.

JOSEPH LEVERING PRODUCTIONS.

His Temporary Wife (Rubye de Remer). Vol. 43; P-773; C-R, 2002.

LOUIS TRACY PRODUCTIONS.

The Silent Barrier.

PATHE EXCHANGE, INC.

Pathe Review (One-Reel Educational) and Topics of the Day (One-third Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. Warner Oland and Eileen Percy are stars of "The Third Eye" and George B. Seitz and Marguerite Courtot of "Pirate's Gold."

Releases for Week of June 13.

No. 11 of Trailed by Three (The Torture Trap).
No. 4 of The Third Eye (Daggers of Death).
Start the Show (LaPlant—One Reel).

Releases for Week of June 20.

Passers By (Herbert Rawlinson—Six Reels). Vol. 44; P-1735; C-R, Vol. 45; P-117.
No. 12 of Trailed by Three (The Burning Fuse).
No. 5 of The Third Eye (The Black Hand Bag).
All in a Day (Rolin Comedy—One Reel).

Releases for Week of June 27.

No. 13 of Trailed by Three (The Door of Death).
No. 6 of The Third Eye (The Death Spark).
No. 3 of Bringing Up Father (Jiggs and the Social Lion—Two Reel Comedy).
Any Old Port (Harry Pollard—One Reel).

Releases for Week of July 4.

The Man from Make Believe (William Desmond).
No. 14 of Trailed by Three (The Hidden Crime).
No. 7 of The Third Eye (The Double Trap).
Don't Rock the Boat (Harry Pollard—One Reel).

Releases for Week of July 11.

No. 15 of Trailed by Three (The Reckoning).
No. 8 of The Third Eye (Dangerous Trails).
Tex of the Timberlands (Young Buffalo Series—Two Reels). R-504.
Hello Uncle (Beatrice La Plante—One Reel).
High and Dizzy (Harold Lloyd—Two Reels).

Releases for Week of July 18.

Man and His Woman (Herbert Rawlinson—Six Parts).
No. 9 of The Third Eye (The Race for Life).
His Pal's Gal (Young Buffalo Series—Two Reels).
The Unconventional Maida Greenwood (Mrs. Sydney Drew—Two Parts).
The Home Stretch (Harry Pollard—One Reel).

Releases for Week of July 25.

No. 10 of The Thirdi Eye (The House of Terrors).
Young Buffalo Series (The Law of the Border).
Call a Taxi (Harry Pollard—One Reel).
Pathe Review No. 61. R-503.

Releases for Week of August 1.

One Hour Before Dawn (H. B. Warner).
No. 11 of The Third Eye (The Long Arm of Vengeance).
Young Buffalo Series (The Hobo of Pizen City—Two Reels).
Rolin Comedy (One Reel).

Releases for Week of August 8.

No. 12 of The Third Eye (Man Against Man).
Young Buffalo Series (The Hold-Up Man).
Little Miss Jazz (Beatrice LaPlante—One Reel Comedy).

Releases for Week of August 15.

The Girl in the Web (Blanche Sweet—Six Reels—Hampton). Vol. 45; P-640.
No. 13 of The Third Eye (The Blind Trails of Justice).
No. 1 of Pirate Gold (In Which Hoey Buys a Map—Three Reels).
Run Em Ragged (Rolin-Pollard—One Reel Comedy).

Releases for Week of August 22.

No. 14 of The Third Eye (At Bay).
No. 2 of Pirate Gold (Dynamite).
A London Bobby (One Reel).

ROBERTSON-COLE

A Woman Who Understood (Bessie Barriscale). Vol. 44; P-139; C-R, P-597.
The Brand of Lopez (Sessue Hayakawa). Vol. 44; P-302; C-R, P-455.
The Third Woman (Carlyle Blackwell). Vol. 43; P-2174; C-R, Vol. 44; P-299.
Bright Skies (ZaSu Pitts). Vol. 44; P-859; C-R, Vol. 45; P-250.
The Devil's Claim (Sessue Hayakawa). Vol. 44; P-984.
The Fortune Teller (Marjorie Rambeau). Vol. 44; P-1107; Ex. P-1598.
The Notorious Mrs. Sands (Bessie Barriscale). Vol. 44; P-1108; C-R, 503.
The Wonder Man (Georges Carpentier—Six Reels). Vol. 44; P-1502; C-R, P-1787.
The Heart of Twenty (ZaSu Pitts). Vol. 45; P-118; C-R, 503.
Uncharted Channels (H. B. Warner). R-506.
Li Ting Lang (Sessue Hayakawa). Vol. 45, P-505; C-R, P-633.
Life's Twist (Bessie Barriscale). Vol. 45; P-640.

Supreme Comedies.

Mollie's Mumps.
Her Novel Idea.
Artistic Temperament.
In Room 202.
Come Into the Kitchen.
Take Doctor's Advice.
Oh, You Kid!

MARTIN JOHNSON.

Lonely South Pacific Missions.
Recruiting in the Solomons.
The City of Broken Old Men.
Marooned in the South Seas.

ADVENTURE SCENICS.

Sons of Salooskin.
Ghosts of Romance.

METRO PICTURES CORP.

The Right of Way (Bert Lytell). Vol. 43; P-1116; C-R, 2002.
The Walk-Offs (May Allison—Six Parts). Vol. 43; P-938.
A Modern Salome (Hope Hampton). Vol. 43; P-773.
March—Old Lady 31 (Emma Dunn). Vol. 44; P-301; C-R, P-723.
March—Shore Acres (Alice Lake—Six Reels). Vol. 44; P-135; C-R, P-723; Ex. 1329.
April—Alias Jimmy Valentine (Bert Lytell—Six Reels). Vol. 44; P-456; C-R, P-857.
April—Dangerous to Men (Viola Dana). Vol. 44; P-598; C-R, P-979; Ex. 1328.
May 31—The Best of Luck (All Star—Six Parts). Vol. 45; P-372; C-R, 503.
June 7—The Cheater (May Allison—Six Parts). Vol. 44, P-1791; C-R, P-633.
July 5—Parlor, Bedroom and Bath (All Star—Six Parts). Vol. 45; P-372.
July 19—The Misfit Wife (Alice Lake—Six Parts). Vol. 45; P-638.
Aug. 2—Held in Trust (May Allison—Six Parts).
Aug. 16—The Chorus Girl's Romance (Viola Dana—Six Parts).
Sept. 1—The Hope (All-Star—Six Parts).
Sept. 13—The Price of Redemption (Bert Lytell—Six Parts).
Sept. 20—The Saphead (Crane-Keaton—Six Parts).
Sept. 27—Clothes (All Star—Six Parts).
Oct. 4—The Hope (All Star—Six Parts).

NAZIMOVA PRODUCTIONS.

January—Stronger Than Death (Seven Reels) Vol. 44; P-631.
April—The Heart of a Child (Seven Reels). Vol. 44; P-459; C-R, P-857.
Oct. 11—Billions (Six Reels).

C. E. SHURTLEFF, INC.

April—Burning Daylight (Mitchell Lewis—Six Reels). Vol. 44; P-1108).
Aug. 23—The Mutiny of Elsinore (All Star Cast—Six Reels), Vol. 45; P-636.
Nov. 22—The Star Rover (All Star—Six Reels.

TAYLOR HOLMES PRODUCTIONS.

March—The Very Idea (Six Reels). Vol. 44; P-1527; C-R, P-2002.
April—Nothing But Lies (Six Reels). Vol. 44; P-1235; C-R, P-1787.

UNIVERSAL FILM MFG. CO.

Releases for Week of June 7.

No. 18 of Elmo the Fearless (The Fatal Letter).
No. 7 of The Moon Riders (The Menacing Monster).
No. 1 of The Vanishing Dagger (The Scarlet Confession).
A Hero 'n Everything (Monty Banks—One Reel).
Moonshiners and Jailbirds (Billy Engel and Ester Jackson—Two Reels).
Two from Texas (J. Farrell McDonald—Two Reels).

Releases for Week of June 14.

A Tokio Siren (Tsuru Aoki). Vol. 45; P-253.

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No. 8 of The Moon Riders (At the Rope's End).
No. 2 of The Vanishing Dagger (The Night of Terror).
Three Pairs of Stockings (Harry Keaton—One Reel).
Lion's Jaws and Kitten's Paws (Harry Sweet and Edna Gregory—Two Reels—Century).

Releases for Week of June 21.

Alias Miss Dodd (Edith Roberts. Vol. 44; P-1633; C-R, P-1787.
No. 9 of The Moon Riders (The Triple Menace).
No. 3 of The Vanishing Dagger (In Death's Clutches).
The Last Nip (Lee Kohlmar—One Reel).
A He Male Vamp (Zip Monty and Connie Henley—Two Reels).
The Fightin' Terror (Hoot Gibson—Two Reels—Western).

Releases for Week of June 28.

Human Stuff (Harry Carey). Vol. 44; P-1792.
No. 10 of The Moon Riders (The Moon Rider's Bride).
No. 4 of The Vanishing Dagger (On the Trail of the Dagger).
Twin Lizzies (Star Comedy—One Reel).
A Villain's Broken Heart (Billy Engel and Celeste Zimlick—Two Reels).
A Tough Tenderfoot (Helen Lynch and Jack Carlyle—Two Reels).

Releases for Week of July 5.

No. 11 of The Moon Riders (Death's Door).
No. 5 of The Vanishing Dagger (The End of the Rustlers).
Pills for Papa (Neal Burns and Josephine Hill—One Reel).
Under Crimson Skies (Elmo Lincoln—Six Reels). Vol. 44; 1503; C-R, Vol. 45, P-117.
Should Waiters Marry? (George Ovey—Two Reels).
The Boss of Copperhead (J. Farrell McDonald—Two Reels).

Releases for Week of July 12.

The Red Lane (Frank Mayo). Vol. 45; P-373; C-R, 503.
No. 12 of the Moon Riders (The Pit of Fire).
No. 6 of The Vanishing Dagger (A Terrible Calamity).
Kid-ing the Landlord (Bartine Burkette—One Reel).
Bear Skinned Beauties (Century Beauty Chorus—Two Reels).
The Shootin' Kid (Hoot Gibson—Two Reels).

Releases for Week of July 19.

The Girl in the Rain (Anne Cornwall). Vol. 44; P.
No. 13 of The Moon Riders (The House of Doom).
No. 7 of The Vanishing Dagger (Plunged to His Doom).
His Mis-Step (Bartin Burkette—One Reel).
Off His Trolley (Jessie Fox-Billy Engel—Two Reels).
The Red Hot Trail (Leo Maloney—Two Reels).

Releases for Week of July 26.

La La Lucille (Lyons and Moran); P-508.
No. 14 of The Moon Riders (Unmasked—Two Reels).
No. 8 of The Vanishing Dagger (In Unmerciful Hands—Two Reels).
Thru the Keyhole (Davey and Burkette—One Reel Comedy).
A Birthday Tangle (Century Comedy, Henley and Jamison—Two Reels).
Fighting Pals (Magda Lane—Two Reels Western).

VITAGRAPH

SPECIAL PRODUCTIONS.

The Sporting Duchess (Alice Joyce—Seven Reels). Vol. 43; P-1840; C-R, P-597; Ex. P-1086.
Captain Swift (Earle Williams). Vol. 44; P-728; C-R, P-979.
Dollars and the Woman (Alice Joyce—Six Reels). Vol. 44; P-1501; C-R, Vol 45; P-117.
The Courage of Marge O'Doone (James Oliver Curwood—Seven Reels). Vol. 44; P-1239; C-R, P-1787.
The Fortune Hunter (Earle Williams—Seven Reels).

STAR PRODUCTIONS.

The More Excellent Way (Anita Stewart).
The Garter Girl (Corinne Griffith). Vol. 44; P-984; C-R, 503.
The Sea Rider (Harry T. Morey). Vol 44; P-1362; C-R, P-1787.
Clover's Rebellion (Anita Stewart).
May—A Master Stroke (Earle Williams).
June—Bab's Candidate (Corinne Griffith). Vol. 45; P-370; C-R, 503.
July—The Gauntlet (Harry T. Morey), Vol. 45; P-636.
Sept.—Trumpet Island (All Star Cast—Special).
Sept.—The Prey (Alice Joyce). Vol. 45; P-639.
Sept.—The Whisper Market (Corinne Griffith).
Sept.—The Purple Cipher (Earle Williams).
The Silent Avenger (William Duncan—15-Episode Serial).
The Invisible Hand (Antonio Moreno—15-Episode Serial).

LARRY SEMON COMEDIES.

School Days.
Solid Concrete.
Sept.—The Stage Hand.

BIG V COMEDIES.
(Two Reels)

Pals and Pugs (Jimmy Aubrey).
A Parcel Post Husband (Earle Montgomery).
He Laughs Last (Jimmy Aubrey).
July—The Laundry (Earle Montgomery).
August—Springtime (Jimmy Aubrey).

O. HENRY FEATURES.
(Two Reels)

The Ransom of Mack (All-Star).
Thimble, Thimble (All-Star).
An Afternoon Miracle.
A Ruler of Men.

GOLDWYN DISTRIBUTING

The Silver Horde (Rex Beach Production). Vol. 44; P-460; Ex. 949; C-R, P-1359.
The Paliser Case (Pauline Frederick). Vol. 43; P-115; Ex. 835.
The Blooming Angel (Madge Kennedy). Vol. 43; P-1286.
The Loves of Letty (Pauline Frederick). Vol. 43; P-1290.
The Little Shepherd of Kingdom Come (Jack Pickford). Vol. 43; P-1522.
Water, Water, Everywhere (Will Rogers). Vol. 43; P-1113; C-R, Vol. 44; P-455; Ex. 85.
Partners of the Night. Vol. 43; P-1342; C-R, Vol. 44; P-723.
Dangerous Days (Rex Beach Production). Vol. 44; P-2175; C-R, Vol. 45; P-117.
The Street Called Straight (Basil King—All Star). Vol. 43; P-1293; C-R, Vol. 44; P-134.
The Woman in Room 13 (Pauline Frederick). Vol. 44; P-138; C-R, P-597; Ex. 949.
The Woman and the Puppet (Geraldine Farrar—Seven Reels). Vol. 44; P-142; C-R, P-723.
The Strange Boarder (Will Rogers). Vol. 44; P-729; C-R, P-979.
Out of the Storm (Barbara Castleton). Vol. 44; P-1107.
Jes' Call Me Jim (Will Rogers). Vol. 44; P-1361; C-R, P-1499.
Dollars and Sense (Madge Kennedy). Vol. 44; P-1363; C-R, Vol. 45; P-250.
The Return of Tarzan (Gene Pollar). Vol. 44; P-1504; C-R, Vol. 45; P-117.
Scratch My Back (T. Roy Barnes and Helene Chadwick). Vol. 44; P-1632; C-R, P-1787.
The Great Accident (Tom Moore). Vol. 44; P-1634; C-R, Vol. 45; P-250.
Double Dyed Deceiver (Jack Pickford). Vol. 44; P-1791; C-R, Vol. 45; P-250.
The Slim Princess (Mabel Normand). Vol. 45; P-254; C-R, P-369.
Going Some (Rex Beach Production), Vol. 45; P-637.

BRAY PRODUCTIONS.
(One Reel.)

Wireless Telephony.
Pheasants, Aristocrats of Birdland.
Professor B. Flat—A Musical Novelty.
Guardians of Our Gateways.
Famous Robberies.
High Cost of Courting.
Taos Indians and Other Subjects.

FORD EDUCATIONALS.
One Reel.)

Feb. 29—Tick-Tock.
Mar. 1—Broken Silence.
Mar. 14—With Every Meal.
Mar. 21—Alligator Hunt.

HALLMARK PICTURES CORP.

SPECIALS.

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Life's Greatest Problem.
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Chains of Evidence (All Star).
High Speed (Gladys Hulette and Edward Earle). Vol. 43; P-467.
Carmen of the North (Anna Boss). Vol. 44; P-726.
The Veiled Marriage (Anna Lehr and Ralph Kellard). Vol. 43; P-1342; C-R, Vol. 44; P-299.
The Evil Eye (Benny Leonard—15 Episode Serial). Vol. 43; P-2174.
A Dangerous Affair.
Wit Wins.
Wits vs. Wits (Marguerite Marsh). Vol. 44; P-1504.
June—The Americano (Douglas Fairbanks).
June—Love of Justice (Louise Glaum).
June—Hell's Hinges (William S. Hart).
June—Fifty-Fifty (Norma Talmadge).
July—The Coward (Frank Keenan).
July—The Lamb (Douglas Fairbanks).
July—The Aryan (William S. Hart).
July—The Deserter (Frank Keenan).
July—Wild Winship's Widow (Dorothy Dalton).

BURTON KING PRODUCTIONS.

The Discarded Woman (Grace Darling and Rod La Rocque). Vol. 45; P-119.
Love or Money (Virginia Lee).
The Common Sin (Grace Darling and Rod La Rocque).

PLIMPTON PICTURES.

What Children Will Do (Edith Stockton).
Should a Wife Work? (Edith Stockton).

COMEDIES.

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Madcap Ambrose.
Thirst.
The Betrayal of Maggie.

L. J. SELZNICK ENTERPRISES

Distributed by Select Exchanges.

SELZNICK PICTURES.

The Man Who Lost Himself (William Faversham). Vol. 44; P-1500.
The Flapper (Olive Thomas). Vol. 44; P-1239; C-R, P-1499.
May 17—Whispers (Elaine Hammerstein). Vol. 45; P-253.
Selznick News Reel.
May 24—The Valley of Doubt (Special).
June 7—The Desperate Hero (Owen Moore).
June 14—The Servant Question (William Collier).
June 21—The Figurehead (Eugene O'Brien).
July 5—The Scarlet Letter (Herbert Kaufman Masterpiece—One Reel).
July 12—Death, Where Is Thy Sting? (Prizma Comedy).
Aug. 2—Panthea (Norma Talmadge).
Aug. 2—Johnny (Herbert Kaufman Masterpiece—One Reel).
Aug. 9—Darling Mine (Olive Thomas).
Aug. 23—The Point Of View (Elaine Hammerstein).
Aug. 30—The Poor Simp (Owen Moore).

SELECT PICTURES.

July 19—The Sowing of Alderson Cree (Bernard During).
Aug. 16—Just Outside The Door (Edith Hallor).

Current Film Release Dates

Numbers following titles of pictures indicate pages on which reviews or comments appeared. "C" refers to Comments, and "R" to Reviews. C-R signifies page where may be found resume of reviewer's opinions. Ex. indicates pages on which have appeared stories of the exploitation of that production. Volume number is also shown where information was published in previous volumes. Unless otherwise specified all dramas are five reels in length.

NATIONAL PICTURES.

March—Just a Wife. Vol. 44; P-458; C-R, P-979.
March—Blind Youth. Vol. 44; P-600.
The Invisible Divorce (Leatrice Joy—Walter McGrail). Vol. 45; P-252.
July 19—Marooned Hearts (Conway Tearle).
Aug. 23—Out of the Snows (Ralph Ince).

REPUBLIC PICTURES.

Distributed by Republic Exchanges.
Kinograms (News Reel).
July 12—Mr. Wu (Special Cast).
July 19—Baby (Special Cast).
July 26—Mountain Madness (Special Cast).
April—The Gift Supreme. Vol. 44; P-727; C-R, P-1499.
The One Way Trail (Edythe Sterling). Vol. 44; P-1236; C-R, Vol. 45; P-250.
The Great Shadow. Vol. 44; P-1237.
Man's Plaything (Montagu Love-Grace Davison). Vol. 44; P-1792.
Girl of the Sea (Williamson) R-507.
Children Not Wanted (Edith Day). Vol. 45; P-642.

REALART PICTURES

Special Features.

The Deep Purple (R. A. Walsh Production—Six Reels). Vol. 44; P-983; C-F, P-1233; Ex. P-1595-1744.
The Law of the Yukon (Charles Miller Production—Six Reels).

Star Productions.

Judy of Rogue's Harbor (Mary Miles Minter). Vol. 43; P-1129; C-R, 2172.
The Stolen Kiss (Constance Binney). Vol. 43; P-2011; C-R. Vol. 44; P-134.
Sinners (Alice Brady). Vol. 43; P-2175.
Nurse Marjorie (Mary Miles Minter). Vol. 44; P-135; C-R, P-723.
Jenny Be Good (Mary Miles Minter). Vol. 44; P-984; C-R, P-1233; Ex. 1478.
Miss Hobbs (Wanda Hawley). Vol. 44; P-1630; Ex. 1599; C-R, Vol. 45; P-117.
A Cumberland Romance (Mary Miles Minter). Vol. 45; P-641.

MISCELLANEOUS RELEASES

AMERICAN CINEMA CORPORATION.

Women Men Forget (Mollie King). Vol. 43; P-2000.
The Inner Voice (E. K. Lincoln). Vol. 44; P-140.

UNITED ARTISTS.

Jan. 18—Pollyanna (Mary Pickford—Six Reels). Vol. 43; P-636; Ex. 887.
Apr. 25—Down on the Farm (Mack Sennett). Vol. 44; P-862; Ex. 537; P-1084-1087, 1597.
Romance (Doris Keane—Seven Reels). Vol. 44; P-1239; C-R, P-1787.
June 13—The Mollycoddle (Douglas Fairbanks—Six Reels).
June 27—Suds (Mary Pickford—Five Reels).

EQUITY PICTURES.

The Forbidden Women (Clara Kimball Young). Vol. 43; P-1291; Ex. 1800; C-R, Vol. 44; P-299.
For the Soul of Rafael (Clara Kimball Young). Vol. 44; P-983.

CAPITAL FILM COMPANY.

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The Square Gambler.

DEMOCRACY PHOTOPLAY COMPANY.

Democracy.

SPECIAL PICTURES CORPORATION.

(Comedypart—Two Reels Each.)
Uneasy Feet. Vol. 43; P-2176.

STORYART SCENIC.

Creation's Morning. Vol. 45; C-503.

EDUCATIONAL FILMS CORP.

Chester Comedies.

(Two Reels.)
Four Times Foiled.
An Overall Hero.

Christie Comedies.

(Two Reels.)
Kiss Me Caroline (Bobby Vernon).
A Seaside Siren (Fay Tincher).

Torchy Comedies.

Torchy (Johnny Hines).
A Knight for a Night (Johnny Hines).
Torchy Comes Through.

Mermaid Comedies.

A Fresh Start (Marvel Rea).
Duck Inn (Lloyd Hamilton).

Specials.

The Why of a Volcano.
The Valley of Ten Thousand Smokes. Vol. 44; P-1362.
A Day with Carranza.
Modern Centaurs.

Robert C. Bruce Scenics.

The Chilkat Cubs.
The Wanderlust.
The Log of the La Viajera.
The Song of the Paddle.

Chester Outing Scenics.

(One Reel.)
Adam and Eve in the Andes.
Wanted—An Elevator.
Pigs & Kava.
Dreams Come True.

Screenics.

(Spiit Reel.)
Troubadours of the Sky.
Infant Icebergs.
Forbidden Fanes.
Barks and Skippers.

STATE RIGHT RELEASES

ARROW FILM CORPORATION.

The Chamber Mystery.
Circumstantial Evidence (Glenn White). Vol. 44; P-1632.
Unseen Witness.
The Trail of the Cigarette (Glen White). Vol. 44; P-1503; Ex., P-1747.
The Bromley Case (Glenn White). Vol. 44; P-1502.
Woman's Man (Romaine Fielding).
Love's Protege (Ora Carew).
Hank Mann Comedies (Every Other Week).
Blazed Trail Productions (Every Other Week)
Lone Star Westerns (Every Other Week).
Lightning Byrce (Serial).
The Lurking Peril (Serial).
The Fatal Sign (Serial).

CELEBRATED PLAYERS FILM CORP.

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Andy's Wash Day.
Andy's Night Out.
Gump Cartoons (One Reel).
Andy and Min at the Theatre.
Andy Visits the Osteopath.

GROSSMAN PICTURES INCORPORATED.

$1,000,000 Reward (Lillian Walker—Serial). Vol. 43; P-1523.
Face to Face (Marguerite Marsh).

NATIONAL FILM CORPORATION.

The Confession (Henry Walthall). Vol. 43; P-1841.

HALL ROOM BOYS COMEDIES.

April 6—This Way Out.
April 13—Four of a Kind.
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June 10—Misfortune Hunters.
June 24—Back on the Farm.
July 8—Stung Again.

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Precisely as Polly.

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Love Without Question (Olive Tell—Six Reels). Vol. 44; P-141; C-R, P-597.
A Woman's Business (Olive Tell). Vol. 44; P-1505.
Madonnas and Men (Seven Reels). Vol. 44; P-1790.

PIONEER FILM CORPORATION.

Midnight Gambols (Marie Doro).
The Place of Honeymoons (Emiiy Stevens and Montagu Love—Six Parts).
Dr. Jekyil and Mr. Hyde (Sheldon Lewis). Vol. 44; P-599.
Where Is My Husband? (Jose Collins—Godfrey Tearie).
The Hidden Code (Grace Davison). Vol. 45; P-640.

FIDELITY PICTURES COMPANY.

The Married Virgin (Six Reels).
Frivolous Wives (Vera Sisson). Vol. 44; P-1240.

GAUMONT COMPANY.

In the Clutches of Hindoo (Serial).
Husbands and Wives (Vivian Martin). Vol. 44; P-142.

PHOTO PRODUCTS EXPORT CO., INC.

Shirley Mason Revivals.

Apple Tree Girl.
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The Wild Cat.

Alice Howell Comedies.

(Two Reels.)
Her Bargain Day.
Rubes and Romance.

Billy Franey Comedies.

(One Reel.)
Tarred and Feathered.
The Glutton.
Hard Cider.
The Hasher.
Play Hookey.

Milburn Morantl Comedies.

(Two Reels.)
Wild, Wild West.
Bungalow Bungle.
Barber Shop Gossip.

Napoleon & Sally Comedies.

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Dreamy Chinatown.
Perils of the Beach.

Gale Henry Comedies.

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Help!
The Movies.

Burrud (Sunset) Scenics.

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Neglected Wives (Anna Luther). Vol. 44; P-601.

MURRAY W. GARSSON.

A Dream of Fair Women (Two-Reel Feature).

WARNER BROTHERS.

The Lost City (Juanita Hansen). Vol. 43; P-775.

WILK AND WILK.

Ashes of Desire.

PROJECTION

By F. H. RICHARDSON

The Government Talks

THE United States Government, through its Department of the Interior, has issued bulletin, 1919, No. 82, entitled "Motion Pictures and Motion Picture Equipment," the same purporting to be "A Handbook of General Information."

After examination we would say the information contained therein is very "general" in character, much of it is of slight value, some of it misleading and the rest of it rather neutral We quote the following, from page fourteen (the booklet devotes eighteen pages of space to the subject it is supposed to handle, which is some feat of condensation, considering that we found it difficult to give the necessary information on one phase of the industry alone in 700 pages). We shall letter the various paragraphs for convenience in comment.

(A) A motion picture may cost $50,000 to make and if poorly projected because the machine is not in good condition, or badly operated, or insufficient light, most of its value may be destroyed. Operating a motion picture projector requires instruction, experience and a knowledge of the "why."

(B) In all permanent installations the use of motor driven projectors is preferable to those driven by a hand crank. A motor driven projector insures a steadier picture. Most beginners project at too low a speed. Speed up the action of your machine until you are approaching the point where the movements of the people or objects are unnatural. A speed slightly slower than this will be found the most efficient.

Difficult to Learn.

(C) It is difficult to learn the operation of a motion picture projector from a book of instructions. You might learn to operate a motor car in the same manner. From the standard of economic and satisfactory results, it is best to secure some instruction and information from an experienced operator. This is usually possible by inquiring at any place where motion pictures are shown. The following are a list of the items we advise learning from an experienced operator: (1) How to set up a projector properly, eliminating vibration of the picture. (2) How to operate the machine, including tension on the take-up, focusing, adjusting light so as to eliminate shadows on the screen, etc. (3) How to thread the film through the mechanism. (4) How to rewind film, which side out and which end up. (5) How to patch a break in film. (6) What labels, in addition to the address, are required by law on packages of film.

Experience shows that young men and women in schools who have learned to operate projectors are often able to give a better exhibition than the professional theatre operators.

What Do You Think of That?

What do you think of that? And solemnly put out with the sanction and carrying the prestige of the United States Government, too! Contains just two real statements of sense and fact, in the first sentence of clause A. The second to the effect that projection cannot be learned from a book, except when book learning is combined with actual, practical experience.

(A) Operating a motion picture projector requires instruction, experience and a knowledge of the "why."

The mere "operating a projector" requires no very wide range of knowledge, though the projection of motion pictures (a very different matter) does. But allowing what this near Solomon says to be literally true, doesn't it strike you that a competent APPRENTICESHIP would be the proper method of acquiring the "instruction, experience and knowledge of the 'why.'"—an apprenticeship of say two or three years.

(B) The author of this piece of governmental wisdom (?) does not even know how to call things by their right name. Projectionists will have a good laugh at the statement that "A motor driven projector insures a steadier picture." What is evidently meant is that it will give a more even projection speed. For governmental information steadiness of the picture refers to lack of motion of the picture, as a whole, upon the screen. The government chap should at least learn the meaning of the terms used in the profession before he attempts to set the government up through himself as an authority. But the shining gem—the bon mot of this paragraph—is found in his instructions as to speed of projection. Now that the Government has, out of the kindness of its heart and the depth of its infinite (almost) wisdom, told us how to do it, we are sure that all projectionists will henceforward produce wonderfully life-like action on the screen. Just speed 'er up until Anita Stewart "almost" moves like a shimmy dancer, or Douglas Fairbanks like a whirling dervish. Then slow down a little. How charmingly simple!

Notice to All!

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matters which, for any reason, cannot be replied to through the department remit one dollar.

QUESTION BOOKLETS.

We have two paper covered booklets containing 150 questions designed as a guide to study. They indicate what the projectionist should know.

Either booklet, postpaid, twenty-five cents; both, forty cents. United States stamps accepted; cannot use Canadian stamps.

THE LENS CHART.

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You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens charts (two in one, 11x17 inches, on heavy paper for framing) are in successful use by hundreds of progressive projectionists.

Don't "guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth Avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

First Sentence Good.

(C) Except for the first sentence this is as silly a bunch of pure drivel as we have viewed in quite some time. It is incomprehensible that the Government would put out such nonsensical stuff. "Usually possible by inquiring at any place where motion pictures are shown." There you are, gentlemen! If you want to learn to be a projectionist, just step up to any place where motion pictures are shown and you will promptly be given all necessary instruction while you wait.

How delightfully simple! And the six things it is advisable to learn! One would suppose No. 3 would be included in No. 2. No. 1 is a bit queer, and evidently we ourself need to consult an experienced "operator," because we never before knew a film was rewound with any particular end "up," as per No. 4 of clause C.

Why Go Further?

But why go further. Here is a man putting out stuff under authority of the Government, who does not even know the right name of things. He tells us, or at least makes the plain inference that all it is necessary that the projectionist, or at least the "operator" should know is how to set up a projector, operate the same (which might mean very much or very little, according to how it is viewed), thread the mechanism, splice a film, rewind film right side out and right end up, and put the proper labels on shipping cans.

Such misleading "instructions" as this do much harm. It is shameful that they be given publicity under such august sanction. The statement that school-taught school children are better projectionists than professionals surely is no compliment to the latter.

The book is by F. W. Reynolds and Carl Anderson. It certainly is no credit to the Department of the Interior.

Projection by Reflection

Lowell E. Muehler, projectionist, Sherman's Theatre, Sullivan, Indiana, says:

Here is one thing the hand book does not deal with, so I refer it direct to you. Our projectors are on a platform about two feet above the projection room floor. If they are placed on the floor we would be obliged to employ prisms and mirrors to raise the light ray so that it would pass above the heads of the audience. Do you think it would be practical to divert the ray in this way, and if so could you give me the name and address of concerns furnishing apparatus suitable for this? Our throw is slightly more than 90 feet and we are getting good projection, but conditions are very bad, due to the heat, low ceiling, etc. I think one prism and one mirror would probably be necessary for each projector.

It Can Be Done.

Yes, brother Muehler, the thing can be done. I am not sure whether it would be better to employ a prism in front of the lens, or a surface mirror. I believe, however, the latter would be better. There will, of course, be some loss of light, but this will not be a serious matter.

I would suggest that you address the following parties with regard to the necessary mirrors: Mirror Screen Co., Shelbyville, Indiana, attention Frank Rembusch, president; Bausch and Lomb Optical Co., Rochester, New York, attention Dr. Kellner; Gundlach Manhattan Optical Co., Roches-

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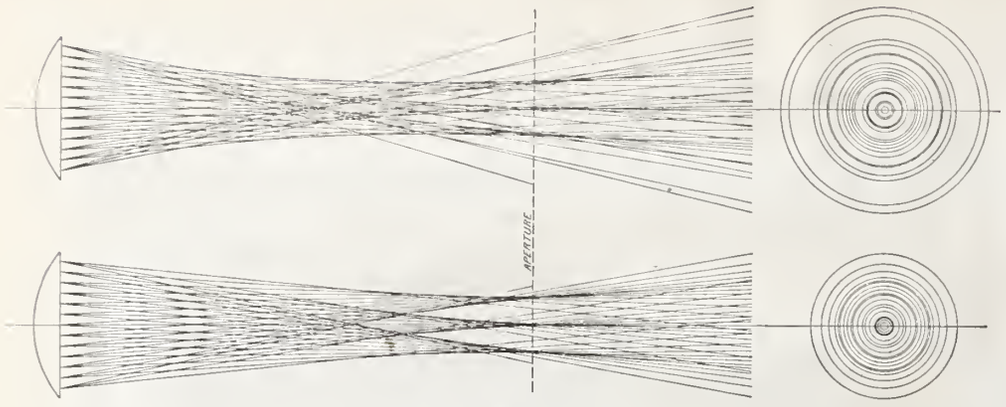


Figure 1.

ter, New York. Tell these various companies you were referred to them by this department. Tell them the exact area of the light ray at the point you wish to intercept it by the first mirror, and the exact distance from the center of the ray at that point to the cener of the ray where you will wish to intercept it with the second mirror, also the exact width of the picture and length of throw. This data will be necessary in order to calculate the necessary size of prisms or mirrors. You might also address Samuel L. Rothapfel, production manager of the Capitol Theatre, New York City. In fact I think you had better write him first, because I know Mr. Rothapfel has done some experimenting along these lines, and believe he can tell you exactly what it is best to use, and where to get it.

Has Us on the Hip

Our old friend Ralph W. Martin, of Los Angeles, California, comes back at us with regard to the effect of spherical aberration in the condenser beam. We have disputed brother Martin's contention that a better effect would be produced by a corrected condenser, or rather we have doubted it.

Friend Martin says:

"Now, infidel, I have you on the hip. Am sending drawings showing the effect of spherical aberration in the condenser beam. The results there obtained do show that spherical aberration has considerable effect upon the divergence of the beam forward from the aperture. The greater the spherical aberration the greater the divergence and vice versa.

"The results here shown also support the contention of Nicholas Sabo as per issue of March 24, 1917.

For my own part I think the drawings show conclusively that there is some loss of light at the back factor of the projection lens which would be due wholly to spherical aberration in the condensers. It is impossible as yet to judge quantitively of that loss, because the drawing shows only a few light rays and to draw more in would only render the appearance more obscure. I consider this the most important analysis yet set forth on the subject of spherical aberration in the condenser. It surely shows something worthy of weighty consideration."

Obliged to Disagree.

Well, neighbor Martin, I am still obliged to disagree with you. On the face of it your drawings support your claims, BUT here is my argument. Taking the upper drawing in figure 2, as nearly as I am able to understand what you are driving at, the line of "true focal plane" would be the point at which the image of the crater is formed.

Assuming this to be true, your whole argument, in so far as it rests upon this particular proposition, falls to the ground, because in practical projection it is found to be absolutely necessary to establish that point on the other side of the aperture, and it would be still more necessary to do so, I think, if the condenser were corrected.

In the second place, I cannot understand the condenser beam as acting at all in that way, nor, it seems to me, could it possibly act that way except the light source were a point. As a matter of fact the point at which the upper beam crosses the focal plane in figure 2 could only represent a pin point on the crater, and when you come to draw in the rest of the lines you would have a very different condition at the objective lens.

Claim Not Well Founded.

Your claim that spherical aberration would tend to spread the ray beyond the aperture cannot, it seems to me, be well founded, because of the fact that in any of the drawings submitted if the whole beam were drawn in, the divergence would be (regardless of whether the condenser be corrected or uncorrected) equal to a straight line drawn from the upper edge of the opening of the condenser to and past the lower edge of the aperture, and a straight line drawn from the lower edge of the condenser opening to and past the upper edge of the aperture. That particular proposition, friend Martin, is not, I think, a subject for argument. As well dispute the proposition that one and one make two.

This being true, I cannot see wherein, or how spherical aberration would or could possibly affect the spread of the ray beyond the aperture. The spread of the ray beyond the aperture is automatically controlled by the diameter of the condenser opening, the size of the aperture and the distance from the lens to the aperture. In figure 1 you have simply shown an uncontrolled ray. This is not correct because in practice the ray is controlled beyond the aperture by the before named factors.

I have said my say in this matter. If I am wrong, I am wrong. I would like to hear from brother Griffiths and some others on this particular proposition because, whereas I am quite sure of my ground, still brother Martin has in the past shown a very wide familiarity with optics, and I do not like to be placed in the position of disputing him all by my lonesome.

A Most Interesting Letter

We recently asked Doctor Henry Phelps Gage, Chief of the Optical Division of the Corning Glass Works, if it would be practical for him to make certain measurements to establish the losses incident to the condenser itself, where lenses of different grade and different thickness are used. His reply has in one or two particulars upset what we had believed to be established facts.

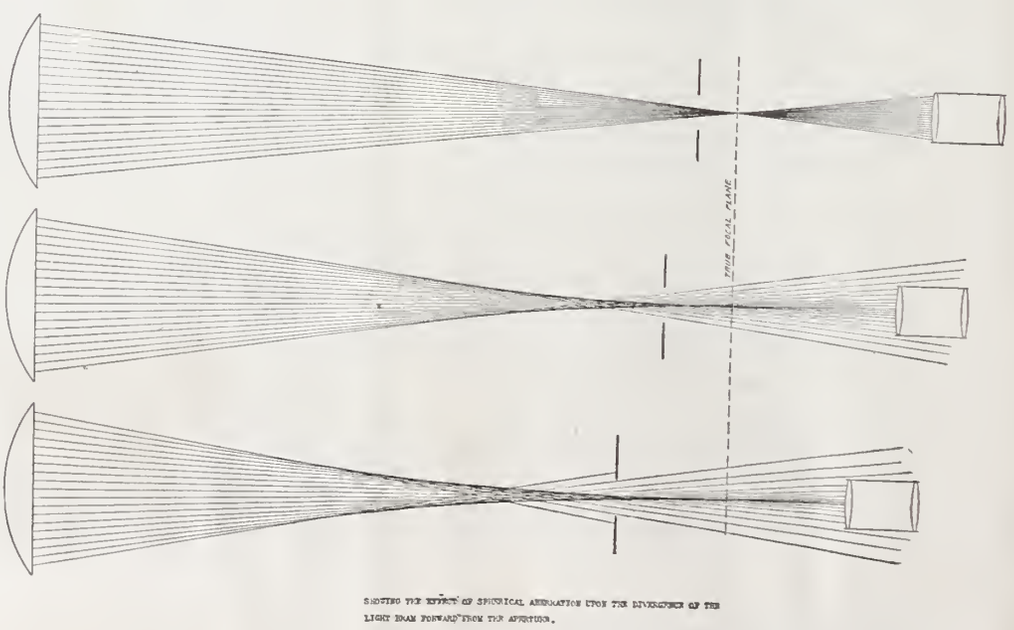
Particularly is this true in the matter of there being practically no light absorption in the body of the glass itself if the glass be without color. We had always understood that glass absorbed energy rapidly, regardless of what kind it be, except where very high grade material is used, such as in objective lenses. This, the doctor says, is not true, and we accept his statement as fact. His letter reads as follows:

Dear Mr. Richardson—The experiments which you suggest of measuring the light flux transmitted by plano-convex condensers would be very laborious to perform if carried out with sufficient precaution to insure reasonable accuracy. In 1910 or 1911 my father and I performed as well as we could experiments of this nature, and found that a plano-convex condenser would transmit something between 85 per cent. and 90 per cent. of the light flux incident upon it, therefore two condensers would transmit between 73 per cent. and 82 per cent. of the light flux. The results of this experiment are illustrated in figure 342, page 608, of the book on Optic Projection.

The Loss Depends Upon Color.

A piece of perfectly plain glass of the same kind as condensers are made of, thickness about ¾ inch, showed a transmission of 89.5 per cent. Theoretically glass if perfectly clear should show a transmission of 92 per cent., therefore the imperfection of the surfaces which must have been very slight and the loss of light in the glass itself must have amounted to about 2.5 per cent.

The loss of light within the glass de-



SHOWING THE EFFECT OF SPHERICAL ABERRATION UPON THE DIVERGENCE OF THE LIGHT BEAM FORWARD FROM THE APERTURE.

Figure 2.

THE CARBON FOR PERFECT PROJECTION

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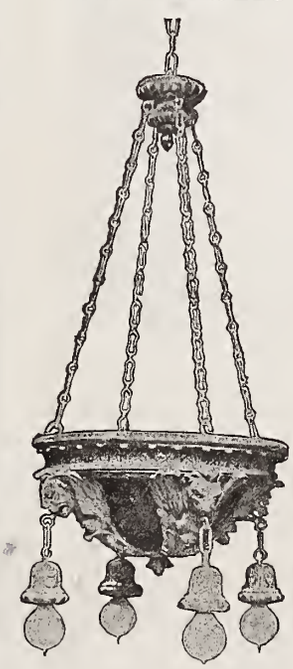

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Fits 5, 10, 25 and 40 W. Lamps
INSTEAD OF DIPPED LAMPS
Infinitely better, more lasting and cheaper in the long run.
Made of natural colored blown glass.
Do Not Fade or Wear Out
Reynolds Electric Co.
426 S. Talman Ave., Chicago, Ill.

PERFECTION IN PROJECTION
Gold King Screen
10 Days' Trial
No. 1 Grade, $1; No. 2 Grade, 75c.
Strechers Included
TRY BEFORE YOU BUY
Sold by all the leading supply dealers throughout the country.
Factory: ALTUS, OKLAHOMA

We do not CUT prices but quote SENSIBLE prices for
DEVELOPING—PRINTING
TITLES—TINTING
Cameramen Furnished—All Work Guaranteed
STANDARD MOTION PICTURE CO.
1005 Mallers Bldg., Chicago

pends upon the depth of color of the glass. Perfectly clear bright condensers should show practically no absorption within the body of the glass, whereas condensers of a dark green or purple color might show a very high absorption.

The light flux incident upon the condenser is in proportion to the area of a stop which you might place in front of the condenser. In order to measure the transmission of various kinds of glasses I would suggest that samples be ground to plain parallel pieces of exactly the same thickness in each of the different kinds of glasses, namely practically colorless and of the greenish color of which some of the condensers are made and then it would be a very easy matter to make photometric measurements of the transmission of these glasses.

What the Problem Is.

In other words, the problem is one, first, of measuring the light flux transmitted by a condenser system of perfectly clear glass in which there is no absorption of light within the substance of the glass itself, and, second, the additional loss of light due to condensers which are not absolutely clear in color.

Perhaps if you will make diagrams of exactly the setups which you require I will be able to make such flux measurements at a future date when I have the projection apparatus set up and am making similar measurements on other condensers.

Unable to Agree.

We are unable to agree that measuring losses in glasses having plano surfaces would answer with very much accuracy, because of the varying thickness of different zones of a lens.

It is possible that this might be compensated for by averaging the thickness of the effective opening of the lens and measuring light flux through a glass having the same thickness as the average of the lens. Whether or no this would work I cannot say.

As to diagrams of setups, we believe that would hardly be necessary. What we are after is, first, the effect in light loss of plano convex lenses which have an unnecessarily thick edge and the effect of such color as is ordinarily encountered in commercial condenser lenses.

We would respectfully direct Dr. Gages' attention to diagram 68, page 160 of the handbook. The record of who made this has, unfortunately, been lost. But it was by some one who seemed well entitled to credence in such a matter. It does not at all agree with the diagram, page 608 of Optic Projection, and this is one reason why we were anxious to have the matter retested and checked up. We shall certainly be obliged to Dr. Gage for anything he may be able to do along this line.

Rectifier Regulation

Smith A. Ganutt, projectionist, Princess Theatre, Athens, Texas, remarks:

The Westinghouse Rectifier I have is a type WL 30 ampere, with no way of regulating its amperage. Can you supply me with the date of the department in which the rectifier regulating device was described.

I am sorry brother Ganutt, but I have no record of the date of the issue in which that particular thing was described, and it would take many hours to look it up because I do not even remember the year.

Briefly, the method is to get a substantial "Butterfly" switch, somewhat similar to the one used on the Powers Adjustable Rheostat. Mount this switch on a suitable fireproof base, as near the normal projection position as possible.

Looking at plate 3, page 451, of the handbooks "S" are the leads coming from the reactance coil. There would only be one of these leads with a non-regulating rectifier, and you would have to tap in at various points on the reactance coil and attach leads from the coil to the butterfly switch the same as you see them in plate 3, page 437, of the handbook.

In the latter illustration the butterfly switch is mounted on the front of the rectifier panel board. On the whole I am afraid this is too delicate a job for you to tackle, unless you are a pretty good electrician. The insulation of the reactance coil should not be tampered with, except by one who knows exactly what he is doing. This is rather an unsatisfactory reply to your question I know, but it is the best that I can give.

As to Helping

As an example of one of the many ways this department makes itself helpful, read the following letter from W. F. Wallace, Manila, P. I. Brother Wallace is a traveling exhibitor. He wrote that war posters are very hard to get out there and asked us to have him some sent, which we did. He says:

Dear Old Scout Richardson: My, how I want to thank you for your great favor to me of getting war posters. This picture has never been here and the posters and the whole thing were wonderful.

I had no idea that you would experience the least trouble in looking them up there. I'm so thankful to you, Mr. Richardson. I have to get this letter in mail to get steamer. Will write you good letter in few days about things over here. You were a brick to help me out the way you did.

You will hear from me further shortly.

Reserve Equipment Important

P. J. Young, projectionist, Boston, Massachusetts, arises to address the multitude, through the department, upon the advantages of the three-projector installation, thusly:

I respectfully submit a few words with regard to the advantages of the three-projector installation. I believe certain authorities do not realize the necessity for reserve equipment in the modern projection room, where a property costing perhaps well on to a million dollars is largely dependent upon what comes from the projection room for its income. It is not, I think, very well understood just how great an insurance against serious interruption of the show a third projector is.

In the first place, the third projector not only supplies an entire projection unit, but it also provides insurance against any possibility of more than a very brief stoppage of the show should any one of many things go wrong.

For Instance.

For instance, suppose everything is running allright, but that a ground develops in a lamp—cut out the whole projector and swing to the extra at the next change. Or if a drop of oil gets on a lens, or a speed regulator, or an arc controller, or any one of dozens of possible things get out of order, it is not necessary to attempt hasty repairs during the performance, because there is an extra right there on the job all ready for business.

Brother Young is right. The three-projector installation is a splendid insurance against trouble and it has no objectionable features except first cost and the added necessary side throw, where the throw is short. But first cost means little, since trouble insurance is certainly well worth the interest on the money invested and three projectors will last proportionately longer than two, so that nothing is lost that way.

YOU ARE HANDICAPPED
Without the Lens Chart
Order a Set
TODAY!

THE CINEMA
NEWS AND PROPERTY GAZETTE
30 Gerrard Street
W. I. London, England
Has the quality circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this journal.
YEARLY RATE:
POSTPAID, WEEKLY, $7.25.
SAMPLE COPY AND ADVERTISING RATES ON REQUEST.
Appointed by Agreement Dated 7/8/14
THE OFFICIAL ORGAN OF
THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN & IRELAND, LTD.

"THE BIOSCOPE"
The Representative Weekly Journal of the British Film Industry
Of special interest to all who buy or sell Films.
OFFICES:
85, SHAFTESBURY AVENUE
LONDON, W. I.
Specimen copy free on request.
Foreign Subscriptions: One pound ten shillings (Gold).

"I'll Say That's Good"

Remarked a man at the Strand Theatre, New York, the other evening, "There's some pleasure in a drink from a cup like that."

Watch them yourself—see them stop at the

DIXIE CUP
Penny Vending Machines

The man buys a cup for his wife or sweetheart—then another for himself, hundreds of times daily in the larger houses. And the revenue mounts up with this system, where others merely increase expense.

People use Dixie Cup Vendor Service on the railroads, steamboats, leading stores and in hundreds of theatres and picture houses the country over. They are glad to pay a penny for a round, glass-shaped, sanitary cup.

This service in your theatre will please your patrons and profit you. Write for sample cups and terms.

INDIVIDUAL DRINKING CUP COMPANY, INC.
Original Makers of the Paper Cup
222 West 19th Street New York

BRASS RAILS
Of Every Description

NEWMAN'S
BRASS RAILINGS

For Balconies, Boxes, Doors, Stairs, Orchestras, Lobbies and Ticket Offices. We Make a Rail for Every Purpose.

"Built For Permanence"

Brass fixtures can be furnished in finishes which do not require polishing.

SEND FOR OUR COMPLETE CATALOG OF RAILINGS, BRASS FRAMES AND OTHER FIXTURES

THE NEWMAN MFG. CO.
ESTABLISHED 1882
721 SYCAMORE STREET, CINCINNATI, O.
68 W. WASHINGTON STREET, CHICAGO, ILL.

Canadian Distributors—Perkins Electric Co., Toronto, Montreal and Winnipeg
Pacific Coast—G. A. Metcalfe, San Francisco, Cal.

—Says the Projectionist

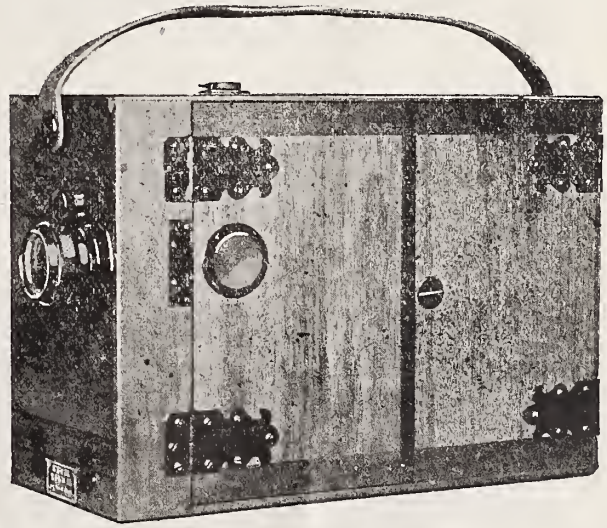
"I never knew what really good A.C. projection was until I used the **Speer Alterno Carbons**—the new white combination sets."

Speer "Directo—Hold-Ark" Carbons for D. C. Projection

Speer "Alterno" Carbons for A. C. Projection

"The Carbons With A Guarantee"

SPEER CARBON COMPANY
SAINT MARYS, PA.



The Sterling Camera

A Camera for the Professional as well as Amateur Photographer, of 400 feet film capacity; fitted with Dissolving Shutter, Micrometer Mount, Hypar Lens, Prism Focusing Device, Film Counter, Regular and 1-Picture Crank; Size of Camera 14"x9¾"x6½"; weight, 18 lbs. Ready for Delivery.

FOR SALE BY

C. P. GOERZ AMERICAN OPTICAL CO.
317W East 34th Street
NEW YORK CITY

BETTER EQUIPMENT

CONDUCTED BY E.T. KEYSER

Why Ritchey Posters Reflect the Ideals of the Organization That Creates Them

AS a rule, the basic force and the direct cause for the character and fabric of our modern civilization are machines. It becomes particularly interesting, therefore, to find one industry, or rather, one organization, that owes most of its strength not to machines but rather to men.

The organization in question is the Ritchey Litho Corporation, which is largely responsible for the fine artistic development of the modern motion picture poster. In fact, its output is so splendid in its artistic qualities, that poster collectors eagerly seek examples of its work. Indeed, the number of foreign post marks on such requests give ample testimony of the international reputation of the Ritchey poster.

This is something that should give a certain measure of pride to every one of us—for America is not usually considered as the birth place for things artistic.

The paramount reason for this splendid reputation is to be found in the opening paragraph. It is an organization of men rather than machines.

Contrasting Elements Amalgamated.

Its main constituent groups are advertising experts, psychologists, poster artists and poster printers. In this personnel are men of all ages, all types and all temperaments. There are Americans, Frenchmen, Englishmen, Italians, Russians—in fact, practically every nationality in the world is represented in its membership. It is that very fact that makes the Ritchey poster so typically American, for these contrasting elements and temperaments have been completely knit into one harmonious whole under a sympathetic leadership that has welded them into a unity as perfect as the unity that prevails in a perfect symphony orchestra.

Of necessity the Ritchey Litho. Corporation consists of something more than a mere gathering of individuals, for in order to enable these men to function properly a complete lithographic plant is quite essential. The Ritchey plant is as complete and finished as the complex requirements of fine poster printing calls for. The presses, of bewildering complexity, are almost innumerable. The storage and shipping facilities are adequate for a practically unlimited output; but all of these elements are purely mechanical, and it is the human rather than the mechanical factor in poster production with which we are here concerned.

The Executive Heads.

Some words, therefore, concerning the executive heads of the corporation might be in order. The president, James V. Ritchey, has long been a prominent figure in the motion picture industry. He was one of the very first to actively engage in production—and he was the very first to perceive the fact that the greater development of the entire industry depended upon its broad popularization, and that in turn, depended upon proper advertising. In particular upon posters, and posters of a quality infinitely surpassing all that had as yet been achieved. From the recognition of that fact to the initial conception of the Ritchey Litho. Corporation was but a step. The next step was the finding of a poster genius big enough to amalgamate and develop the necessary poster talent into one all embracing organization. The one man competent to do these things was Daniel Petigor, founder of the Poster Artists' Association of America. The association was formed, Mr. Petigor becoming vice-president.

From that time on the development and growth of the organization has been sure and steady. The quality of the work turned out was so fine that it became the ambition of every budding poster genius to obtain entry into its personnel. It soon became a sort of post-graduate school where men of achieved reputation entered for their finishing touches. If they proved competent to work in accordance to Ritchey standards they stayed on. Their reasons for staying were manifold, for there, and there only, could they find a free field for the exercise of their talents. They found also the artistic association so necessary for the full development of real artistic ability, for in the fold of the Ritchey Litho. Corporation are artists and poster experts of world wide reputation.

The Ritchey Litho. Corporation is a living, growing organization. It is furnishing the entire industry with an example of what may be achieved by a sympathetic co-operative spirit—a spirit that encourages everything that is new and good in poster design and execution. Nevertheless, it subjects and judges every new thing by a standard that is based upon tested and proven tradition.

Ideals Animating the Organization.

In other words, there are certain articles of faith that animate the ideals of the Ritchey Litho. Corporation—certain things that the organization definitely stands for. For instance, the elimination of that easy originality achieved by cheap and bizarre mannerisms practiced by ignorant and untrained amateur artists. It substitutes, therefore, a finished artistry that makes of every poster executed a thing of finished beauty and an atractive work of art.

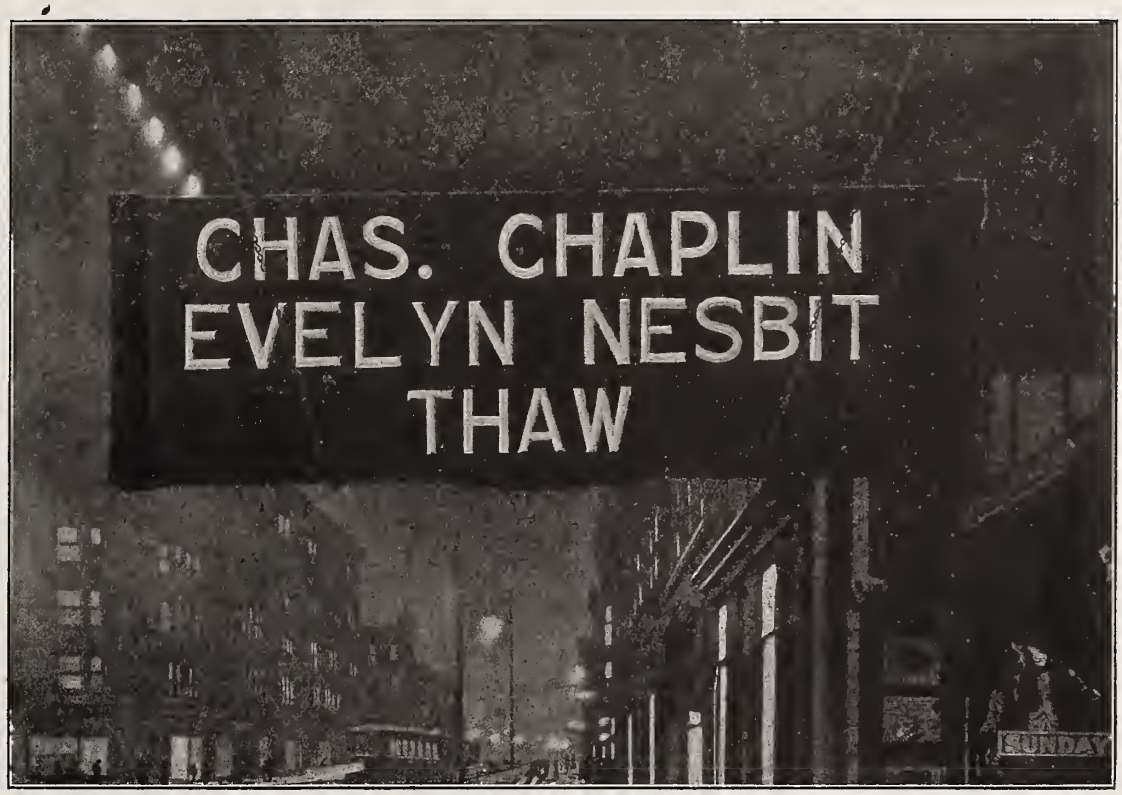
It would permeate the Ritchey poster with a spirit of sincerity that will attract and appeal and convince the great mass of the observing public. It would put into a poster the very essence of a photoplay and render it so beautifully and so power-

(Continued on page 794.)

Two Views of the Ritchie Litho Corporation's Plant.

At left, a corner of the studio where posters are designed. At right, the "blacks" room, where original designs are transformed to the stones.

No Empty Seats in This Theatre!



Because the movie fans can see at a glance the high quality of the photoplays and the names of their favorite stars. This beautiful Federal Electric Silveray Sign has an irresistible appeal of attraction and never fails to draw the crowds.

"Easy to Change"

It takes only a minute to change the letters. Your announcements are always right up to the second—and always correct.

9 Months to Pay

The first payment brings this cheerful, tireless and silent salesman to your theatre. You have 9 months to make the remaining payments. (Pays for itself many times over.) The sign works 24 hours a day for you—and at only a very small cost for electricity. Progressive theatre owners who aim to please the people cannot afford to be without this sign. Fill out and mail coupon today. No obligation.

FEDERAL ELECTRIC COMPANY

91 New Montgomery St.
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New York City

BRANCHES IN ALL LARGE CITIES

FEDERAL ELECTRIC COMPANY

Representing Federal Sign System (Electric), 8700 South State St., Chicago, Ill.

Please send me full information on the Changeable Letter Silveray Sign for my theatre and your 12 months to pay plan.

Sign to project over sidewalk?.....Width of sidewalk.....

Letters on one side or both sides of sign?.....Sign to be attached to Marquise or Canopy?.....

Sign to be erected flat against building?.....

Name ..... City..... State.....

Street and Number.....

Name of My Theatre.....

M.P.W. 7

"BASS SAYS ACT QUICK"

Again we can offer immediate delivery on those wonderful values.

Don't be left behind as you were the last time we advertised them and our stock was quickly exhausted.

Get a 400 ft. capacity De Franne Field & Studio Model at once. Special features: Regular and trick crank, forward and reverse take up, reflecting focusing device, Tessar lens, Automatic Dissolve and many others. Price with Automatic Dissolve $225.00. Without Dissolve $200.00.

SPECIAL

The Latest Universal Enclosed Top Panoram and Tilting Tripod, $108.00.

Just received a lot of Genuine Carl Zeiss and Goerz Prism Binoculars each complete with leather case:

6x24 Carl Zeis.....$52.50
8x30 Goerz 65.00
6x30 Huot French Binocular..... 45.00

Immediate delivery on the Minor F:1.9 lens. Price $75.00. Fitting extra.

By all means get our latest M. P. List at once.

Bass Camera Company
Dept. 107 109 N. Dearborn St.
CHICAGO, ILL.

Earn $35 to $100 a Week
BECOME A PROFESSIONAL PHOTOGRAPHER

Big opportunities NOW. Qualify for this fascinating profession. Three months' course covers all branches
Motion Picture—Commercial—Portraiture

Cameras and Materials furnished free.

Practical instruction; modern equipment. Day or evening classes; easy terms. The School of Recognized Superiority.
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141 W. 36th St., N. Y. 505 State St., Brooklyn, N. Y.

GUARANTEED
Mailing Lists
MOVING PICTURE THEATRES

Every State—total 25,300; by States, $4.00. Per M.
1,057 film exchanges.....$7.50
313 manufacturers and studios..... 4.00
368 machine and supply dealers..... 4.00

Further Particulars:
A.F.WILLIAMS, 166 W. Adams St., Chicago

MACHINES
THEATRE EQUIPMENT
AND SUPPLIES
WRITE FOR CATALOG
ERKER BROS. OPTICAL CO.
ST. LOUIS, MO.

Ritchey Posters

(Continued from page 792.)

fully that not an atom of its advertising value would be lost.

And it does do these things and it does them in so realistic a manner that the observer of a Ritchey poster becomes unconsciously convinced. They are the things striven for—and attained. Their sum total constitute Ritchey declaration of faith.

And it may be further stated that the practice of these things explain the beauty and power of the Ritchey poster.

Give the Projector a Square Deal and It Will Repay All Your Consideration

THE car rolled up to the curb and the exhibitor jumped out and turned to the chauffeur: "Run her around to the service station, Bill, and have 'em give her the once over and see if she wants anything. We've given her a pretty good dose of mileage that last trip and maybe something needs tightening up."

Half an hour later the inspection of the morning's mail was interrupted by the entrance of the projectionist, who put in an application for a new sprocket, whereupon the exhibitor blew up and called the projectionist down to the tune of: "What the blim-blammed blazes do you think I am—the mint or only the First National Bank?

"Can't I come into this house without being held up for enough parts to stock a supply shop? It was only a few weeks ago that we put in new parts. The next thing you will be wanting a new set of condensers, and after that the Lord knows what.

"I wish you fellows in the projection room would get it into your heads that we are trying to run this theatre to make money and not to put it into circulation for spare parts just as soon as the coin comes over the counter."

The Odd Feature.

The odd feature of the whole affair was that the exhibitor really thought he was talking business. He was perfectly willing to have his car overhauled on the mere chance that there might be some readjustment required, when, as a matter of fact, it had not made a quarter of the mileage that the projection machine had turned over since both car and projector were last given attention.

A projection machine is a piece of machinery, and there never yet has been built any mechanical contrivance that did not commence to wear as soon as it was put to use. Every moving object is worn by friction, and if it was not for this wearing friction there would be no motion in the universe so far as machinery is concerned, and the sooner exhibitors realize this fact the happier they will be.

A car owner who will keep an extra set of spark plugs, a nice assortment of wiring, brag that he carries two spare tires and that he has his car overhauled at regular intervals, will bump the ceiling every time that the chief of the projection room meekly intimates that the projection machine, which has been turning over regularly for the past six months, should be tuned up a little and may require a few replacements.

Projector Will Wear Out.

There is no earthly use in trying to convince oneself that a projector is imperishable and that all it requires are a few drops of oil, new carbons and someone to watch it project. It wears out the same as an automobile, a bicycle or even a pocket knife. The fact that the modern projectors are so well built that they will stand uncomplainingly a tremendous amount of overwork, an equal amount of abuse, and still permit a projection that will get by has caused many to assume that repairs, replacements and overhauling are indications of wasteful extravagance.

The correct way to view all projectors is to consider them as fairly complicated machinery, delicately and accurately built and carefully assembled and entitled to as much consideration as a machinist gives to screw cutting or a turret lathe. The projection machine is the basis of the whole show, and it is mighty good insurance to have at least one extra projector ready to step into the gap when something goes wrong, and every projection machine is entitled to a vacation—said vacation to be spent at the factory of the manufacturer or the repair shop of the manufacturer's local representative.

True Economy.

Such a course is true economy—it's the proverbial stitch in time, whereby the trueing up of a bearing, the tightening of a bolt here or a nut there will save replacements that would otherwise soon have been in order.

Just because the projector stands in one place and does its work quietly evening after evening one is apt to overlook the fact that it is a hard used piece of mechanism, and if it were a car, motorcycle or motorboat its speedometer or log would show the equivalent of a good many transcontinental or transatlantic trips. The only way to keep projector parts from wearing out is to close the house and keep the mechanism standing absolutely still.

Jesse S. Bernstein Returning from Extended European Trip

JESSE S. BERNSTEIN, who is the president and general manager of the Trans-Regional Trading Corporation, is just leaving London on his return from a six months' business trip through Europe.

Mr. Bernstein has taken several contracts with the larger dealers in the realm of theatre supplies for the exclusive sale of the Automaticket systems in Europe, which is one of several articles for which his company is the sole foreign representative.

In one instance, it was even necessary to incorporate a new company, which Mr. Bernstein did, to properly handle the systems.

Covered European Capitals.

During his six months' stay abroad, Mr. Bernstein has been in almost all the capitals of the Old World, having visited England, France, Belgium, Holland, the Scandinavian countries, Spain, Portugal, and Germany.

He has opened offices for his company, full staffed, in the two great European centres, London and Paris, and expects soon to be in a position to handle adequately direct representation in all of the countries mentioned, with men traveling out of the two offices, as their headquarters, in England and France.

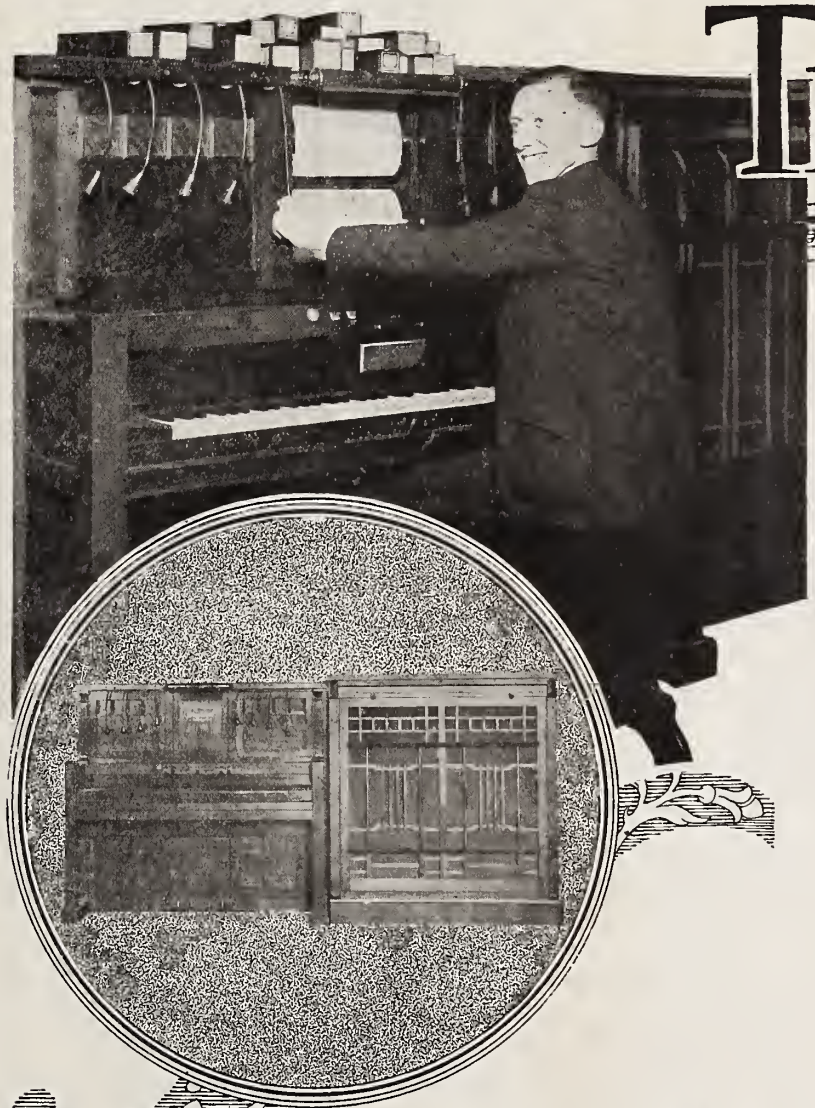
Mr. Bernstein is expected to be in his office, in the Bryant Park Building, at 47 West Forty-second street, the latter part of next week and will be glad to see all of his many old friends, both of the motion picture and export business.

Garfield Goes on Honeymoon

Edward Louis Garfield, vice-president of the company, is at present enjoying his honeymoon, motoring through Pennsylvania. It is reported that he is combining business with pleasure, and is signing up a few new jobs for Monsoon fans to be installed in theatres of the Keystone state.

TransVerteR
Automatically supplies only such voltage as are requires. No waste of current in ballast.
HERTNER ELECTRIC CO.
West 114th Street Cleveland, Ohio

A New Fotoplayer Triumph!



For houses of small capacity & limited orchestra pit

The new style 20 **Fotoplayer**

will satisfy the musical requirements of your show

The variety of tonal effects in the new model 20 will justify a ready acceptance by the smaller exhibitor. The famous workmanship & material used in the larger instruments is contained in this compact and efficient Fotoplayer

The AMERICAN PHOTO PLAYER CO.

NEW YORK CITY
MECCA BLDG.—1600 B'WAY.

CHICAGO, ILL.
64 E. JACKSON BLVD.

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SPECIAL ROLL TICKETS

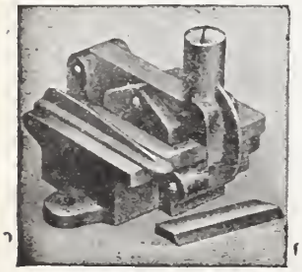
Your own special Ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings; 5,000, $5.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.

SPECIAL TICKET PRICES

Five Thousand	$3.00
Ten Thousand	5.00
Fifteen Thousand	6.50
Twenty-five Thousand	9.00
Fifty Thousand	12.50
One Hundred Thousand	18.00

National Ticket Co. Shamokin, Pa.

THE ONLY Fool-Proof Splicing Machine FOR Laboratory Exchange Theatre



Price: $7.50

Write for Folder or Ask Your Dealer

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MOTION PICTURE APPARATUS
359-363 East 155th Street New York City

Write for our list of Guaranteed Rebuilt Machines

Amusement Supply Co.

We are the Oldest Supply House in the MOTION PICTURE TRADE

2nd Floor Consumers Bldg.
220 South State Street
CHICAGO, ILLINOIS

Dealers in Motiograph Moving Picture Machines, National Carbons, Minusa Screens and Everything for the Theatre

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MAKE THE BEST OF IT
Write Us and We Will Tell You How

Menger, Ring & Weinstein

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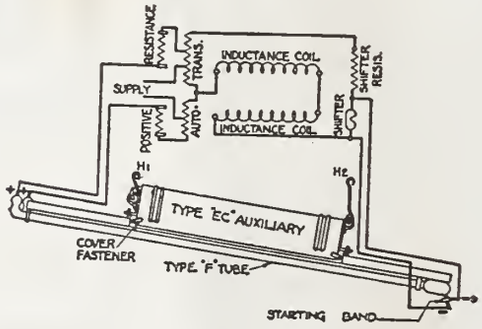
National Electric Ticket Register Co.

Manufacturers of Electric Ticket Issuing Machines for Moving Picture Theatres and Restaurants. Sold direct or through your dealer.

NATIONAL ELECTRIC TICKET REGISTER COMPANY
1511 North Broadway
St. Louis, Mo., U. S. A.

Cooper-Hewitt Develops a New Lighting Auxiliary

THE Cooper-Hewitt Electric Company has developed a new type of auxiliary for use with their alternating current lighting units which has raised the power factor of these lamps from 52 degrees to 85 degrees. This has been accomplished by replacing the choke coils of the former auxiliary by a positive low resistance unit, as shown by the diagram. Further advantages of the new auxiliary are a saving of fourteen pounds in weight over the old type and an increase in the allowable voltage variation, since the new



Simplified Wiring Diagram.
Of the new E. C. Auxiliary.

lamp has a regulation of 25 per cent, while that of the old type was only 12 per cent.

The wattage of the new lamp is 430, which has increased the candle power about 12 per cent. Since the tube will operate at 3.8 amperes D. C. normal, a further slight reduction has been made possible, since the auto-transformer need not be as heavy as formerly.

The lamp is adapted to alternating current circuits only and can be used only on its specified frequency and within its own voltage range.

The St. Louis office of the Cooper Hewitt Electric Company will remove to larger quarters August 1, in the Title Guaranty Building. A. E. Smith is the district sales manager.

Typhoon Man Goes to Atlanta

George Gaines, engineer, for the past six months associated with the New York office of the Typhoon Fan Company, has been transferred to the Atlanta office, where he will take charge of the engineering and all business from that part of the country.

Mr. Gaines' transfer was necessary by reason of the tremendous increase in business throughout the South.

The Typhoon sales increased considerably during 1920, and the prospects are that Mr. Gaines will be kept busy in his new position.

Monsoon Solves Labor Problem

During these hot days, when most people are sizzling in offices or factories around New York, many envious glances are being cast in the direction of the offices of the Monsoon Cooling System, Inc., at 70 West Forty-fifth street, where they have set up a five-foot fan to cool off their employes. This is one company not troubled by striking employes—said employes being too doggone cool to kick.

15,012 Motion Picture Theatres

in the United States—no more. Use our addressing or list service and save 30 to 50% in postage. Also lists of State Rights Buyers, Supply Dealers and Producers.

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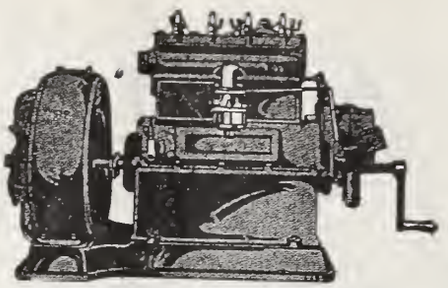

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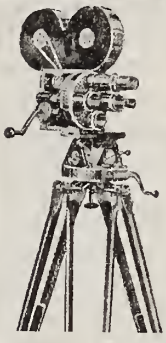

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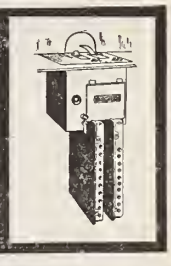

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"The Prince Chap"
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FROM THE PLAY BY EDWARD PEPLE
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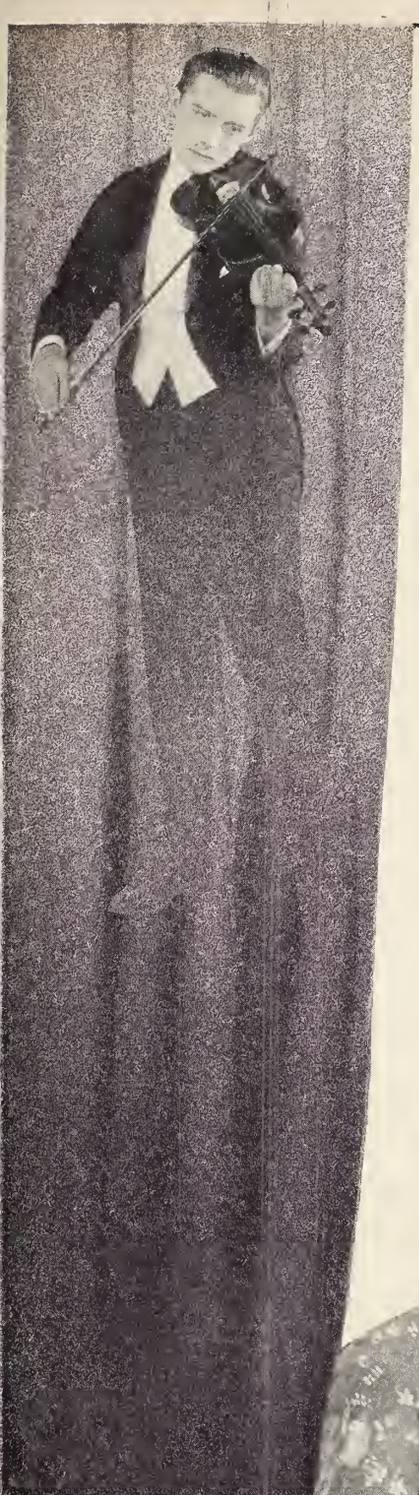

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And then—in a crowded thirty minutes—she knew, for the first time, Life! She knew joy and tragedy, sorrow and disillusionment—and finally—

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in

"Civilian Clothes"

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IT'S another Tom Meighan knockout! Remember "The Miracle Man," "Male and Female" and "Why Change Your Wife?" Then you know the box office value of Tom Meighan.

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Cosmopolitan production, "Humoresque"
Dorothy Dalton in Sir James Barrie's "Half an Hour"
Hugh Ford's production, Thomas Meighan in "Civilian Clothes"
Dorothy Gish in "Little Miss Rebellion"

October

Cecil B. De Mille's production, "Something to Think About"
Douglas MacLean in "The Jailbird"*
Roscoe (Fatty) Arbuckle in "The Round Up"
Maurice Tourneur's production, "Deep Waters"
William S. Hart in "The Cradle of Courage"
Ethel Clayton in "A City Sparrow"
William Gillette's "Held by the Enemy"
Bryant Washburn in "A Full House"
Cosmopolitan production, "The Restless Sex"
Charles Ray in "An Old Fashioned Boy"*

November

George Melford's production, "Behold My Wife!"
Ethel Clayton in "Sins of Rozanne"
Wallace Reid in "Always Audacious"
Enid Bennett in "Her Husband's Friend"*
Billie Burke in "Frisky Mrs. Johnson"
Bryant Washburn in "Burglar Proof"
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Dorothy Dalton in "A Romantic Adventuress"

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SEPT. 5
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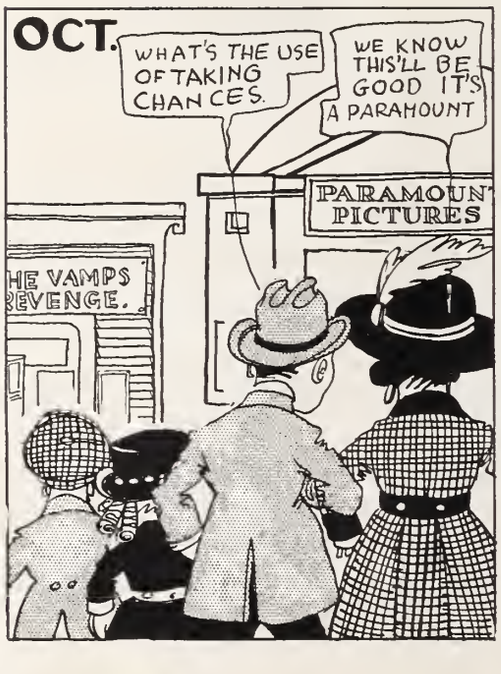
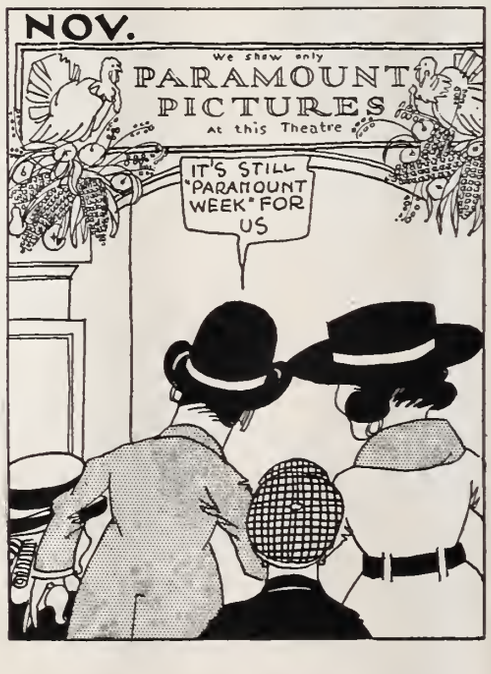
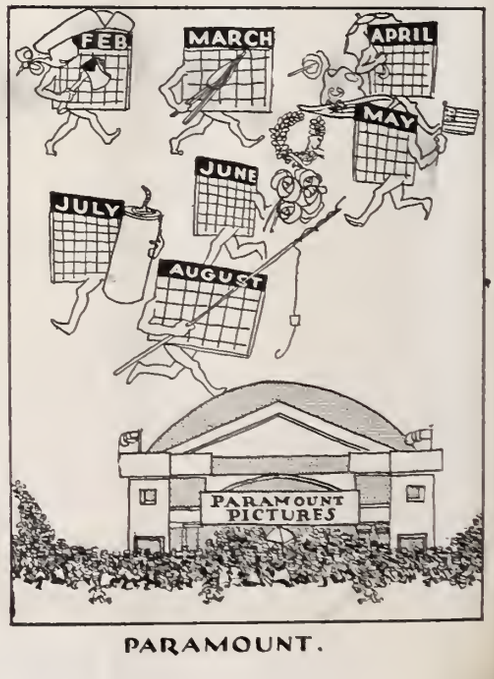
LETS COME TOMORROW
NOW I KNOW HOW TO PICK 'EM. — BY 'PARAMOUNT
LET'S COME ALL WEEK





AND SO THROUGHOUT THE YEAR—

IT'S ALWAYS —



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You Must Read "The Claws of the Lobster"

In Martin Quigley's "Exhibitors Herald," issue dated August 7, Page 65, there is a signed article by Marshall Neilan which will interest every motion picture theatre owner and exhibitor in the United States. If you have laid aside your issue of "Exhibitors Herald" when this advertisement comes to your notice it is our suggestion that you take out your copy and read the article at once.

Under a good-natured but nevertheless biting Irish wit in Mr. Neilan's article there is strong, sound, clean reasoning that will interest an exhibitor's *pocketbook*.

The seven members of Associated Producers, Inc., owing their own organization, are *"free men."* Each of the seven members has kept and is keeping and working out his previous contracts cleanly and honorably. Not one of them is a defaulter or pledge-breaker or contract-jumper.

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Knowing these things about us, you will read "The Claws of the Lobster" with even greater interest and you will be more prepared to take our word for it that we are already engaged in making the biggest pictures of our careers for your theatres. We ask you to give us time for our thirty pictures and not to sew up your time. If our pictures are not big cancel any one of us out under one-picture cancellation. There's an individual producer cancellation clause in every contract we make with you.

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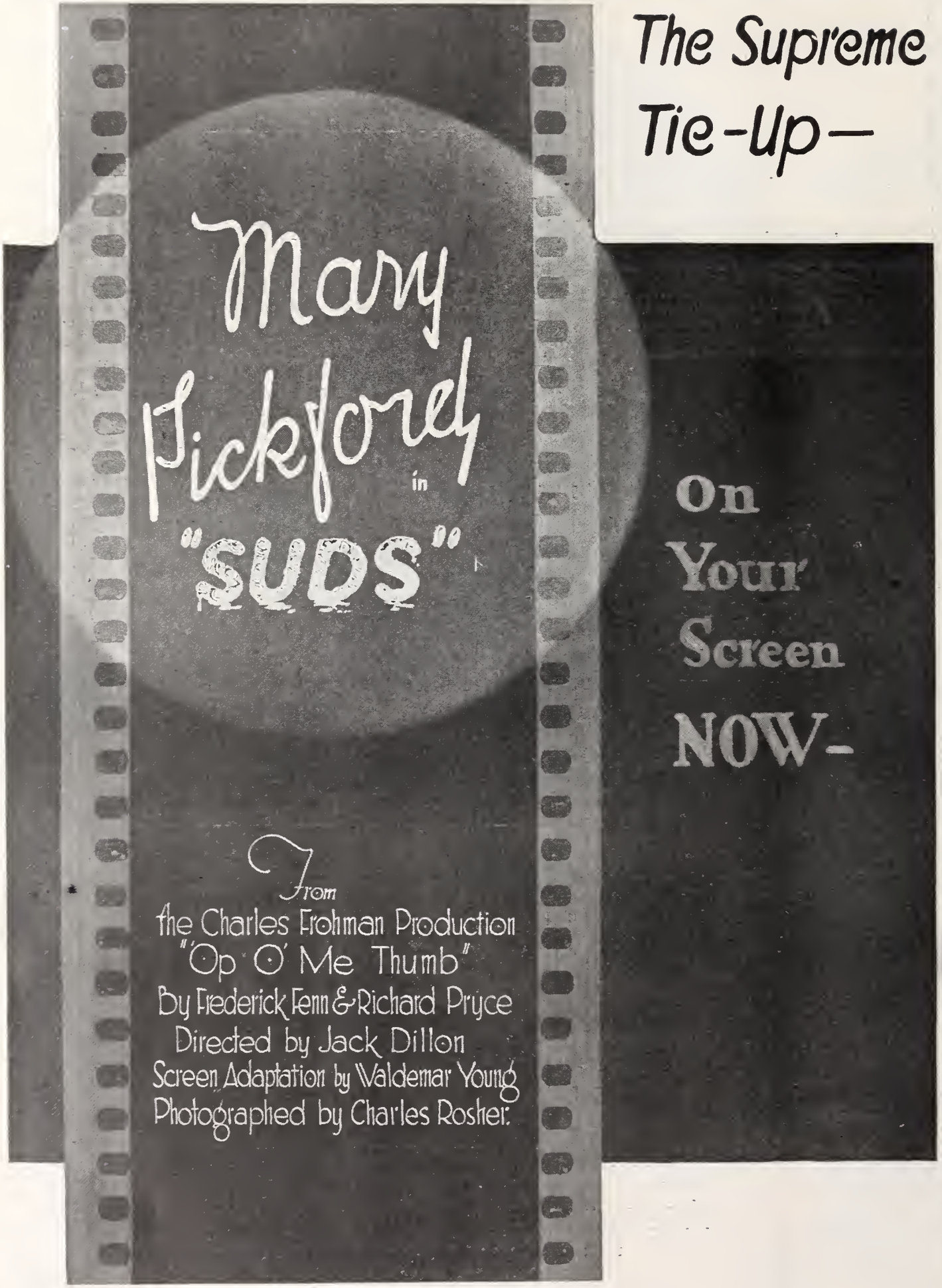
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NOW—
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By Frederick Fenn & Richard Pryce
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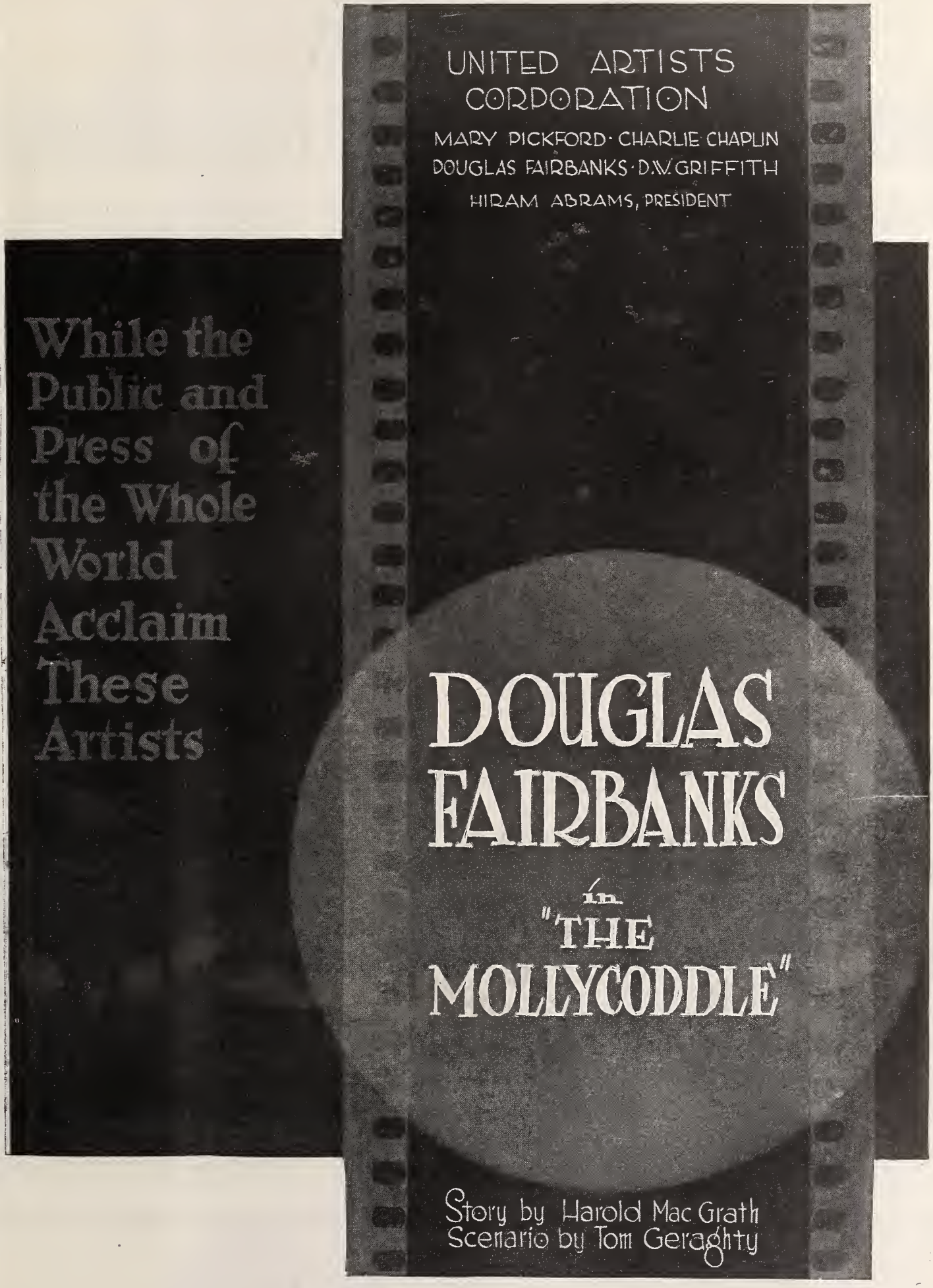
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Directed by Laurence Trimble

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From start to finish it's a mile-a-minute tornado of thrills, fun and romance.

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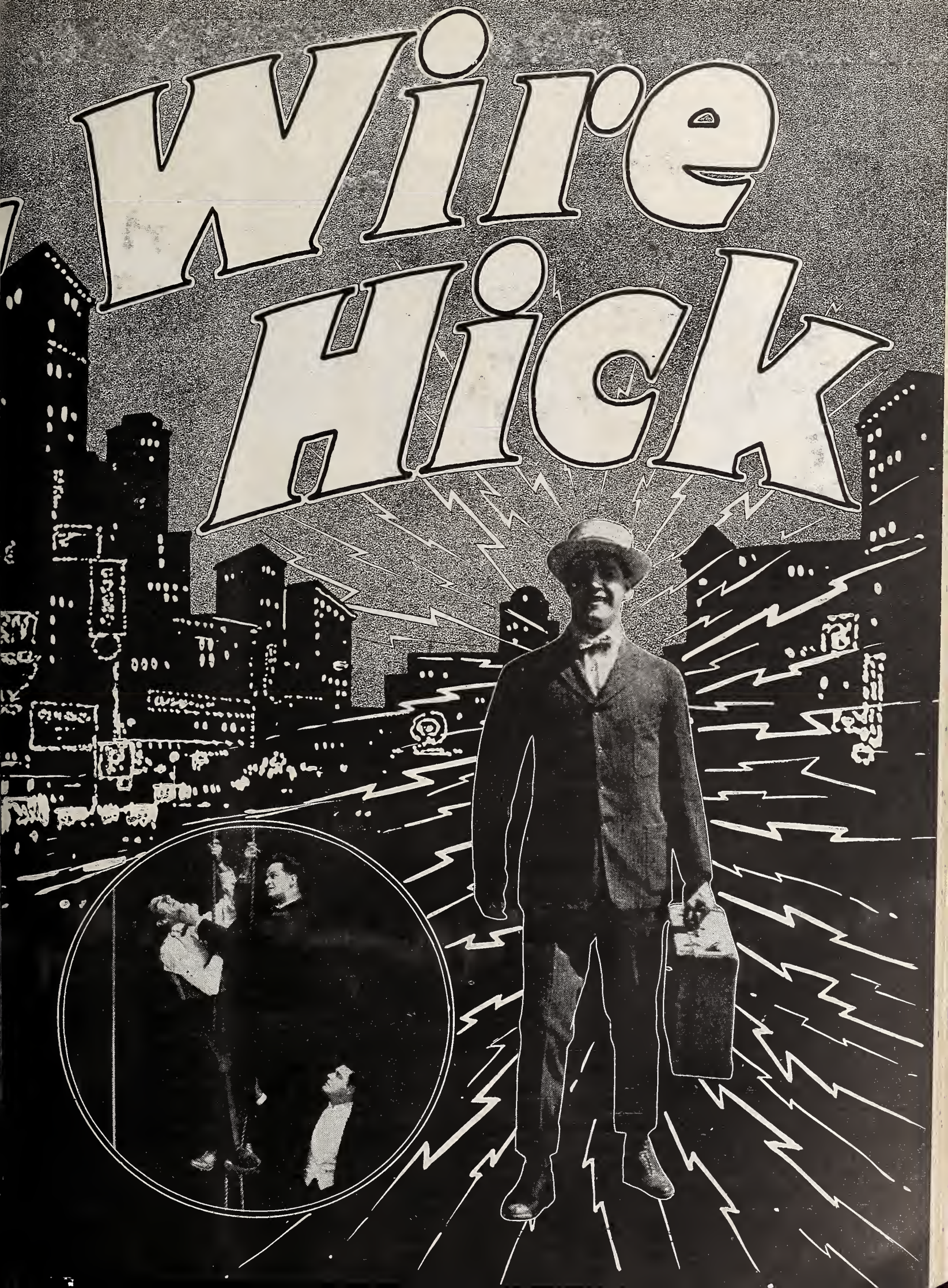
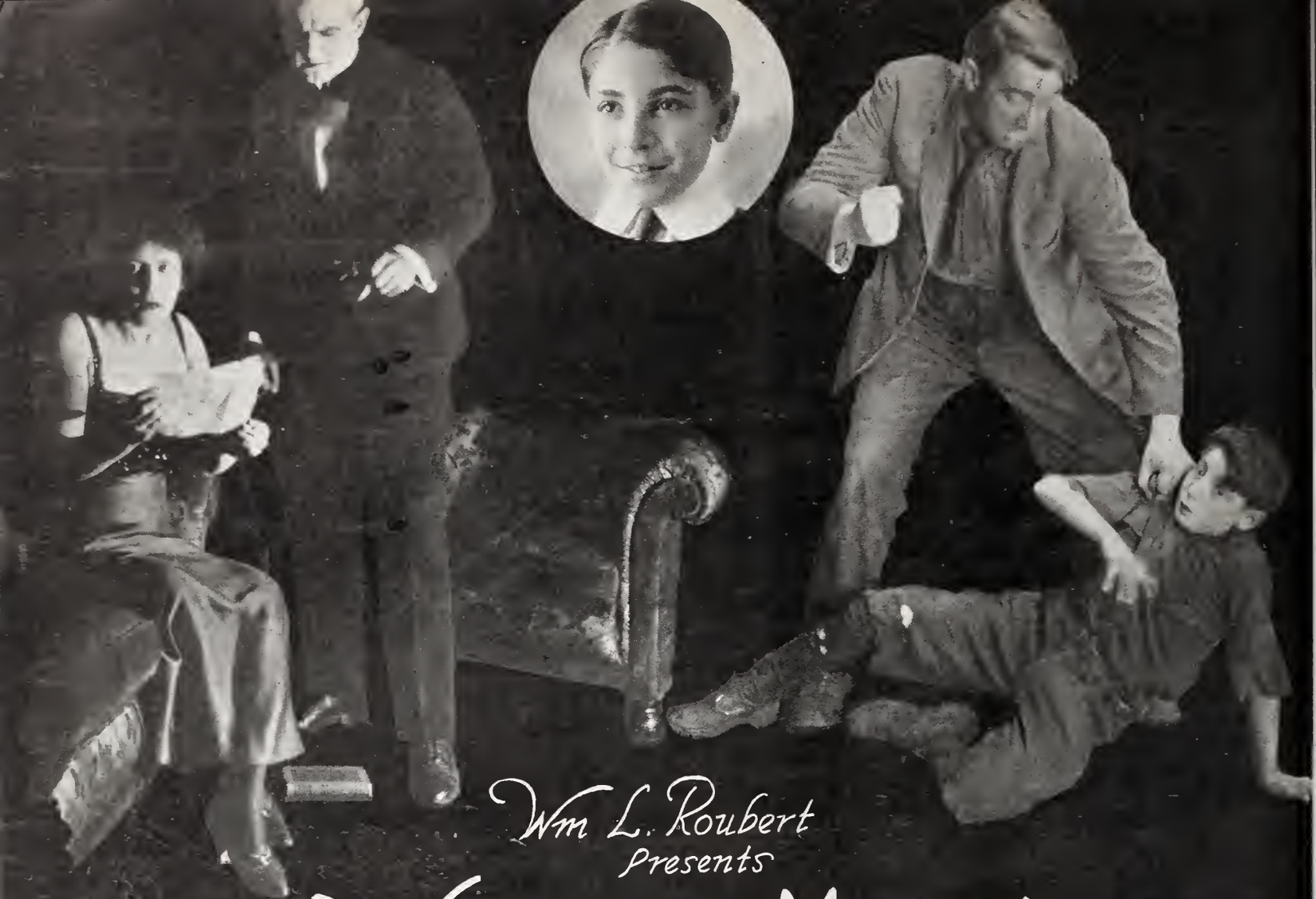
PATHE

Wire Hick





Wm L. Roubert
Presents

WILLARD MACK'S

Most vivid screen play

"HERITAGE"

A State Right Special De Luxe
with **Matty Roubert**
and a Brilliant All Star Cast

TERRITORY SELLING FAST

Write or Wire

MATTY ROUBERT PRODUCTIONS Inc.
1457 Broadway New York

Sidney Garett, 135 W. 44th St.
Sole Foreign Distributor

FIVE WEEKS FREE SERVICE

TO

1000 BONA FIDE AND RECOGNIZED EXHIBITORS

NO DEPOSITS — NO MONETARY CONSIDERATION — NO OBLIGATIONS
:: :: NO STRINGS ATTACHED — STRICTLY LEGITIMATE :: ::

THE BEGINNING OF A NEW ERA IN MOTION PICTURE DISTRIBUTION

Under the present system the producer and distributor have been, and are spending Millions of Dollars of the exhibitors money in shouting from the house tops, "What wonderful pictures we are making," and then proceed to collect from the exhibitor, advance payments and deposits for pictures before they are completed, and in many instances before they are even started.

Is it not a better idea Mr. Exhibitor, to be governed by my plan, and allow the exhibitor, who is "The Back-bone of this Industry," to participate in these millions, by allowing him to run a few of these productions FREE OF CHARGE, thereby proving to him and to the public that you have pictures that are really WORTH WHILE, giving him a practical demonstration, instead of spending money to tell him how good your product is.

Although this announcement may appear startling to many, it is absolutely bona fide in every detail, and is the outcome of a plan that I have had in mind for many years, and which I am at last in a position to demonstrate and prove to the industry that "My Idea" is the solution of many evils and obstructions that have confronted us in the past.

I have been authorized and have the extreme privilege, granted me by a Large producing and distribution company, to offer to THE FIRST THOUSAND exhibitors who will communicate with me DIRECT:

FIVE WEEKS SERVICE OF TWO PICTURES A WEEK ABSOLUTELY FREE OF CHARGE AND WITH NO OBLIGATION WHATSOEVER TO THE EXHIBITOR TO CONTINUE THE SERVICE AFTER THE FIVE WEEKS FREE DEMONSTRATION UNLESS THEY SO DESIRE.

It sounds impossible does it not? So did Ponzi's plan!!!
Ask the U. S. Government if it's impossible!!!

After the Five weeks Free Demonstration, I am going to save you over fifty per cent. in rentals if you desire to continue with us.

A Co-operative company organized in such a manner that we can give the exhibitor 100% production—100% co-operation—100% efficiency and 100% distributing service, with absolutely no financial investment, no selling of stock, no support from the exhibitor except his moral good will and the use of our product, if same meets with his requirements, and most important of all N-O D-E-P-O-S-I-T-S. How does that strike you? Made to order Eh? and best OF ALL IT'S REAL!! So don't rub your eyes.

THERE ARE 20,000 EXHIBITORS IN THE U. S. I am personally acquainted with over 5,000. Many of you have read the "Smiling Jimmy Stories" in the different Trade Papers for the past few years, you know how I stand towards the exhibitor. I have been an exhibitor myself for many years before launching into the exchange and distributing end of the business. NOW:—Who will be the first 1,000 to get in on "My Five Weeks Free Demonstration plan?"

Yesterday is gone...To-morrow may never come...To-day is here

ACT QUICKLY or your competitors wire may reach me first, and I will be compelled to award him the FREE DEMONSTRATION.

Not one red cent cost to you, except the regular U. S. Government tax and express charges from our Branch Office in your territory.

"THE PROOF OF THE PUDDING IS IN THE EATING THEREOF."

Help me prove to the industry that "MY PLAN" is right..... This is going to be "Your Company," and I am your employee, but I MUST HAVE your co-operation.

Arrangements for Suburban FIRST RUNS and certain localities in New York City, Chicago, San Francisco and larger cities, will be made according to FIRST COMMUNICATIONS TO REACH ME. (No exceptions.)

No verbal communications count, as my large staff of employees will be extremely busy with the many communications received. Must be letter or WIRE. Suggest ten word telegram (Prepaid) if you want to be FIRST.

I will answer each communication personally, and RIGHT AWAY, with full details regarding our releases and plans, and advise you if you are one of the FIRST THOUSAND.

Commence releasing in September.

YOUR GOLDEN OPPORTUNITY THAT YOU HAVE BEEN WAITING FOR. Act quickly!!!!

WRITE OR WIRE DIRECT TO

JAMES B. KELLY ("SMILING JIMMY")

TEMPORARY HEADQUARTERS HOTEL CLARIDGE

BRANCH OFFICES IN 22 LARGE CITIES NEW YORK CITY

A BENJ. B

Proc

From Winston C

BENJ. B. HAMPTON

"The producer without a failure"

Producer of those great successes

"Desert Gold"

"The Sagebrusher"

"The Westerners"

"Riders of the Dawn"

"The DWELLING

HAMPTON

uction

urchills Great Novel

WINSTON CHURCHILL

Here Is A Combination That Will Make Big Money For All Exhibitors

1. BENJ. B. HAMPTON

The producer without a failure.
The man who made "The Dwelling Place of Light," "Riders of the Dawn," "Desert Gold," "The Westerners" and "The Sagebrusher."

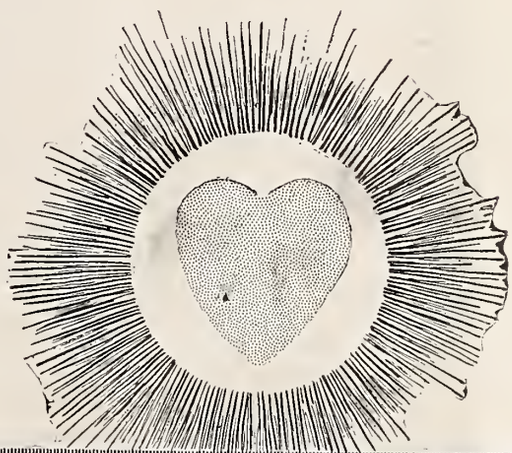
2. WINSTON CHURCHILL

America's greatest novelist.
A sincere genius who wrote "The Crisis," as well as "The Dwelling Place of Light."

3. AN ALL-STAR CAST

With a sterling aggregation of players including: Robert McKim, Claire Adams and King Baggot.

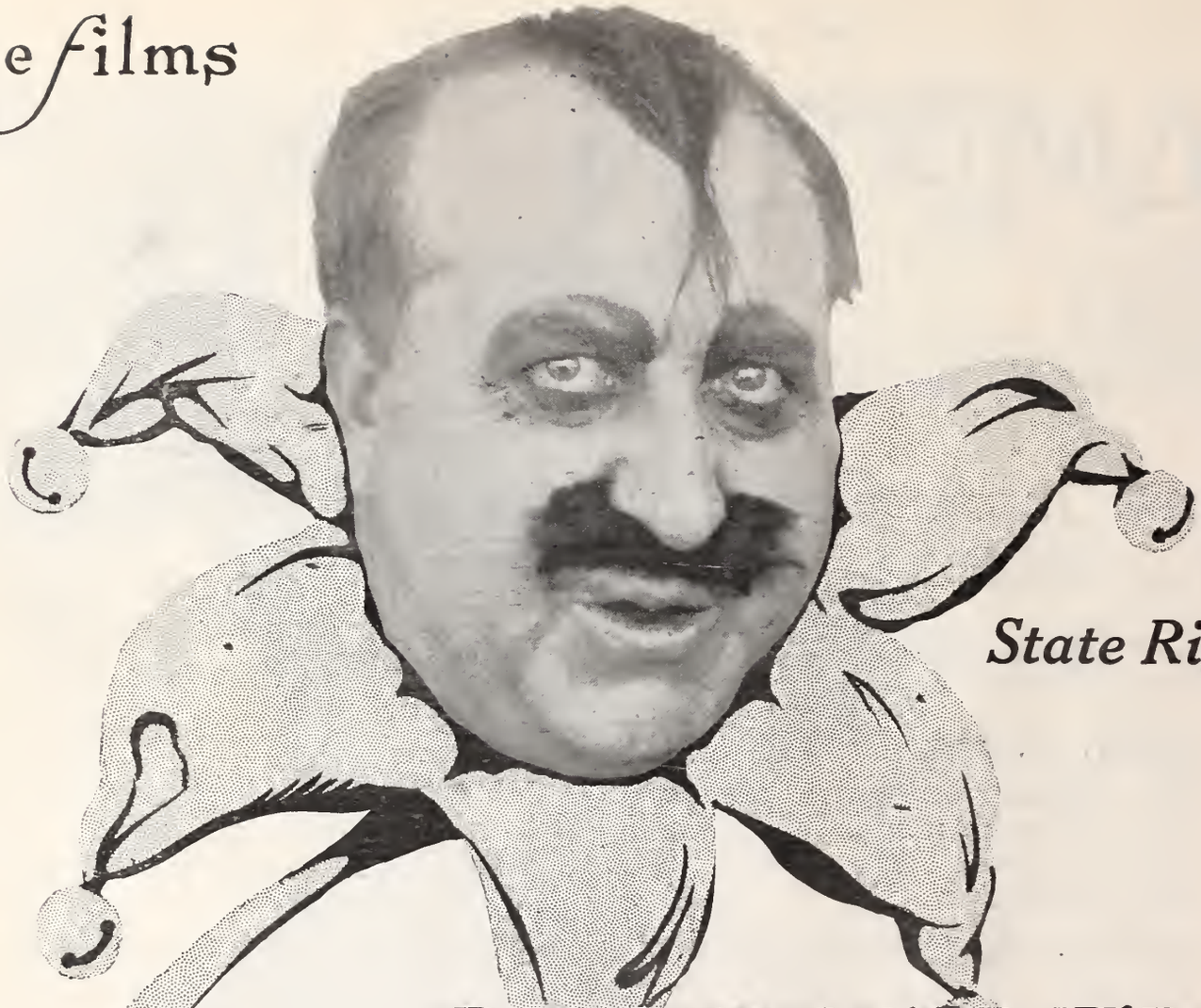
This alliance of great names has brought to the Screen a genuine Special Production that tells a story of heart-hunger and American ambition, such as has no equal for power and intensity and emotional appeal. It is in fact, Benj B. Hampton's supreme triumph as a producer of great screen drama.



W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated

PLACE of LIGHT"

Price films



State Rights

PERRY COMEDIES

Present

MACK SWAIN

The one and only "Ambrose"

A New Series of Two Reel Laughoodles -One a Month

Foreign Rights Controlled by David P. Howells 729 - 7th Ave. N.Y.C.

FULL O' SPIRITS

(*Released August* 15th)

The first release is chuck full of the spirit of laughter for everyone who will view it and loaded with the spirit of prosperity for every state right purchaser.

The story is not only funny, but timely. It deals with the activities of a spirit medium. A whole flock of beautiful girls also have something to do with this picture.

Don't Write, Wire or Phone, Unless You Want Good Comedies and Expect to Pay for Them.

Distributed by
C.B.PRICE CO., Inc. 1446 Broadway N.Y.C.

WILLIAM FOX

Presents

SUCCESS *and* PROFIT

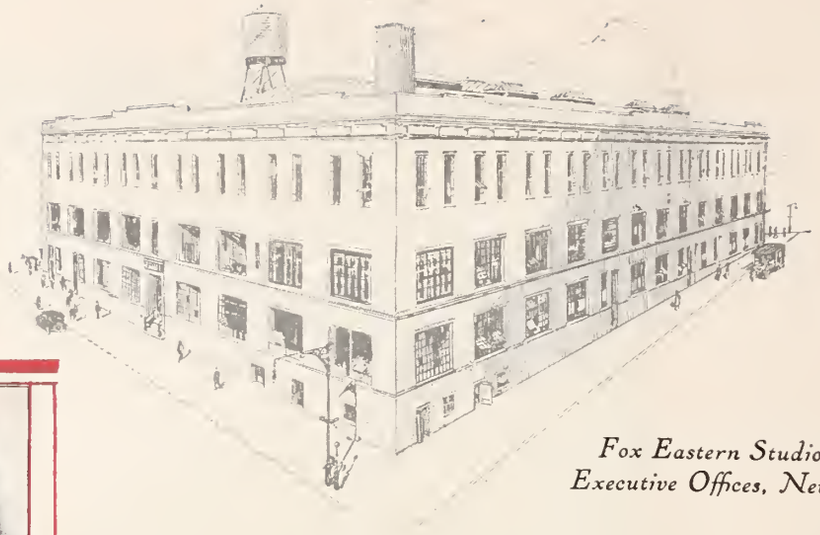
SEASON 1920-1921

for

MOTION PICTURE EXHIBITORS THROUGHOUT THE WORLD.

273

Fox Entertainments



Fox Eastern Studios and Executive Offices, New York

FOX Film Corporation enters upon its seventh season with the emphatic statement that greater productions, bigger profits and assured success are coming to exhibitors who are users of its pictures during the season 1920-1921, than ever before.

This is a season of splendid progress for FOX. The principle of sound business dealing, plus experienced showmanship, has been applied to the productions offered this season.

Stories, production, direction, acting, scenery and studio efficiency have combined in one big unit to make Fox Pictures the talk of the world during the coming season.

Under the Fox plan of booking and contract, every exhibitor is his own boss, subject to no monopoly or control from outsiders.

The Fox method of doing business is well and creditably known to exhibitors throughout the world. Our slogan is to please patrons and pay profits to exhibitors.

Step into the Fox Exchange, and ask to have a 1920-1921 new production screened for you. They are ready. They await your inspection. The pages which follow carry a few details — any Fox projection room will tell you the whole story.

Fox West Coast Studios, Los Angeles, Cal.

SHOWMEN'S PICTURES

Part of the Notable List of Fox Productions for 1920-1921

William Farnum in "IF I WERE KING"
Justin Huntly McCarthy's celebrated stage play and novel.

Pearl White in "THE WHITE MOLL"
Underworld drama — by Frank L. Packard.

"SKIRTS"
Hippodromic Sunshine comedy spectacle in six acts.

Tom Mix in "THE UNTAMED"
from Max Brand's great novel.

"MY LADY'S DRESS"
from Edward Knoblock's beautiful stage play.

"OVER THE HILL TO THE POORHOUSE"
A Fox presentation based on Will Carleton's beloved poem.

"A CONNECTICUT YANKEE IN KING ARTHUR'S COURT"
from Mark Twain's Great Novel.

Lieut. Ormer Locklear in "THE SKYWAYMAN"
by Julius G. Furthman.

"PAWN TICKET No. 210"
by David Belasco.

A Series of Stories by Thomas Burke
author of "Limehouse Nights", "Broken Blossoms", etc.

Pearl White in "THE THIEF"
from Henri Bernstein's greatest play.

William Farnum in "THE SCUTTLERS"
by Clyde C. Westover.

Tom Mix in "THE TEXAN"
by James B. Hendryx.

William Russell in "THE IRON RIDER"
by Frank L. Packard.

Pearl White in "THE MOUNTAIN WOMAN"
by Charles Neville Buck.

20th CENTURY BRAND PRODUCTIONS
26 pictures starring Eileen Percy, Buck Jones, Louise Lovely and others.

"WHILE NEW YORK SLEEPS"
1920 Cinemelodrama of Life in the Great Metropolis.

"THE FACE AT YOUR WINDOW"
Max Marcin's thriller.

"SAMSON"
Stage play by Henri Bernstein.

William Russell in "THE MAN WHO DARED"
by Julius G. Furthman.

A Series of the "FANTOMAS" Detective Stories
by M. Allain.

Pearl White in "TIGER'S CUB"
by George Goodchild.

A Series of the famous works of Richard Harding Davis
(Exclusive rights vested in Fox Film Corporation)

"THE QUEEN OF SHEBA"
Spectacle-drama of the Wonder-Woman of the ages.

Shirley Mason in "MERELY MARY ANN"
Stage play by Israel Zangwill.

George Walsh in "FROM NOW ON"
by Frank L. Packard.

William Russell in "THE CHALLENGE OF THE LAW"
by E. Lloyd Sheldon.

Tom Mix in "PRAIRIE FLOWERS"
by James B. Hendryx.

Shirley Mason in "CHIN TOY"
by Pearl Doles Bell.

George Walsh in "NUMBER 17"
by Louis Tracy.

William Farnun in "DRAG HARLAN"
by Charles Alden Seltzer.

George Walsh in "THE PLUNGER"
by Thomas F. Fallon.

A Series of special FOX SUNSHINE COMEDIES
presenting Clyde Cook.

52 MUTT AND JEFF

"BRIDE 13", serial in 15 episodes

104 FOX NEWS

William Fox *Presents*

WILLIAM FARNUM

in

If I Were King

From the great
Stage Success
and Novel by
JUSTIN HUNTLY McCARTHY

SCENARIO BY
E. LLOYD SHELDON

DIRECTED BY
J. GORDON EDWARDS

A superb Fox production from a world—renowned story, with Farnum, the famous, as its star.

The Author's Tribute to the Production and Its Star

3, Inverness Mansions,
Moscow Road, Bayswater, W. 2, London.

Mr. William Fox:
Dear Sir:-

I witnessed the Fox Film Company's presentation of my story "If I Were King" with a keen interest, which soon became a warm approval that ended in cordial admiration. The tale has been retold vividly and brilliantly in the terms of the new art. The characterization is excellent, the setting remarkable for its beauty, and the handling of the great crowds towards the close a marvel of effect.

But the triumph of the film was William Farnum's interpretation of the part of Francois Villon. Humor, poetry, rascality, gallantry, valor, passion, tragedy, played in their turn upon William Farnum's face, so eloquent in its wordless action that I could almost believe I was hearing William Farnum's voice.

JUSTIN HUNTLY McCARTHY

William Fox *Presents*

PEARL WHITE

in The White Moll

by FRANK L. PACKARD
Directed by HARRY MILLARDE
Scenario by E. LLOYD SHELDON

The first Fox presentation of this World-Famous Star in her first Special Feature Attraction

273

PEARL WHITE
as The White Moll

PEARL WHITE
as Gipsy Nan

In under-world parlance
MOLL means a girl
—WHITE MOLL means
a girl "on the level"

Fox Entertainments

William Fox

PRESENTS

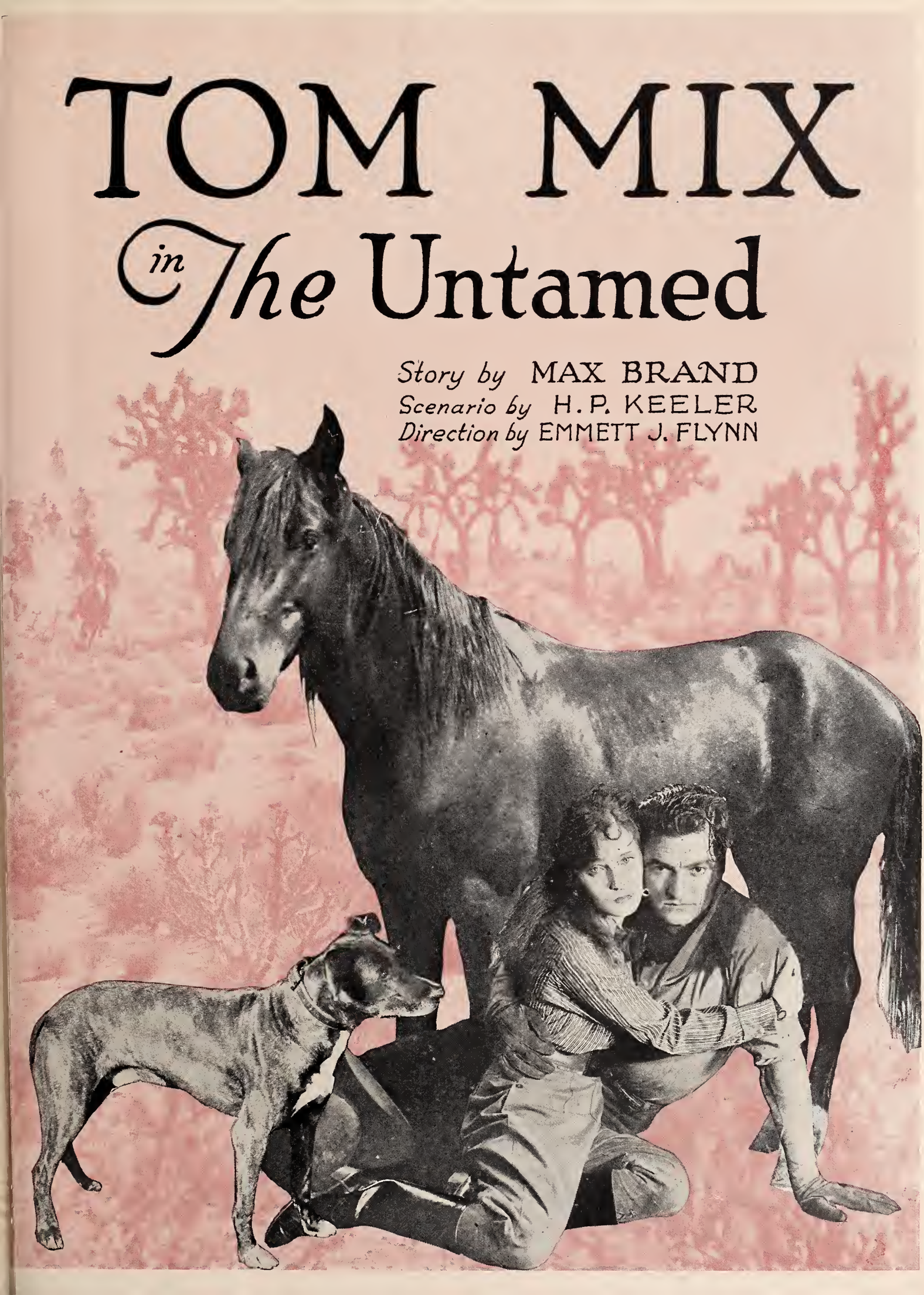
The story of three strange comrades—a man, a horse and a dog—a tale of the West, but one most unusual and appealing; presented by a cast including Pauline Starke, George Siegman, P. H. McCullough, and other leading players.

273

Fox Entertainments

TOM MIX
in The Untamed

Story by MAX BRAND
Scenario by H. P. KEELER
Direction by EMMETT J. FLYNN



SKI

HAMPTON DEL RUTH'S
Hippodromic Comedy
Spectacle

SIX ACTS

All Star
Sunshine Comedy Cast
with

The Singer Midgets

and

5,000 Sunshine
Widows

WILLIAM FOX

presents

RTS

273

Fox Entertainments

William Fox
Presents

Shirley Mason
as
Mary Ann

SHIRLEY MASON
in
Merely Mary Ann

The big Stage Success by Israel Zangwill

Direction and Scenario by EDWARD J. LE SAINT

The daintiest of stars in the appealing role of a boarding-house slavey.

William Fox will present Shirley Mason in a series of Seven Productions in 1920-1921.

273

Fox Entertainments

WILLIAM FOX

The greatest human

OVER THE TO THE

And Isaac could quote the scriptures, an' never forgot nor slipped; But "Honor thy Father and Mother" was one of the verses he skipped —

Directed by Harry Millarde
Scenario by Paul H. Sloane

273

presents

drama of all times

HILL POORHOUSE

by Will Carleton

"Mother, O Mother!" I shouted, "Your poor-house contract's done; An' you henceforth are adopted by your resurrected son!"

Fox Entertainments

William Fox Presents
273
WILLIAM RUSSELL
in
The Man Who Dared

WILLIAM RUSSELL

in

The Man Who Dared

Story and Scenario by
JULIUS G. FURTHMAN
DIRECTED BY
EMMETT J. FLYNN

This popular young star will be seen during the season of 1920-1921 in a series of seven splendid Fox productions.

WILLIAM FOX
presents
My
Fox Entertainments

The greatest of all modern society dramas

Lady's Dress

From the celebrated stage success of New York, London and Paris

by

EDWARD KNOBLOCK

Direction and Scenario by

CHARLES J. BRABIN

273

WILLIAM FOX

presents

Fox Showmanship
applied to
Serial production

273

Fox Entertainments

"BRIDE 13"

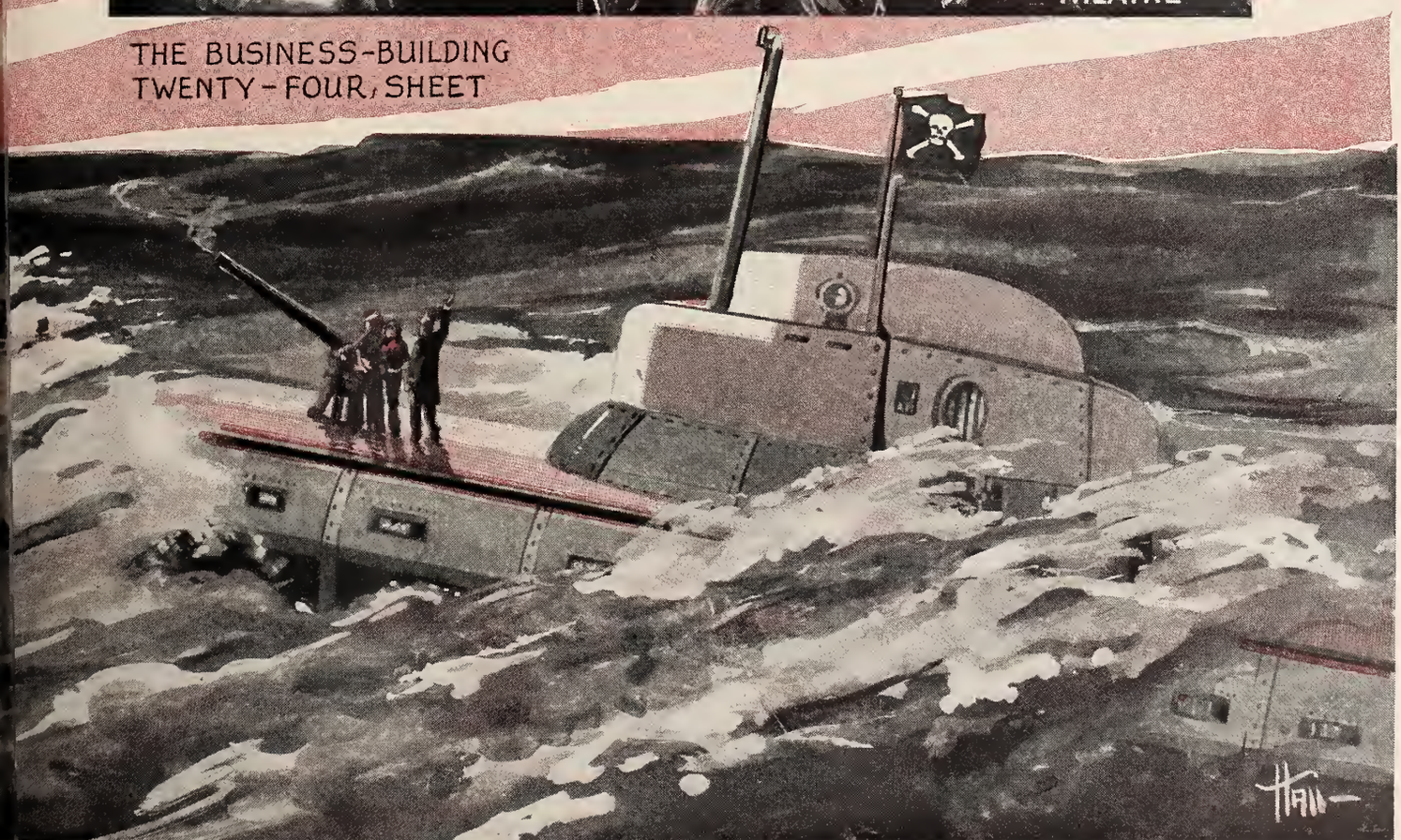
A serial in fifteen acts

Staged by Richard Stanton

Story by E. Lloyd Sheldon

Scenario by Edward Sedgwick

THE BUSINESS-BUILDING TWENTY-FOUR SHEET



WILLIAM FOX

presents

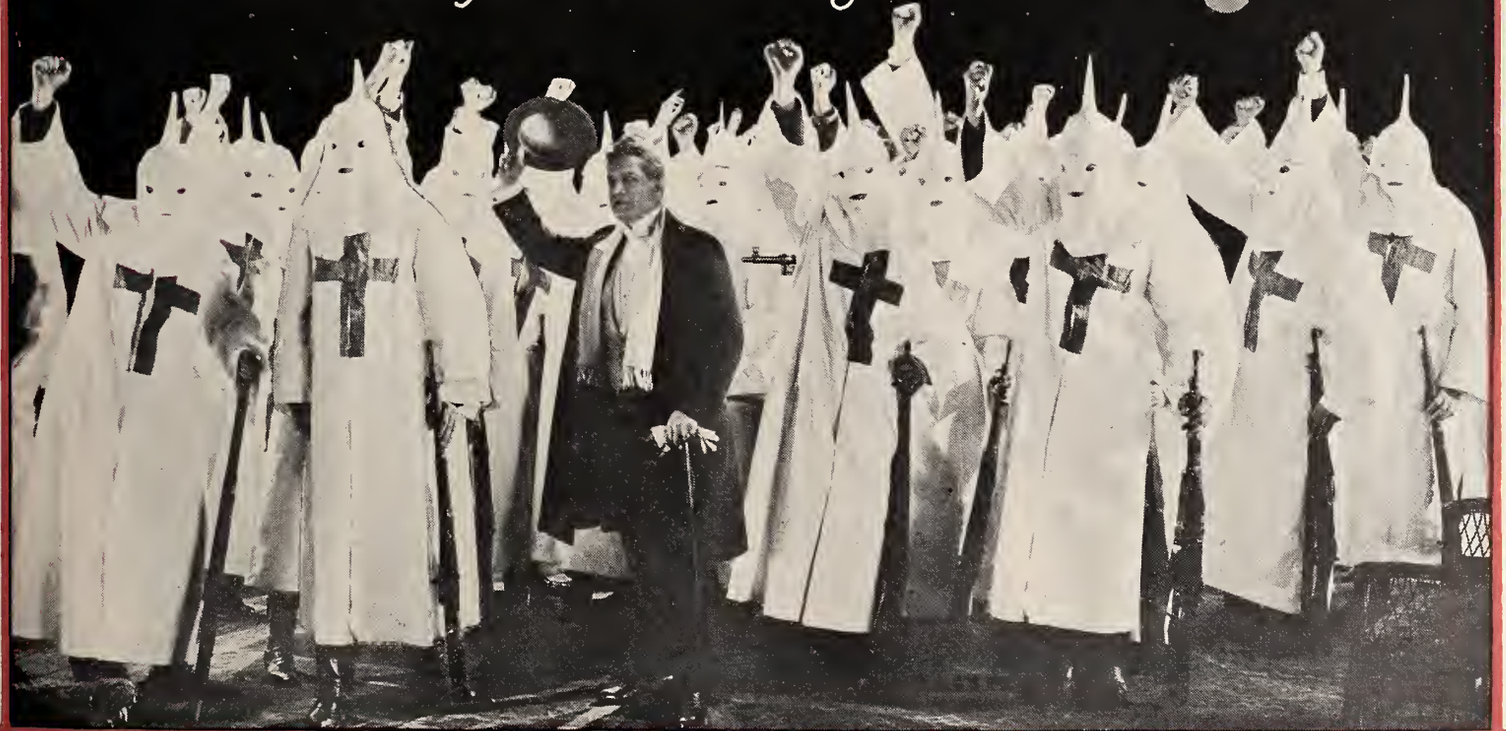
Fox Entertainments

273

THE FACE AT YOUR WINDOW

Stupendous dramatic production of modern life by Max Marcin — author of Cheating Cheaters, Eyes of Youth, The House of Glass and other notable stage successes—

Directed by Richard Stanton
Scenario by Edward Sedgwick



WILLIAM FOX *presents*

GEORGE WALSH

In the spectactular success

FROM NOW ON

by Frank L. Packard

Staged by Raoul A. Walsh

THE FIRST OF THE GEORGE WALSH ~~ SERIES ~~

273

Fox Entertainments

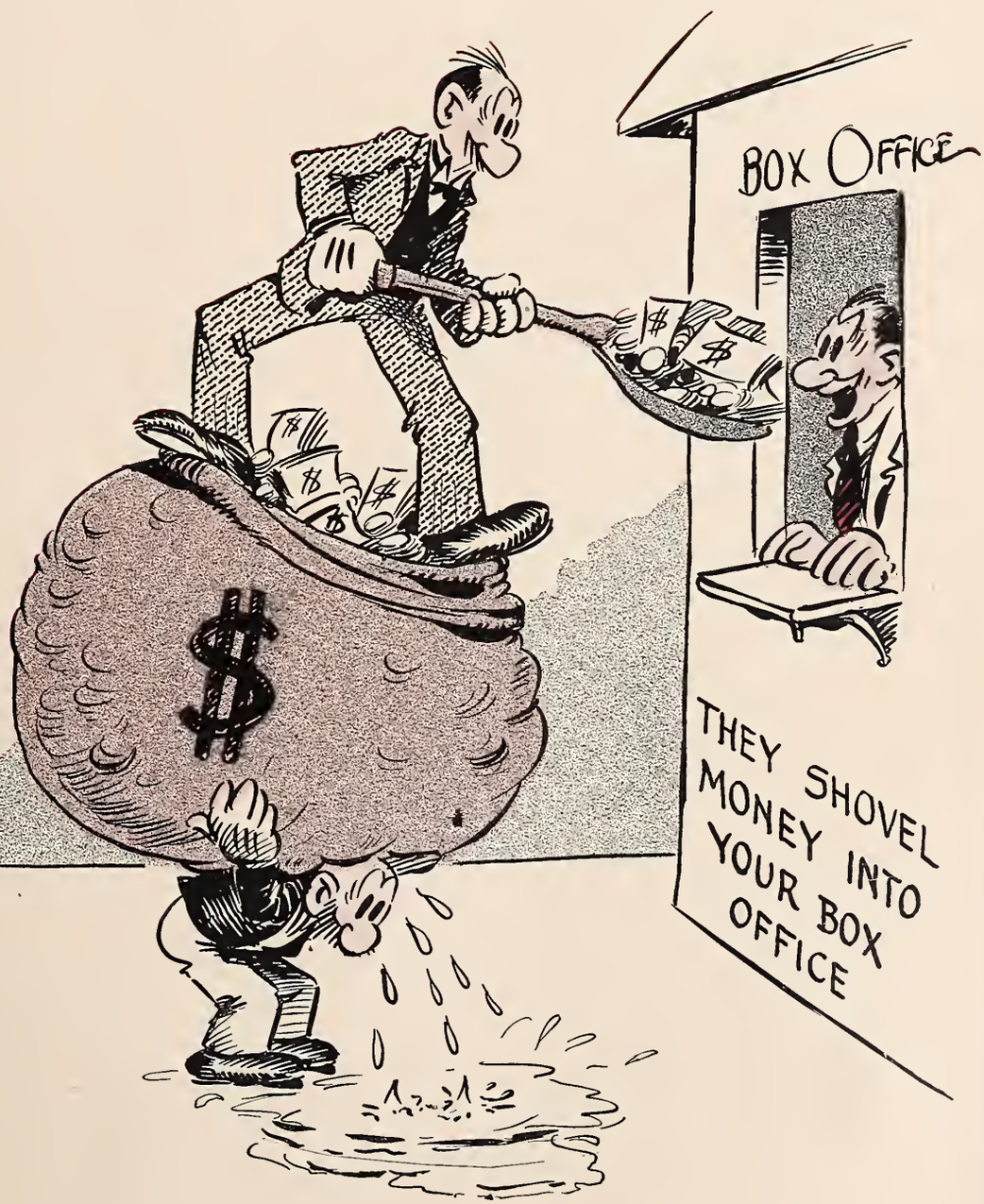
WILLIAM FOX *presents*

Captain Bud Fisher's Creation

MUTT *and* JEFF

Fifty-Two Releases

They come as regular as pay-day, and are just as welcome ——



Fox Entertainments

WILLIAM FOX *presents*

Mark Twain's

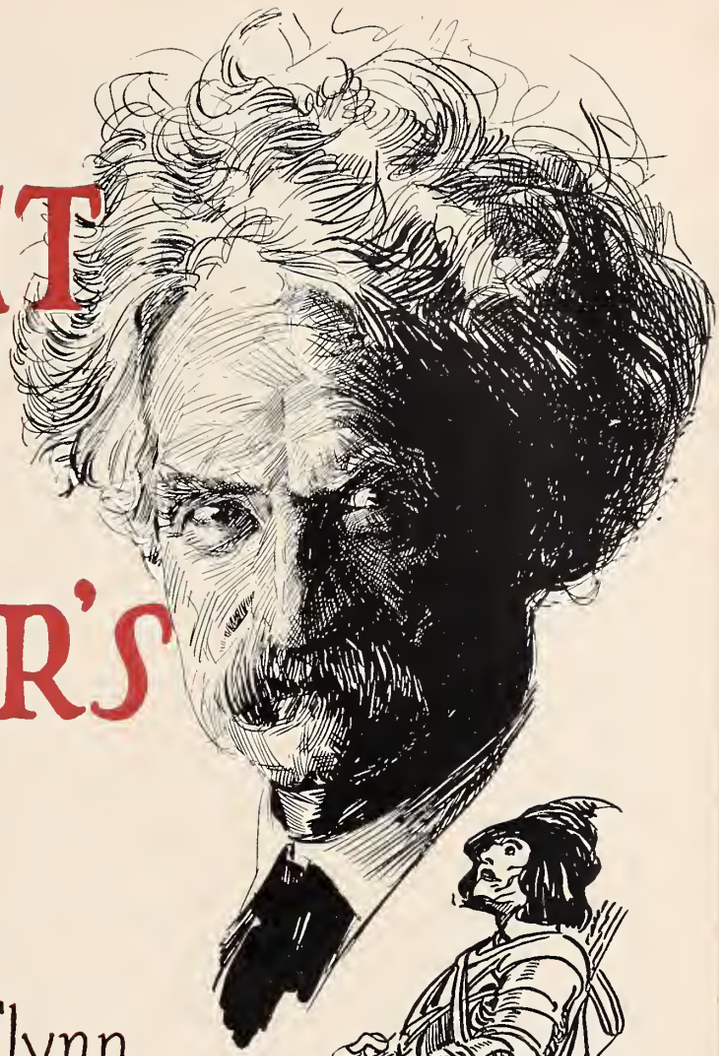
Romantic
Fantasy of
International
Renown —

Sumptuous

273

Fox Entertainments

A CONNECTICUT YANKEE IN KING ARTHUR'S COURT



Spectacle staged by Emmett J. Flynn.

Fox Entertainments

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WILLIAM FOX
Presents

LOUISE LOVELY

in
The 20th Century Brand

26 Pictures in 1920-1921

273

WILLIAM FOX
PRESENTS
BUCK JONES

in The 20th Century Brand

26 Productions in 1920-1921

Fox Entertainments

Fox Entertainments

WILLIAM FOX

PRESENTS

273

EILEEN PERCY

in The 20th Century Brand

26 Pictures in 1920 ~1921

Fox News

William Fox.....Editor
104 Editions
Issued semi-weekly

Fox News maintains trained camera men in every capital and principal city of the United States and Canada
and
Staff camera correspondents in the following cities throughout the world —

London, England
Liverpool, England
Manchester, England
Birmingham, England
Sheffield, England
Glasgow, Scotland
Dublin, Ireland
Belfast, Ireland
Stockholm, Sweden
Amsterdam, Holland
Rotterdam, Holland
Brussels, Belgium
Lisbon, Portugal
Madrid, Spain
Barcelona, Spain
Algiers, Africa
Cairo, Egypt
Constantinople, Turkey

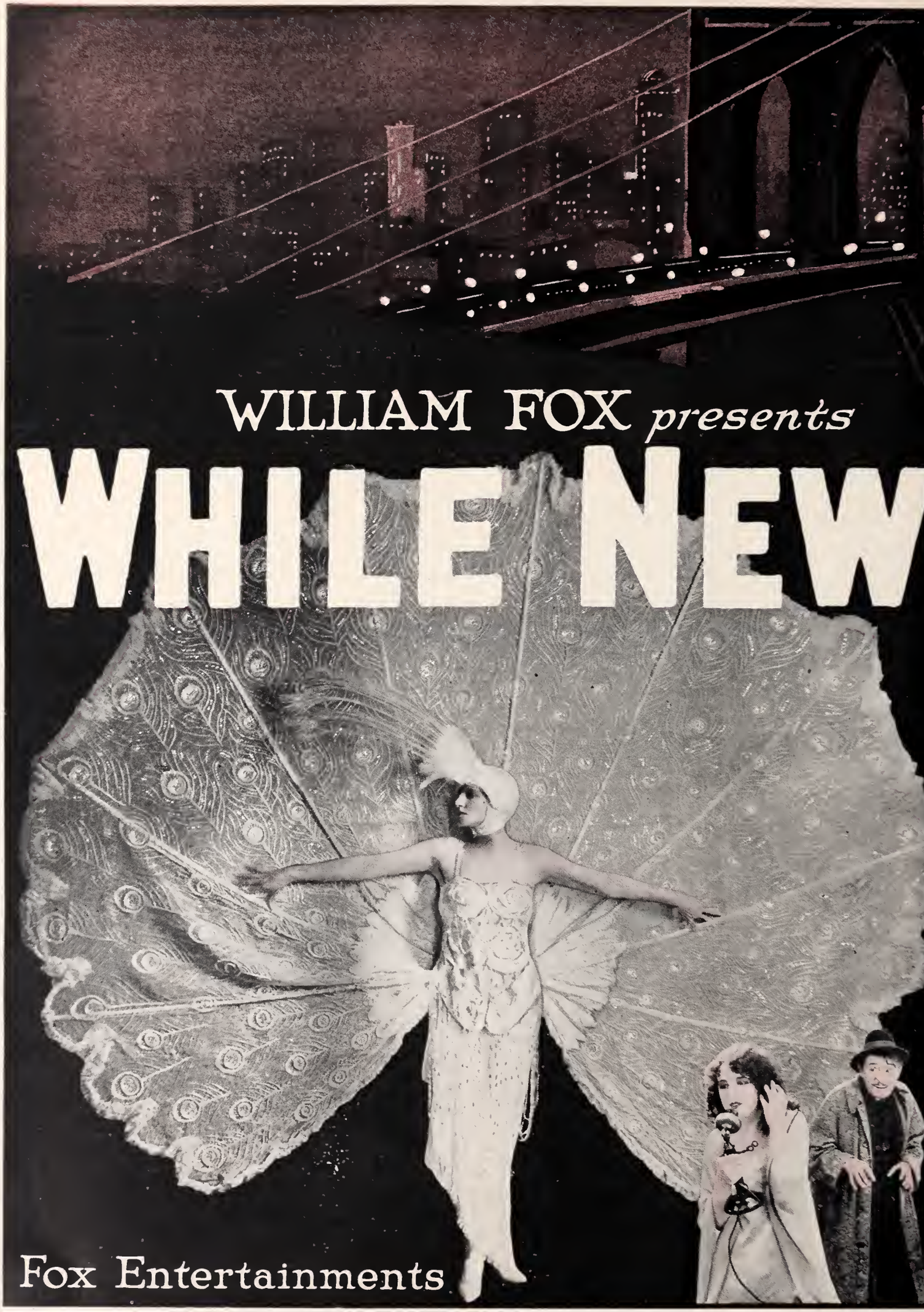
Paris, France
Marseilles, France
Rome, Italy
Milan, Italy
Naples, Italy
Turin, Italy
Havana, Cuba
Mexico City, Mexico
Rio de Janeiro, Brazil
Sao Paulo, Brazil
Buenos Aires, Argentina
Santiago, Chile
Sydney, Australia
Melbourne, Australia
Tokio, Japan
Calcutta, India
Bombay, India

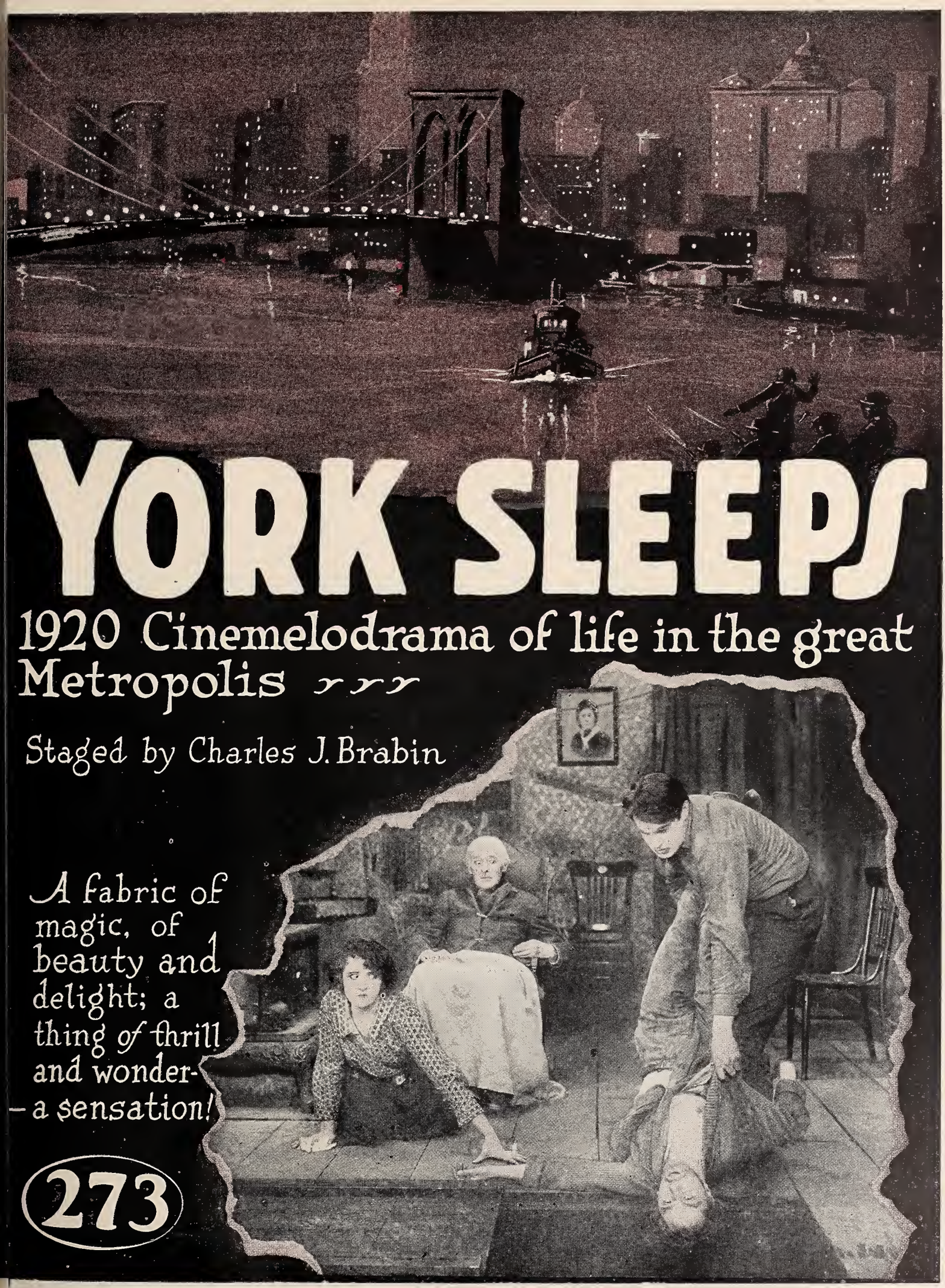
Berlin, Germany
Hamburg, Germany.
Frankfort, Germany
Munich, Germany
Cologne, Germany
Leipzig, Germany
Dresden, Germany
Vienna, Austria
Budapest, Hungary
Prague, Checko Slovakia

Moscow, Russia
Petrograd, Russia
Odessa, Russia
Warsaw, Russia
Hongkong, China
Peking, China
Canton, China
Shanghai, China

SEE WHAT THE WORLD IS DOING.
Twice a week

Fox Entertainments


WILLIAM FOX presents
WHILE NEW
Fox Entertainments


YORK SLEEPS
1920 Cinemelodrama of life in the great Metropolis
Staged by Charles J. Brabin
A fabric of magic, of beauty and delight; a thing of thrill and wonder- a sensation!
273

WILLIAM FOX

presents

Fox Entertainments

Fox Sunshine Comedies

26 issues

You will have no "blue" Mondays when you start your week with Fox Sunshine Comedies.

Fox Entertainments

WILLIAM FOX
presents

WILLIAM FARNUM

in

A Series of Six Pictures during 1920-1921

Now Ready—
play-dates upon application

"The Scuttlers"
from the story by
Clyde C. Westover

"Drag Harlan"
by Charles Alden Seltzer

273

Fox Entertainments

WILLIAM FOX
presents

PEARL WHITE

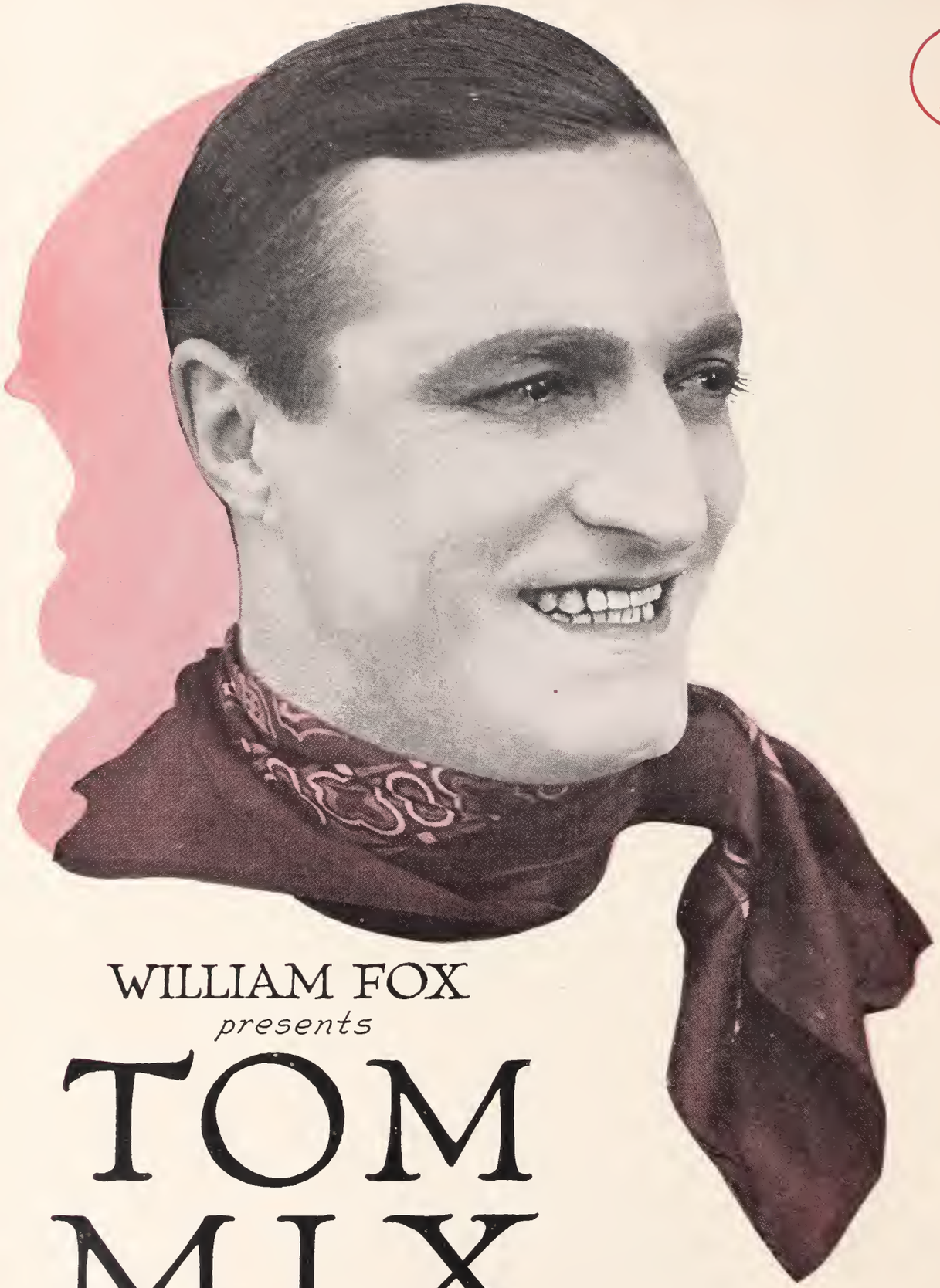
in A Series of Seven Productions during the new season

Coming releases

"*The Thief*" from Henri Bernstein's greatest play
"*Tiger's Cub*" from the great novel by George Goodchild
"*The Mountain Woman*" by Charles Neville Buck

273

273



WILLIAM FOX
presents

TOM MIX

in A Series of Seven Pictures during 1920-1921

For early play-dates
"The Texan"
by James B. Hendryx
"Prairee Flowers"
by James B. Hendryx

Fox Entertainments

For your

PROFIT and SUCCESS

WILLIAM FOX presents

DURING THE SEASON 1920-1921

12 Special Productions
6 William Farnum Productions
7 Pearl White Productions
7 Tom Mix Productions
7 Shirley Mason Productions
7 William Russell Productions
4 George Walsh Productions
26 20th Century Brand Productions presenting Eileen Percy, Buck Jones and Louise Lovely, and others
26 Sunshine Comedies
52 Mutt and Jeff Releases
104 Fox News Editions
15 "Bride 13" Serial Episodes

DETAILS OF A GREAT YEAR'S OUTPUT

273 GRAND TOTAL OF RELEASES

Fox Entertainments

To Motion Picture Exhibitors Everywhere

WILLIAM FOX presents
SUCCESS AND PROFIT

Through Branches Distributed Throughout The World—

UNITED STATES — FOX FILM CORPORATION

ALBANY, N. Y.
46 Orange St

ATLANTA, GA.
111 Walton St.

BOSTON, MASS.
54 Piedmont St.

BUFFALO, N. Y.
209 Franklin St.

BUTTE, MONT.
125 West Broadway

CHICAGO, ILL.
845 So. Wabash Ave.

CINCINNATI, OHIO
514 Elm Street

CLEVELAND, OHIO
750 Prospect Ave.

DALLAS, TEXAS
1907 Commerce St.

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1442 Welton St.

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Mack Building

INDIANAPOLIS, IND.
232 N. Illinois St.

KANSAS CITY, MO.
928 Main Street

LOS ANGELES, CAL.
734 S. Olive St.

MINNEAPOLIS, MINN.
608 First Ave. N.

NEW HAVEN, CONN.
To be announced

NEW ORLEANS, LA.
725 Poydras St.

NEW YORK CITY
130 West 46th St.

OKLAHOMA CITY, OKLA.
To be announced

OMAHA, NEB.
1413-15 Harney St.

PHILADELPHIA, PA.
1313-15 Vine St.

PITTSBURGH, PA.
121 Fourth Ave.

SALT LAKE CITY, UTAH
46 Exchange Pl.

SAN FRANCISCO, CAL.
243 Golden Gate Ave.

SEATTLE, WASH.
2008 Third Ave.

ST. LOUIS, MO.
3632 Olive St.

WASHINGTON, D. C.
305 Ninth St. N. W.

FOREIGN EXCHANGES

CANADA — FOX FILM CORPORATION, Limited

CALGARY, ALBERTA
Princess Theatre Bldg.

MONTREAL, QUEBEC
322 St. Catherine St. W.

ST. JOHN, N. B.
162 Union St.

TORONTO, ONTARIO
21 Dundas St. E.

VANCOUVER, B. C.
Leigh Spencer Bldg.

WINNIPEG, MANITOBA
48 Aikins Bldg.

UNITED KINGDOM — FOX FILM COMPANY, Limited

LONDON, ENG.
13 Berners St., W. 1

LIVERPOOL, ENG.
15 Manchester St.

MANCHESTER, ENG.
Deansgate, Cor. St. Mary's

NEWCASTLE-ON-TYNE, ENG.
St. Nicholas Chambers, Amen Corner

LEEDS, ENG.
29 Albion Pl.

BIRMINGHAM, ENG.
1-3 Temple St., New St.

CARDIFF, WALES
9-9A Wharton St.

GLASGOW, SCOTLAND
73 Dunlop St.

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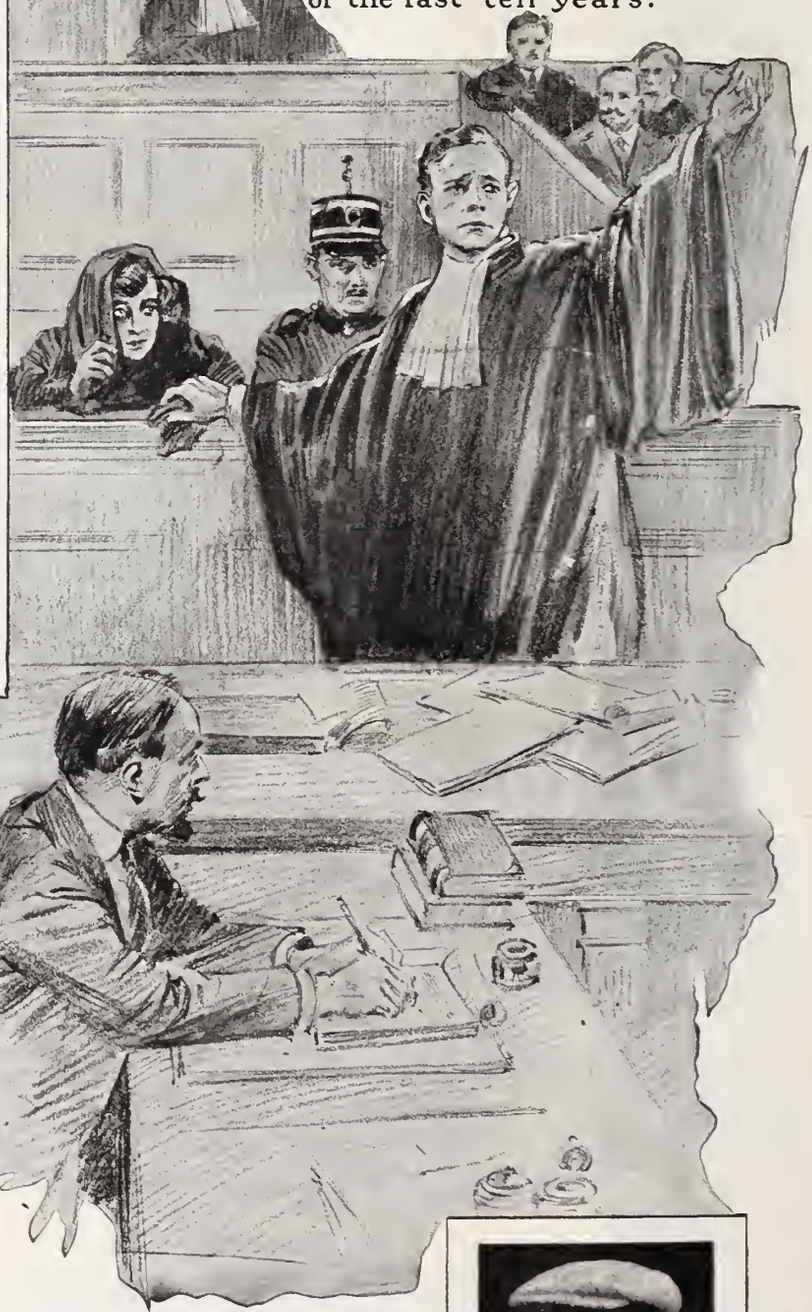

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That Plays With Human Intelligence

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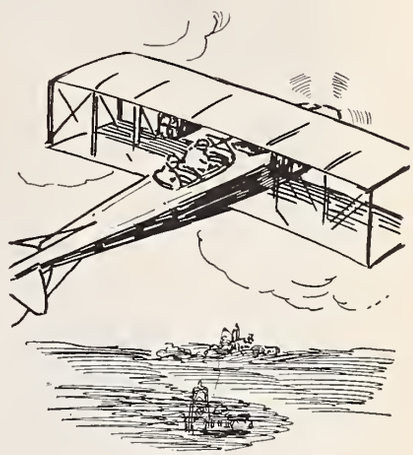

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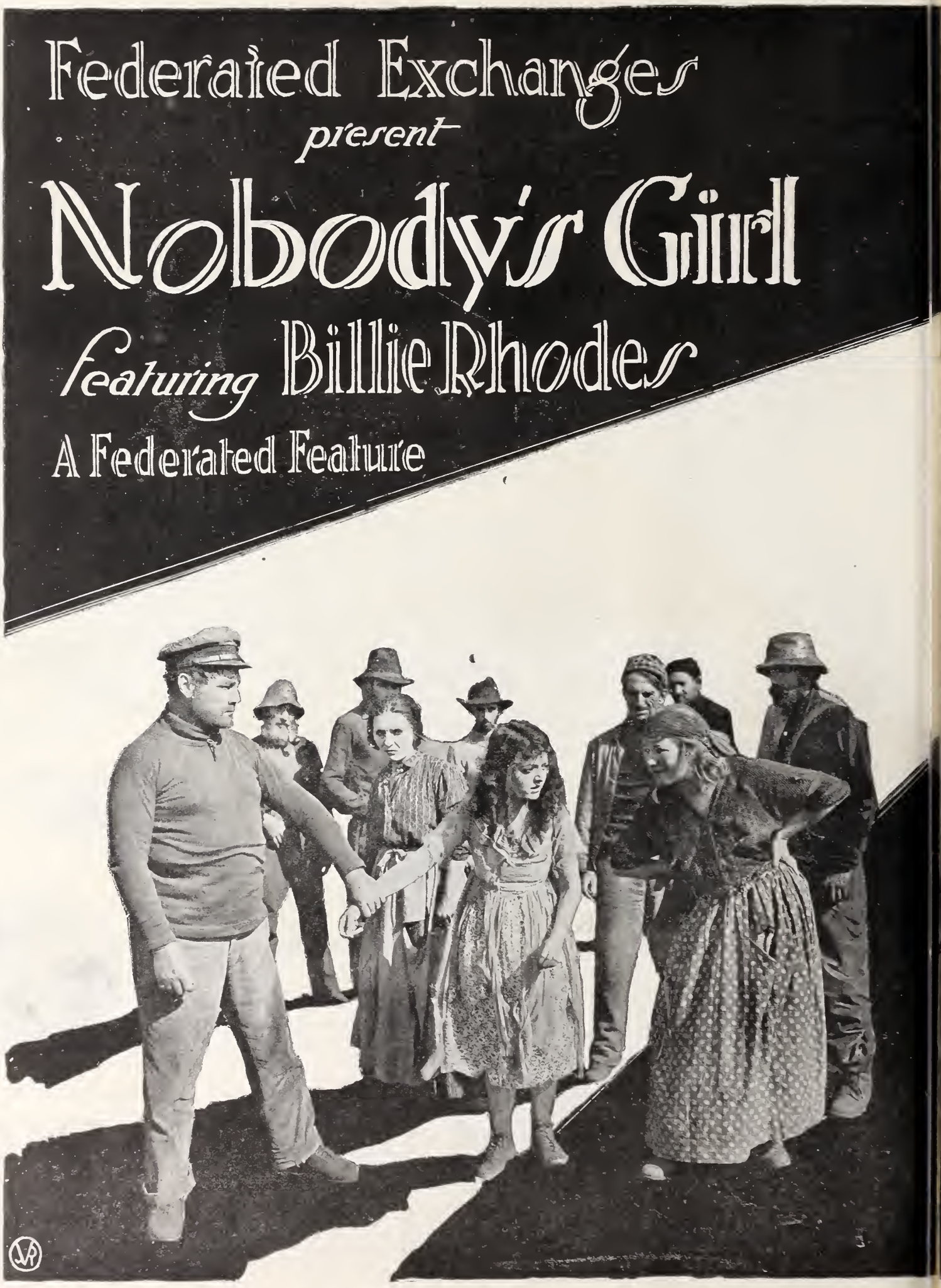
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SESSUE HAYAKAWA in

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The Adventures of a Mischievous Knave in Old Egypt

Produced by HAWORTH

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Briefly: "An Arabian Knight" is the greatest Hayakawa picture, so far, from the exhibitor's standpoint, because it has the greatest box-office possibilities.

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HAWORTH PRODUCTION

A LOVE STORY, hot and compelling as the desert's heat, the mystery of the African borderland, and the glitter of the Paris boulevards all exert tremendous drawing power for this production.

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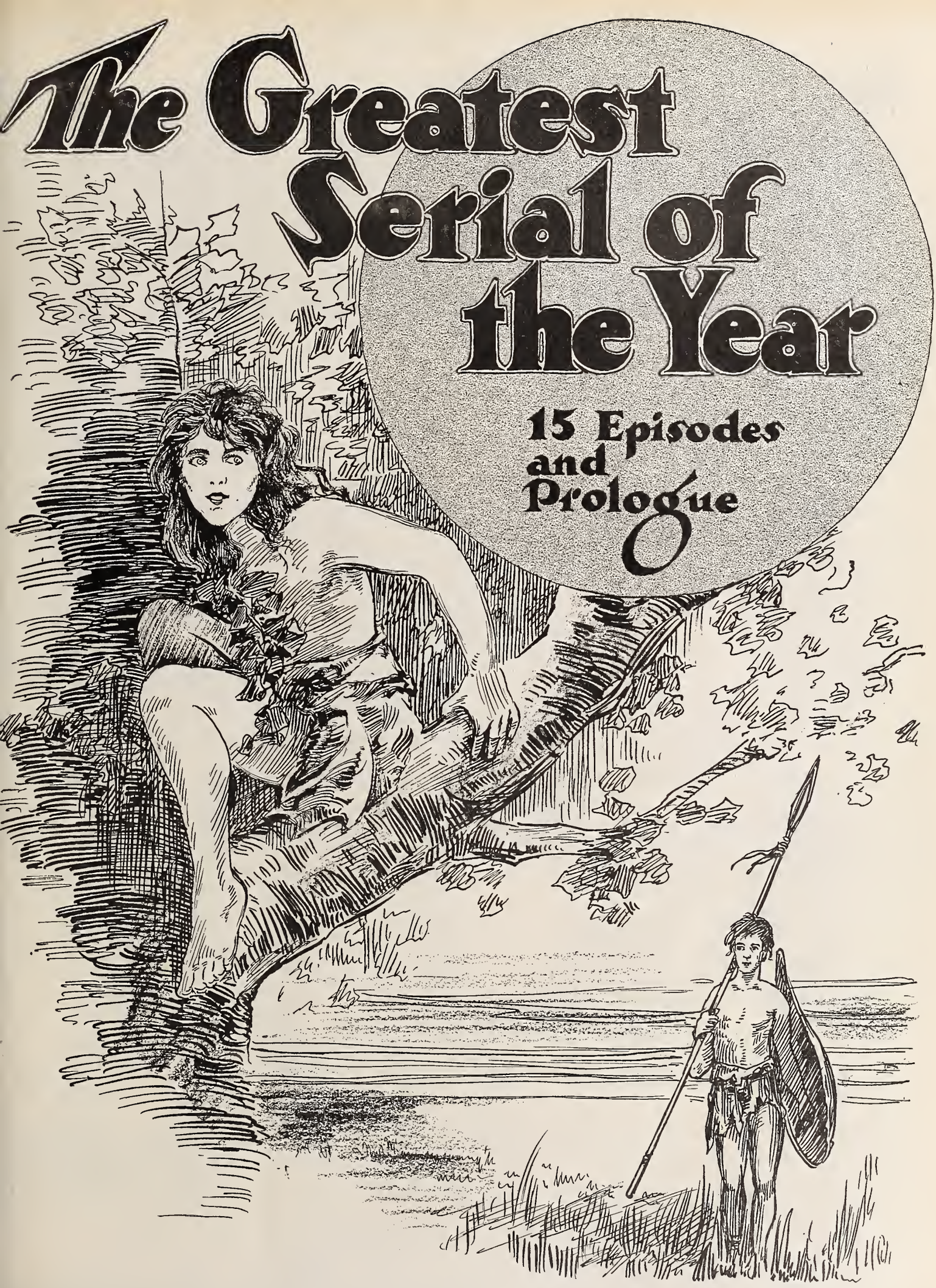
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15 Episodes and Prologue

The Son of

Made by the same people who made TARZAN famous

A boy and a girl, growing to manhood and womanhood and Love in the African Jungle, fighting daily for life and happiness, that is

THE SON OF TARZAN, the greatest

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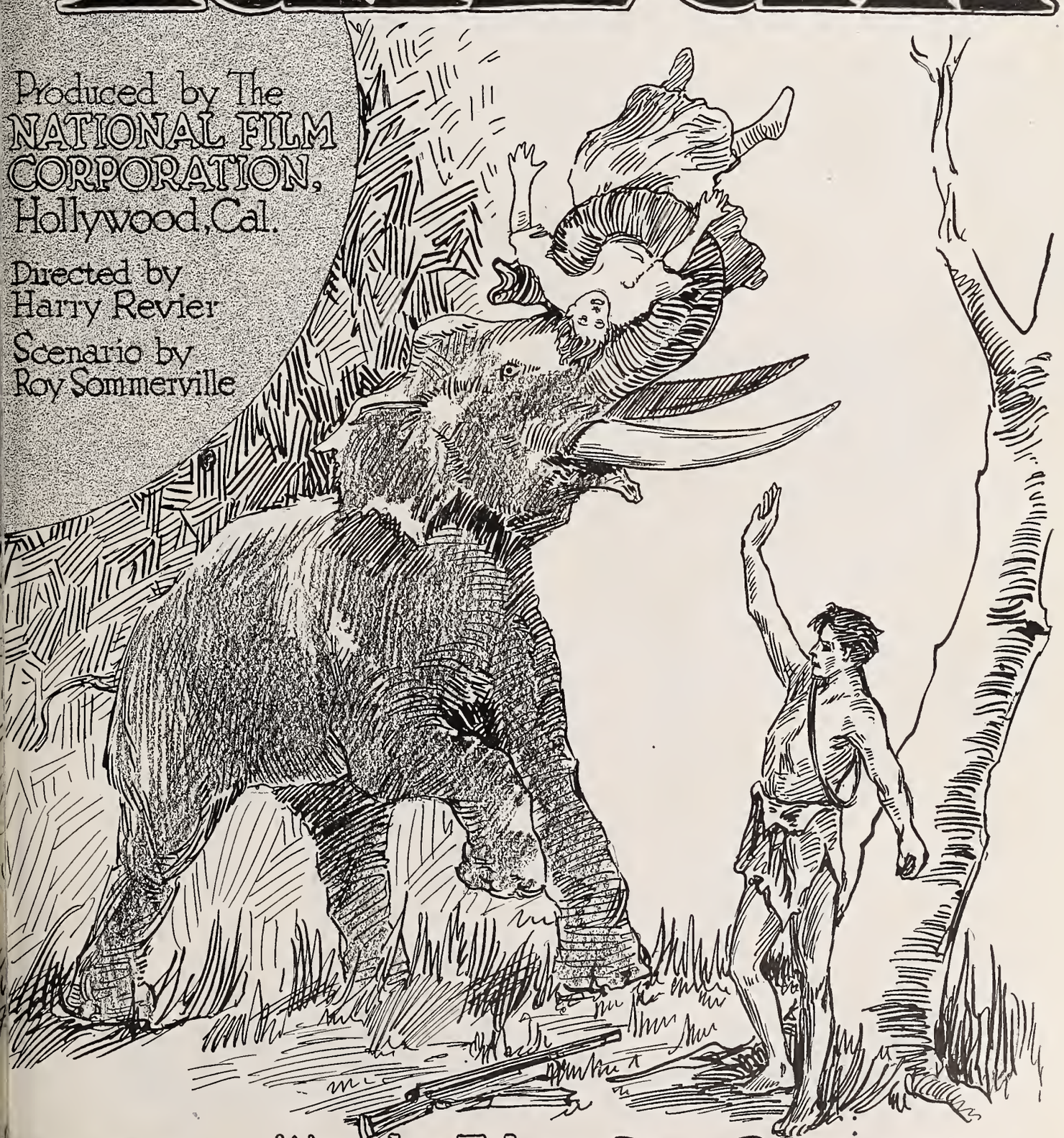

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Directed by
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The Son of Tarzan

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Which Just Closed a Two Weeks' Run

AND HERE'S WHAT THE CRITICS SAY!

Out-Sennetts Mack Sennett's Best Bathing Girl Efforts.
—N. Y. News.

Should Prove Popular. Breezy and Diverting.
—N. Y. American.

A Farce of a New Order and Highly Entertaining.
—N. Y. Mail.

Not a Vacant Seat at Broadway All Week.
—N. Y. Telegraph.

Drew Packed Houses, the lines extending far down the street.
—N. Y. Evening Telegram.

Should get by in any theatre on its laugh provoking merits alone.
—Variety.

Pretty Girls, Barrels of Fun. Thrills and Action of unprecedented quantity.
—Dramatic Mirror.

Keeps to Standard set by Mr. Ziegfeld on the stage.
—Motion Picture News.

Beats Mack Sennett at his own game.
—N. Y. Review.

Entire Production of Good Quality.
—Moving Picture World.

Full of Fun and Pretty Girls.
—Exhibitors Trade Review.

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135 West 44th Street, New York, N. Y.

"Cancel Anything To Oh Boy! How they whoop up Marshall Neilan's

All the trade Reviews in full
(Synopses only eliminated)

Motion Picture News

"GO AND GET IT"
(Neilan-First National)

Fast-Moving Melodrama Furnishes Thrills and Excitement

YOU can take off your hats to Marshall Neilan for putting forth one of the most entertaining melodramas of the season. "Go and Get It" is modeled on the lines of a serial which means that it stretches beyond the lines of plausibility and possibility. But that is nothing against it. The fact that it holds the attention through its fast-moving action with the sequences compact and following one another with perfect continuity, and providing an unadulterated quota of thrills are sufficient proof of its power to intrigue the imagination. Two distinct plots with minor counterplots present the series of incidents—yet the scenes are so deftly directed that one can follow the most intimate detail without becoming entangled in the familiar serial skein.

While it is rampant melodrama there seems to be a reason for everything. Even for the humor which comes at a time when one is gasping for breath. The details are perfectly executed so that the offering has the appearance of being well rehearsed. "Go and Get It" in its main plot has to do with newspaper life. A crooked publisher is determined to weaken the circulation of the paper so that he may buy it. His star reporter gathers in several scoops which somehow leak out to the rival sheet. The other thread in the narrative is like a page from Poe at his graphic best.

New York Morning Telegraph

"GO AND GET IT."

"Go and Get It" is dedicated to newspaper reporters and so it is only natural and proper to have a reporter for the hero. And such a reporter! He would bring tears to the eyes of any city editor. For in the interests of his art he jumps from one aeroplane to another, in mid-air, and also leaps from a plane to an express train. He should be awarded the Pulitzer journalism prize.

"Go and Get It" is Marshall Neilan's most entertaining production. It has an ingenious story and the director has put in plenty of thrills and humor to enliven it. Moreover, there are at least two distinct threads of suspense. Mr. Neilan must have enjoyed filming it. None of its scenes are dull.

As we have said "Go and Get It" has so much dash and pep that it will appeal to audiences of any sort. It played at the Strand last week and the patrons obviously enjoyed it.

Mr. Neilan's cast is an excellent one. Pat O'Malley and Agnes Ayres have leading roles. Wesley Barry is amusing as an office boy. Bull Montana is seen as a gorilla with a human brain. Bull is a fine actor, while Walter Long and J. Barney Sherry also do commendable work.

Motion Picture World

"Go and Get It"

Marshall Neilan Production for First National Program Is an Absorbing Mystery Story.

Reviewed by Edward Weitzel.

THE best part about "Go and Get It," the Marshall Neilan picture released by First National, in which Pat O'Malley and Agnes Ayres are the featured players, is that the reporter hero obeys instructions and brings in a scoop for his paper. The picture itself also is quite sure to obey instructions and to perform that exceedingly popular operation known as "bringing home the bacon." The author has constructed his story with the sole object of getting a firm grasp on the spectator's interest and hanging on at all odds until the end of the last reel. "Go and Get It" is a mystery melodrama produced with the care and skill that is expected of the highest grade pictures.

In book form it would have delighted the man who found the best sort of relaxation from his duties as President in "bully yarns" of this nature. Transferred to the screen it is more engrossing than ever and is shot through with humorous bits that relieve the gruesome bent of several of the situations. The love motive is well defined and the lovers a handsome pair, whose clear thinking and right acting make them steady favorites. There isn't any moralizing or any attempt to teach anything at all in the picture—just to be entertaining first, last and always. And that is precisely what "Go and Get It" does.

Marshall Neilan has not forgotten his old trick of putting in the human shading in every scene; also of supplying a cast of uniform excellence. Pat O'Malley is a credit to the craft that is responsible for news hounds, and Agnes Ayres would brighten the corner of any publication clever enough to give her a desk in its editorial rooms. Wesley Barry is grotesquely amusing as Dinty the office boy. Noah Beery as Doctor Ord, Walter Long as Jim Hogan and Bull Montana as the gorilla contribute strong specimens of character acting.

The airplane scenes demand a special word of praise. They are thrilling in the extreme, the landing of the hero from a flying machine on the top of a rapidly moving train and his return to his air craft being handled with great skill.

Exhibitors Trade Review

Go and Get It," an Interesting Melodrama

That large percentage of movie patrons which delights in highly colored melodrama will find "Go and Get It" an unusually interesting specimen of its kind. The wild adventures of the reporter hero on land and sea, and in the air could not be outclassed by the most thrilling of serial offerings, but the story is nevertheless neatly compressed into seven reels and travels smoothly up to a satisfactory climax. Although the plot bristles with glaring improbabilities Marshall Neilan has handled his material so craftily that he has obtained an atmosphere of startling realism. It is a thoroughly entertaining feature and should prove a valuable box office asset.

Points of Appeal—There is plenty of suspense, sensational incidents galore, heart interest and bright comedy relief.

Star—Pat O'Malley plays the hero reporter role with praiseworthy vim and dramatic force.

Supporting Cast—Agnes Ayres is a pleasing heroine and capable support is given the principals by others of the cast.

Photography and Lighting—The marine and aerial scenes are tremendously effective, there are many fine long shots, excellent closeups and well-filmed interiors. The lighting is admirable.

Direction—Perfect continuity is preserved and fast action prevails throughout.

Scenario by
MARION FAIRFAX
Photographed by
David Kesson
Art Director
Ben Carré

MARSHALL NEILAN PRODUCTIONS

A MARSHALL NEILAN PRODUCTION

Get This Picture"
advise of experts
"Go and Get It"

Wid's DAILY

Sunday, July 25, 1920

Neilan Has Done It Again—This One is a Sensational Knockout

Marshall Neilan's
"GO AND GET IT"
First National

DIRECTORS . Marshall Neilan and Henry Symonds
AUTHOR ..... Marion Fairfax
SCENARIO BY..... Frances Marion
CAMERAMAN ..... David Kesson
AS A WHOLE ..... Great stuff—remarkable combination of thrills, humor and romance.
STORY ..... Very wild but it "gets" you
DIRECTION ..... Excellent; airplane stuff remarkable; comedy good; suspense built up admirably.
PHOTOGRAPHY ..... Excellent
LIGHTINGS ..... Same
CAMERA WORK .. Wonderful in airplane sequence
LEADING PLAYERS .... Pat O'Malley and Agnes Ayres do fine work; Wesley Barry handles comedy.
SUPPORT ..... Good throughout
EXTERIORS ..... Very good
INTERIORS ..... Very realistic; include some actual shots of newspaper plant.
DETAIL ..... Fine
CHARACTER OF STORY ..... Reporter scoops newspaper world on weird story and increases value of paper for owner who is heroine.
LENGTH OF PRODUCTION .... About 6,300 feet

"Go and Get It," must be recorded as a knockout. It is a marvelous combination of pop-eyed melodrama, romance, comedy and big thrills. It contains a story that, modestly speaking, is awful. There isn't a bit of common or garden logic in the story. But, as the censor boards would say, there's a wonderful moral effect. The moral is the same one that ran through the pages of Nick Carter and his companion heroes of the old attic but, and Irvin Cobb backs up the statement; it's a great old moral. You're with Kirk Connelly, newspaper reporter supreme, all the way through "Go and Get it," while he is going and getting his startling scoop and, b'gosh, at the end you're liable to stand up and cheer him.

Kirk doesn't believe in frequenting a saloon's backroom and 'phoning the town over for his story, not much. His ta[sk] to charter an airplane, chase after the French co[nsul] ransfer to said consul's plane in midair, jump [back] is own again, chase an express train and d[rop] f, jump on his plane again and then [land] ocean liner headed in the

siness man- Allen. Gor- the paper to can buy it for sister in the k. Working Kirk. she

doctor o an gang- about have coop be of

Helen Allen herself. he publisher.

There is two-ply suspense to th[e] he story. Kirk encounters enemies in[] fe. details of the mystery and has to f[] ing In addition to this you are kept on e[] nt whether the crooked business manag[] le the scoop from going to the [] up picture is so admirably directed to the suspense point at all times.

Pat O'Malley and Agnes Ayres [] prin- cipal roles. Wesley Barry is t[] comedy that is all burlesque, but it's grea[] ley Sherry, Noah Beery, Charles Mailes, Bull [] tana (the ape), Walter Long and Charles West [] others.

Don't Worry About This—Go and Get It!

Box Office Analysis for the Exhibitor

Follow the command of the title. Go and get this whatever you have to cancel or whatever it costs you. Here's a picture that certainly is going to "get" all the audiences in creation. It's perfect audience stuff and there are bets down that this breaks other Neilan records.

Tell them its a story of a newspaper reporter. **Speak of the thrills.** Get them in any way you can. But after you get them coming nothing on earth going to keep them away. You can be sure enoug[h] of this to book the picture for an extended run right now.

Go strong on Marshall Neilan's name. His other First National pictures have good records back of them. You know that. And he's come through again with this one. Folks will remember the other two. Mention them and then concentrate on what he offers you here. But grab you phone (or your hat now) and GO AND GET IT.

FIRST NATIONAL EXHIBITORS CIRCUIT

A FIRST NATIONAL ATTRACTION

It's the first time the

Unique and Different, Grips Heart, Say All Critics!

WILL GO DOWN IN HISTORY

" 'The Jack Knife Man' is one of those four or five pictures which will go down in film history as the best of this year's crop. The story is refreshingly new, and is interwoven with scenes of rural life that grip both the emotions and the risibilities. For character, tenderness, humor or pathos, Fred Turner's efforts before the camera have rarely been equaled."—*New York Evening Mail.*

PICTURE GRIPS YOU

King Vidor's production, 'The Jack Knife Man,' is splendid. It pierces into the heart of you and your neighbors. It grips you.—*New York American.*

CALLS IT RARE TREAT

" 'The Jack Knife Man' is a rare treat, a fine specimen of motion picture. Everyone should see it. It is one of those rare specimens of truly beautiful pictures; it is a credit not only to King Vidor, who produced it, but to motion pictures as a whole. Very touchingly told. If this is a sample of King Vidor's craftsmanship, we want to everything he produces. His direction is admirable and his composition is flawless—the picture is replete with beautiful shots and exquisite photography—and he has achieved delightful effects with a charming story. Moreover, 'The Jack Knife Man' is excellently acted."—*New York Morning Telegraph.*

APPEALS TO DISCRIMINATING

"A homey melodrama which makes its appeal to the discriminating. Its humor is fresh and infectious, its pathos is restrained. And the Strand audiences appreciated the unusual offering to the full."—*New York Globe.*

LIKE HUCKLEBERRY FINN

"King Vidor's 'The Jack Knife Man' is quietly compelling in its restrained study of characters. The scenes on the shanty boats on the Mississippi River suggest Huckleberry Finn, and the picture has the charm of that masterpiece, its quaint characters arousing the same homey, comfortable feeling."—*The Sun and New York Herald.*

TUGS AT HEART STRINGS

"They have said that 'The Jack Knife Man' would be one of the most-talked-of pictures, from the human standpoint, shown in New York for a long time. THAT IS TRUE. King Vidor has taken the story of Ellis Parker Butler and has made of it a WINNER. It tugs at the heart strings one moment and produces guffaws of laughter the next. It takes us back to the days at home, reminds us of some folks we have known. It has an appeal of downright humanness from the first scene to the last, and the character of Peter Lane, so like our great stage character, 'The Music Master,' with its deeply convincing personality, is one that will linger long in the minds of those who see it. Mr. Vidor is to be congratulated upon screening a story that is to stand or fall upon its ability to convince those who see it of its honesty and sincerity. There is little doubt that it will win for him wide recognition as a portrayer of characters and a director of serious character acting. It is filled with heart interest, and embodies so many subtle turns and so many different angles of the human mind that it must be seen to be appreciated. Certainly King Vidor has produced a work that will not soon be forgotten."—*New York Tribune.*

Directed by King Vidor

From the Novel by Ellis Parker Butler

Scenario by William Parker

Photographed by Ira H. Morgan

Foreign Representative: David P. Howells, Inc., 729 Seventh Avenue, New York City

FIRST NATIONAL EXHIBITORS CIRCUIT

A First National Attraction

There'll be a Franchise everywhere

Strand ever said this

BLANCHE
By JAMES FO
Motion Pictures.
MARK
STRAND
B'way at 47th St.
The Best Picture of the Year!!!
King Vidor's
PRODUCTION OF
"THE JACK KNIFE MAN"
By ELLIS PARKER BUTLER
"Everyone should see this picture; it is a rare treat."—Telegraph.
"'The Jack Knife Man' is one of those four or five pictures which will go down in film history as the best of the year's crop."—Eve. Mail.
"So like our great stage character, 'The Music Master'—will linger long in the minds of those who see it."—Tribune.
"Compelling—has charm of 'Huckleberry Finn'."—Sun-Herald.
Soloists—Scenic—Comedy—Etc.
STRAND SYMPHONY ORCHESTRA.
Evs.8:30.
Sat.. 2:30
HUDSON
Daily Sai
Sundays
WE

Rothacker Prints

Every Exhibitor must soon choose—

Either he will own a First National Franchise

or

he will compete with an exhibitor who does

Have you seen First National's
Fall Line-Up of releases?

There'll be a Franchise everywhere

ASSOCIATED FIRST NATIONAL PICTURES INC.

MOVING PICTURE WORLD
The Trade Paper of Features

It's an Ill Wind—

THE motion picture industry will be hit hard by the increase in freight and passenger traffic, it goes without saying. Nevertheless there's a silver lining to the cloud. The screen will not be so badly injured as will the stage. One of the prominent dramatic producers complains that the added tariff will mean almost the extinction of the large road show.

If there is a lessening in the supply of one kind of entertainment a deficit will be created. The reduction in the sum of stage amusements logically will enhance the demand for motion pictures if they are of the right sort—in other words, if they possess the proper quality.

Between the working out of prohibition in its fattening influence on Mr. General Public's pocketbook and the reduction of competition on the part of stage shows by reason of the high cost of freight and passenger tariffs exhibitors throughout the country ought to be able to scrub through the winter and perhaps also be in a position to buy an extra pair of shoes for the baby.

Keeping Managers in Touch

THE visit of the Crandall "organization" to New York during the past few days sets a precedent in chain theatre management. It is one that well may be copied by similar concerns. The getting together of managers of houses in one group is not new. There are circuits the individual managers in which are periodically called together for conference. The men subordinate to Harry M. Crandall are accustomed to meet at regular intervals to discuss matters of company welfare. The visit to New York, however, was of a different character.

The entire executive force came to the metropolis to see pictures in the making—and they saw them—and to look over the big shows, stage and screen. They came to acquire knowledge about their business access to which was not available in their own communities. At a little party on Tuesday evening, arranged by Mr. Crandall to bring about a closer acquaintance between his chiefs and representatives of the trade press, the head of the circuit the headquarters of which is in the Capital City announced that very likely the pilgrimage would be an annual affair, that cities other than New York would be visited and "explored" for ideas.

The plan is a wholesome one. That it has been successful in the "tryout" is conceded by Mr. Crandall and also by the individuals comprising the splendid force by which he is surrounded. And in all truth it is a fine body of men; every one of them is a credit to his craft.

Mr. Quinn Was Misinterpreted

IN a telegram received this week from El Paso James C. Quinn, managing director of the Rialto of that city, expresses keen regret that his references to exhibitor officials in his telegram printed two weeks ago should have been misinterpreted and that there should have been an impression he was referring to the national chiefs. "The present exhibitors' association has not the executive strength, in my opinion, to cope with the tremendous odds against it," declared Mr. Quinn at that time in referring to the Texas situation.

"I think a careful reading of that paragraph will bear me out in the statement that I had reference solely to our own state bodies," says Mr. Quinn in his later telegram. "I have not had the pleasure of personal acquaintance with Mr. Cohen or his associate executives and I would hardly put myself in the position of criticising the ability of men I know so little about. The local reference was not made with any more malice than if I gave it as my opinion that Johnny Kilbane couldn't lick Jack Dempsey."

Very likely the editor of the Moving Picture World was responsible in giving currency to the false impression of which Mr. Quinn complains and he right here adds his own regrets to those of Mr. Quinn. In any event it was a corking message, filled to the full with action and movement, that Mr. Quinn sent out to the exhibitors of the country in our issue of July 31.

LET us get this right. Patient investigation has brought out the information that Douglas Fairbanks saw and talked with several persons while in Europe aside from the editor of one of the trade publications.

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Alternating Currents

Sifted Through a News Transverter

"Laws, Ordinances and Regulations"

THE title applied to a work compiled by Lucius H. Cannon, and issued by the St. Louis Public Library, at 25 cents the copy, gives an idea of its usefulness to those who are interested in the exhibition, expansion and exploitation of motion picture theatres and productions. Its contents have been boiled down to the very essence of the subjects in hand; not a word is wasted.

We quote: "The purpose of this compilation is not to give all the laws of all the states or all the ordinances of all the cities relating to motion pictures, but rather to include some characteristic Federal and state laws and some defeated legislation . . . so that in framing new laws these might serve as a source of quick reference and offer examples for comparative treatment."

Add to Your Library.

Readers who are interested in film legislation, showmen who seek better local ordinances applying to their business, and those who would gain at a glance an idea of general topics along those lines, should be in possession of this publication. Every exhibitor-subscriber of Moving Picture World should possess himself of this "form-at-a-glance" in legislation or ordinances that should and do mean so much to him —whether he realizes it or not.

It's All in the Bag

Outside of the story, Houdini has brought back with him "the makings" of a great serial. When he went to fill his English engagements he took a camera with him and he brought back some 20,000 feet of exterior stuff in which he is the central figure.

He is shown escaping from several noted English prisons and afterward he flew to Paris, where he was pictured being arrested by three regular policemen after a struggle in which he got a bruised hand and a claret nose, but he fought to keep the sergeants de ville in the camera lines and it made great stuff.

In all of the scenes he is found with a mysterious black bag. He doesn't know what it contains as yet, but it is the plot of the story. He brought back the costumes worn by the three men who worked with him, as well as municipal uniforms and other properties, such as newspapers, telegraph forms, letter heads, blank checks and similar essentials, and he so maneuvered as to get arrested as a suspicious character in front of the Carleton Hotel, London.

And through all of it he managed to find time to do his regular vaudeville turns and appear at the various trade showings of "Terror Island." Like a certain well-known patent medicine, he works while others sleep.

Business of Sticking Together

The Theatre Owners' Chamber of Commerce invited representatives of the trade press to attend a regular session of their weekly dcliberations at the Hotel Astor Tuesday afternoon, August 3. The purpose of the courtesy was to show to the newspaper folk just how the theatre managers conducted their affairs in regular order of business. What they discussed shall not be printed here—for obvious reasons.

But it is fair enough to express one opinion: The man who thinks the picture showmen of Greater New York are anything but in earnest is mistaken. The person who thinks thc members are wasting their time at these sessions will some day be disillusioned. The individual who flatters himself that these showmen do not show their business and are not protecting their own interests is due for an awakening.

Are You Listening?

The Arcade Theatre, Paducah, Ky., has installed listeners to report to the management the opinions of the public, a listener being appointed to cover each two hundred seats. That's some order! The entire audience is appointed listeners to the man who reads titles aloud, and they get no pay for it, either.

Ralph Ruffner worked a somewhat similar stunt at the Rialto, Butte, when he was manager there. Each usher turned in a daily report, the essential feature of which was a resume of the remarks they had overheard as the patrons passed out. Ruffner has worked the scheme for several years and finds that after he has trained his girls to tell the good and the bad alike, he has a valuable check on the house.

In Short, He's from Reading

Charles E. Moyer, of the United Artists' Corporation, does considerable literary work on the side, though little of it is signed. Recently he sold to the Woman's Home Companion what is said to be the highest priced short story ever bought, being even briefer than the shortest of the stories in Life's famous competition for brevity, and at the word rate he fades even Rudyard Kipling, who held the record up to date.

However, he does not tie the jurist who invented the "Stop, Look, Listen!" Moyer does considerable work for System, the American Magazine and similar publications.

Making Peter Pay Paul

Not many people know that the play "The Admirable Crichton," which was a huge success as "Male and Female," was previously filmed. Nevertheless, around 1911 it was done by the Kalem Company, though not under its proper title. In those days Kalem worked in Jacksonville and Kenean Buel wrote that he was bringing up with him an unusual story in two reels—the feature length in those days.

Pauline Frederick
Appearing for Robertson-Cole in "Iris."

When it was cut, the Kalem officials gathered in their dinky little projection room (which was a passageway when it was not used as a showroom) and the run was started. Before 500 feet had been run the late Phil Lang, then editor of Kalem scenarios, gasped out that it was "The Admirable Crichton." Buel admitted that he had gained some inspiration from that source.

Evening Up the Books.

Lang went up to the Charles Frohman offices and explained the situation, throwing himself upon their mercy. Frohman sent a man down to look the play over, and finally consented to let it run under another title for $2,500.

And it cost Kalem nothing, for just then the Vitagraph made "The Octoroon," calling it "The White Slave," both of which plays the Kalem Company had purchased from the Bartley Campbell estate, and that settlement offset the Frohman payment. But it gave Lang a horrible half day.

It's the Same Thing the Country Over

In towns big and little crowds take to the street Saturday and Sunday whether or not they "come downtown" at any other time. New York is no exception, and a pleasant Sunday fills Times Square to overflowing, as the crowds mill round and round. Commercial interests realize the benefit to be derived from both the local and national character of these crowds—always big, no matter what night it may be.

And the maker of electric signs profits accordingly. Moving picture interests write their wares upon the sky-line in profusion and wondrous connivances of invention. There are instances of $35,000 or more per year paid to thus publicize stars.

And that is "not a marker" to what the chewing gum people pay for the dancing "daffodils" or the silk man for the "cat."

The Mazdas Are Full of Tricks

The first Sunday in August was ideal for "mooching," and Times Square has seldom been more largely attended. At the southwest corner of Forty-second street and Seventh avenue a lot of Realart stars swing to and fro as their names flash above their heads—when all the Mazda bulbs are active.

"That one advertises some kind of mint," said one passerby. The two last letters in Mary Miles Minter's name had "gone dead."

Crowds Gaze, with Fingers Crossed

One of the ornate and amazingly ingenious electric signs—poised atop a building a tBroadway and Forty-eighth street—had burned with spectacular entertainment for the crowds a few nights earlier. Sunday night smoke curled in clouds from the sign in which the "er" had burned out of one Realart star, as noted in the preceding paragraph. The crowds stopped, gazed steadily in concentrated anticipation of another "electric show." This paragrapher waited not for the outcome—it took too long for the smudge to climax in the expected flare and flame.

Somehow You Never Can Tell

Far be it from here to intimate that some "exploitationist" had swiped a smoke-pot from the studio and set it to work as an "added attraction" to the swinging stars. At all events the clouds rose and circled the sign, wafted tiny streams and spread great mantles through and around the framework—and more eyes steadily fixed on the Realart girls than on all the signs of Times Square put together.

Stage Is Set at Last for Exhibitor Conference with Famous Players-Lasky

THE stage has been set at last for the conference between representatives of the Motion Picture Theatre Owners of America and of Famous Players-Lasky. After an extended duel of open letters, in which Sydney S. Cohen says below in his letter to Mr. Zukor, "the uses of correspondence have been fully exhausted," the agreement to meet face to face has finally been reached.

A lengthy letter from Mr. Cohen to Adolph Zukor calling attention to the fact that no conference had been arranged after two months deliberation, was replied to by a short note from Mr. Zukor asking Mr. Cohen to set a date for the discussion.

In his reply, Mr. Cohen named his committee of nine with which he wants Mr. Zukor and his associates to meet; and stated that after this committee of nine had met, he would advise Mr. Zukor of the time and place of the conference.

All three letters follow in full, and in chronological order.

August 4th, 1920.

Mr. Adolph Zukor, Famous Players-Lasky Corporation, 485 Fifth Avenue, New York.

Dear Sir:

I have read with the deepest interest your statement given to the trade press touching the very matter which I brought to your attention in my recent communication to you.

You have deliberated a considerable length of time before declaring yourself on the situation of which, under the instructions of the Cleveland Covention, I complained to you in my open letter. Your statement does not directly or in terms refer to my letter, but as it touched upon all the vital points at issue between us, I do not think that the Motion Picture Theatre Owners of America want me to stand on form and ceremony.

You have gone on record as saying that the abuses of which we have complained have never had your sanction. You supplement this assurance with a definite and practical offer which I do not think ought to be ignored.

Asks Formal Declaration.

The uses of correspondence have, I think, been now fully exhausted; we have come to a pass where a meeting face to face is the next step in any effort toward fair and reasonable arbitration.

Assuming then a disposition on your part to meet us half way and casting aside for the present at least any doubt as to the good faith of the offer, I believe that the interests of the Motion Picture Theatre Owners of America and the interests of the whole industry will be well served by a formal declaration of our willingness to accept your offer. You have in the most explicit words, disavowed all responsibility for the offences against the independence of the exhibitor. You have gone further even by your emphatic avowal that you will personally take up, consider and adjust such grievances as we have time and again submitted to your representatives.

To show the good faith and the conciliatory spirit of which, under the instructions of the Cleveland Convention I had given such a pointed assurance in my letter, I propose under the authority conferred upon me by the unanimous voice of my fellow exibitors to appoint a committee of motion picture theatre owners which will be thoroughly representative of the exhibiting body of the whole country. I will ask this committee to share the responsibility of discussing and acting upon your declaration. I believe that this committee will be willing, as I know it will be competent, to sit as a board of arbitration, according to you the privilege of proving your sincerity and good faith by appearing before it, conferring with it and I trust in the end co-operating with it. Peace and harmony throughout the various branches of the industry are essential to its prosperity and its future development, both as an art and as a business.

Has Evidence to Present.

On behalf of the organization I have the honor to represent, I am willing to waive any matter of mere form if the substance of our mission can be accomplished.

If the necessary assurances can be obtained to this effect, backed up by such deeds and pledges as will satisfy the committee, it will mean the end of an evil which has cast its shadow over the entire industry and has created conditions of chaos and confusion, portending economic disaster all around.

We have specific instances in writing of representatives of your organization threatening and intimidating exhibitors and also similar activities by the associate of the Famous Players-Lasky Corporation activities by the associate of the Famous Players-Lasky Corporation in New England, Mr. Alfred S. Black, and of the associate of Famous Players-Lasky Corporation in the South, Mr. S. A. Lynch. We are prepared to meet you and your associates at the earliest possible moment and present these definite and specific facts.

In view of the new season rapidly drawing near, you, no doubt, appreciate the need of a speedy adjustment of the various controversies between your corporation and the members of our organization, and we request an early reply, hopeful that it will be productive of a better understanding.

Sincerely yours,
Motion Picture Theatre Owners of America,
SYDNEY S. COHEN,
President.

Zukor Says "Set Date."

August 4th, 1920.

Mr. Sydney S. Cohen, President, Motion Picture Theatre Owners of America, Times Building, New York City.

Dear Sir:

I agree with you most heartily that the best interests of all of us can be best served by the conference suggested. I shall be very glad indeed to meet your committee at the earliest possible moment. Will you please set a time for the discussion, which I am sure will clear away all difficulties and put an end to the arguments that I know have been caused only by misunderstanding and ignorance of our problems.

Yours very truly,
ADOLPH ZUKOR,
President, Famous Players-Lasky Corp.

Cohen Names Committee.

August 5th, 1920.

Mr. Adolph Zukor, President, Famous Players-Lasky Corporation, 485 Fifth Avenue, New York.

Dear Sir:

I have your reply to my communication of the 4th inst., in which you agree to meet a committee of the Motion Picture Theatre Owners of America to discuss the questions which have arisen between your corporation and our organization.

I wish to advise you I have appointed a Committee of Nine consisting of three of the officers of the organization, three of the executive committee members and three of the rank and file from various parts of the country. The committee consists of the following:

Personnel of Committee.

Sydney S. Cohen, president, New York; C. C. Griffin, vice president, California; E. T. Peter, treasurer, Texas.

Executive Committee members:—Ralph Talbot, president, Oklahoma Theatre Managers' Association; J. C. Ritter, president, Michigan Exhibitors' Association; C. L. O'Reilly, New York.

Members:—J. T. Collins, president, New Jersey Exhibitors' Association; H. C. Bean, president, Motion Picture Theatre Owners of New Hampshire; H. C. Varner, secretary, North Carolina Exhibitors' Association.

This committee will meet the early part of next week and we will advise you of the time and place so that you and your associates may attend.

Very truly yours,
SYDNEY S. COHEN,
President.

Associated Producers Moves Its New York Headquarters

ASSOCIATED PRODUCERS, INC., comprising Mack Sennett, Marshall Neilan, Allan Dwan, George Loane Tucker, Maurice Tourneur, J. Parker Read, Jr., and Thomas H. Ince, has moved its home offices from their temporary location on the tenth floor of 729 Seventh avenue to the fifth floor of the same building. The new quarters, because of lack of sufficient room, are crowded. This will be remedied in the next few weeks, when arrangements previously made will give the home office organization the entire fifth floor of the building.

Pending the taking over of the entire floor, the New York exchange of the company, in charge of Marx S. Nathan, and the Newark exchange, in charge of John G. Rohlfs, will remain on the tenth floor of the building.

New Select Serial August 1.

With the release on August 1 of the first episode of "The Branded Four," a fifteen-episode Select serial, there is said to reveal one of the most sensational serial pictures that has ever been offered exhibitors. Ben Wilson and Neva Gerber are co-starred.

Four babies at childbirth are branded with mysterious numbers on their backs and these appear when they have all grown to young womanhood. The numbers when decoded designate certain phrases in a diary, each phrase revealing the hiding place of one of four keys to hidden treasure.

Snappy News Secured from Sundry Sources

No Settlement Yet in the Laboratory Workers' Strike

THE strike of the laboratory workers, which has been in course of negotiation for the past two weeks, has reached no definite settlement. National Association of the Motion Picture Industry and the International Association of the Motion Picture Craftsmen have been in conference together Tuesday and Wednesday, August 3 and 4, but are still holding out on the question of printing the union labor label on each film.

The Tremont Film Laboratories, Associated Screen News, D. W. Griffith, Inc., Rex Film Laboratories and United Film Laboratories have signed up, conceding the Craftsmen's demands.

In many of the laboratories the old hands are returning to work, where their positions have not been filled by new employes. We were told at the Craftsmen's Association that no definite statement of the situation would be issued until the latter part of this week.

Negroes Contend Theatre Would Encourage Laziness

CONTENDING that its establishment would have a tendency to create laziness among the younger set of his race, a prominent negro of Greensboro, North Carolina, appeared before City Council at the head of a delegation of colored citizens and protested against the opening of a colored motion picture theatre in the center of the negro residential section of the city, and secured the promise that no permit for the erection of the theatre would be granted.

W. H. Lowrey and O. L. Grubbs, white, were petitioning for the license to operate the show. They had presented numerously signed petitions from among the white citizens of Greensboro asking that the permit be granted to the promotors.

H. L. Koontz, representing a number of prominent negro citizens in the neighborhood of the contemplated theatre site, told the council that the best people of the negro section were absolutely against the proposition.

The average North Carolina city or town is very much opposed to the establishment of negro theatres and it has been impossible to get permits to open them in several of the biggest cities of the state, notwithstanding the fact that few of the cities have combination houses, where balcony accommodations are made for negroes. Wilmington is one exception and even with the leading first run theatre, one-half of the balcony is devoted to negro patronage, where they pay as high as 55 cents admission at times. Another of the Howard-Wells theatres also has a balcony exclusively for negroes.

Another Exchange Building Being Planned for Buffalo

LOCAL financial interests are having plans drawn for Buffalo's third new exchange building, according to reliable information. The structure will be in Franklin street, directly across the present Fox exchange and near the Pathe office. The building is planned to take care of those exchanges, which on July 1 next must vacate their present quarters to comply with the new city ordinance.

Among the exchanges which it is believed must move next year are Robertson-Cole, First National, Fox, Nu-Art, Associated Producers, Pioneer, Gardiner, Merit, New York State Film Company, Pathe and a few smaller offices. The new city ordinance provides for certain requirements which the present offices of these concerns do not include and it is believed that the new building will be the solution of the problem.

Two new buildings have just been constructed and opened in Franklin street. These are the Werner building, which houses the Metro, Universal, Select and Vitagraph, and the Famous Players and Realart structure across the street. It is expected that the new exchange building will be ready next spring.

No Film Thefts in Cincinnati

That Cincinnati is practically free of moving picture film thefts was disclosed at the meeting, July 27, of the Associated Film Exchange Managers at the Chamber of Commerce. A request from the National Association of the Motion Picture Industry that resolutions be adopted, indorsing plans of the Film Theft Committee for preventing the larceny of film enroute from theatres to the film exchanges was discussed, and the fact established that through the medium of careful express service, and the systematic manner of checking films, thefts in the Cincinnati territory practically was negligible. Action was taken, indorsing the plan, and at the same time setting forth conditions as they exist in the local territory.

Bliss Leases the Colonial

J. C. Bliss, of Belmont, Mass., has leased for a term of years the Colonial Theatre, Newport, R. I. This theatre was erected by the Newport Industrial Company, of which Herbert Bliss is president.

Ministers Make New Move to Close Theatres on Sunday

THE sixth month of the war waged by the Ministerial Association of Henderson, Ky., on moving picture exhibitors to force them to close on Sundays began last week with a movement on the part of the association, when it circulated petitions from house to house asking that the commonwealth and the county attorneys enforce the Sunday closing law.

The latest attack is directed at every place of business. The ministers have been balked by the loophole in the law allowing Jewish merchants to observe Saturday as their Sabbath and remain open on Sunday. The commonwealth's attorney, who tried to close every house a month ago, withdrew his threats to take penal action against violators because the law could not be enforced uniformly.

There is a great deal of speculation as to what effect the petitions will have on the situation. The petitions are an appeal to public sentiment, which has been with the moving picture men, as shown by the capacity crowds handled at Sunday shows. At the night performances last Sunday, some were turned away because the houses were full. The ministers are now asking those who attended the Sunday shows to ask that the shows be closed on Sundays.

Earle to Direct First Tearle Film

William P. S. Earle, Selznick director, will handle the megaphone on the first Conway Tearle picture to be made under his new starring contract with Natural Pictures. This will be a special entitled "The Road of Ambition," from the novel by Elaine Sterne. The continuity has been prepared by Merle Johnson and production will start at Fort Lee as soon as Mr. Tearle has completed his present vehicle with R. A. Walsh.

Advertising Matter If Not Part of Film Is Not Subject to Rental Tax

ADVERTISING matter when not a part of a film is not subject to the film rental tax of five per cent., under the terms of a new ruling of the Internal Revenue Bureau. A letter to this effect has been received by Jack S. Connolly, Washington representative of the N. A. M. P. I., from Deputy Commissioner of Internal Revenue Baker.

Following the receipt of a complaint from one of the large Philadelphia exchanges, Mr. Connolly, accompanied by the Washington correspondent of the Moving Picture World, took the matter up with Mr. Baker and his assistants. Mr. Baker showed a desire to work in co-operation with the film men, and seemed glad to have an open discussion of the decision complained of.

That the Treasury Department officials are willing to co-operate wherever possible when matters of this nature are brought to their attention in this manner is shown by the following courteous letter received by Mr. Connolly:

Previous Ruling Amended.

"This is in reference to your letter of July 21st, 1920, written in the interest of the National Association of the Motion Picture Industry, 1520 Broadway, New York, in regard to the receipt of a copy of a letter written by this office under date of July 9th, 1920, to the Collector of Internal Revenue at Philadelphia, Pennsylvania, relative to the application of the tax imposed by Section 906 of the Revenue Act of 1918 to the total rentals earned in connection with leasing or licensing motion picture films for exhibition, which was held to include amounts received for advertising matter rented in connection with the film.

"You are respectfully advised, that after further consideration, said ruling of this office is considered in error in so far as it includes advertising matter when not a part of the film itself.

"The ruling given the Collector of Internal Revenue at Philadelphia will, therefore, be withdrawn, and it is held that the tax imposed by section 906 of the Act applies to the total rentals earned in connection with the business of leasing or licensing film inclusive only of the advertising matter which is a part of the film. However, it must be understood that where a film is leased for a fixed sum which includes the rental of advertising matter and the charges for the rental of the film and such advertising matter are not segregated, the tax will apply to the total charge."

Vermont and New Hampshire Exhibitors Meet in Annual Convention in Boston

A CONVENTION of motion picture exhibitors of Vermont and New Hampshire was held at the Hotel Arlington, Boston, on July 27. Several subjects of importance to exhibitors of films were discussed in convention and embodied in resolutions that were adopted.

Charles H. Bean, of Franklin, N. H., acted as chairman and the principal address was made by Sydney S. Cohen, president of the Motion Picture Theatre Owners of America. Mr. Cohen reported on events that have transpired since the Cleveland convention and led in a general discussion of various abuses existing in the industry.

At the election of officers for the ensuing year the following leaders were chosen: Charles H. Bean, Franklin, president; J. E. Charboneau, Manchester; Herbert Daley, Claremont; A. H. Davis, Nashua, and L. L. Willy, Rochester, vice-presidents; F. G. Berry, Manchester, secretary; A. L. Countere, Manchester, treasurer.

Officers and Executive Committee.

Executive Committee: Michael White, Dover; J. D. Hallisey, Nashua; D. J. Adams, Concord; C. C. Baldwin, Keene; Ansel Sanborn, Sanbornville; George La Pierre, Lakeport; Alfred M. Graves, Lebanon; H. D. Perry, Bellows Falls; Homer A. Graves, St. Johnsbury.

A rising vote of thanks was extended to Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, for his address to the exhibitors present, and the fullest co-operation pledged to the national organization in behalf of the independent exhibitors of New Hampshire and Vermont.

The resolutions passed by the convention touch upon many topics of vital interest to showmen. Space will not permit us to run them in full, but we summarize:

Many Resolutions of Importance.

Percentage.—Firm opposition to every form of percentage. "If the same interest control production and the exhibitor there can be but one result—higher prices of admission and poorer pictures." And thus will the public be effected.

Advance Payments.—Opposed to paying in full for any picture as a deposit or advance payment. "The members of this organization pledge themselves not to enter into any contract requiring payment in full for any picture more than seven days before play date."

Producer-Exhibitor.—Member of the convention "condemn the practice of any manufacturer or producer of motion picture film of buying theatres in competition with independent exhibitors, and, further, denounce as being unfair the vicious practices of these companies or their agents. . . ."

Independent Screen.—"Pledge full support and co-operation to the M. P. T. O. of A. in their effort to keep the screens and theatres of American free and independent."

Demand Uniform Contract.

Contracts.—"Contracts now are inequitable . . . that a contract be drafted and submitted to the producer and distributor. . . . uniform and equitable contract be used by all distributors and producers."

Censorship.—"Unalterably opposed to all forms of censorship . . . as having been proven a failure in the three states where it has been tried."

Music Tax.—Will bar all representatives of Society of Authors, Composers and Publishers from screens and theatres until present unjust and inequitable demands in the form of music tax are withdrawn.

Independent Producers.—Pledges hearty and practical support to the independent producer and distributor.

F. I. L. M. Clubs.—" . . . pretend to act in place of the lawfully constituted courts . . . enforce obedience by demanding unreasonable deposits or denying film service." "Resolved that a certified copy of resolution be sent to the U. S. Attorney General with request for action."

"Smiling" Jimmy Kelly Makes Alliance That Promises Films in Co-operation

JAMES B. KELLY, who was connected with one film concern for a period covering over seven years, in various capacities both in the field and home offices, and most recently connected with the Selznick Enterprises in the capacity of field representative, has resigned in order to assume the position of general manager for a new producing and distribution company. The company name, plans and other details will be disclosed in a later issue of this paper.

Mr. Kelly, known to the trade as "Smiling Jimmy" on account of his "smile that won't wear off," in referring to his new affiliation, has issued this statement:

Started as Exhibitor.

"Ever since the time when I operated a 'shooting gallery' show down in New Orleans, the old Royal, Waco, Tex., and the Orpheum, Houston, I have had ambition to some day be in a position where I could distribute motion pictures to the exhibitors along lines that would be both economical and beneficial in general. I early decided to learn the distribution and exchange end of the industry, which always seemed to be such a mystery to me.

"This was back in 1908, and I have learned it from the ground up. I believe I have served in about every capacity possible in some of the largest companies now in the industry. In order that I might pick up a little knowledge of conditions throughout the country, I was fortunate in serving in capacities of representative and branch manager of different companies in most every large city in the United States.

Recites Long Experience.

"During my twelve years' experience I have made it a point to study the exhibitor and the conditions that he was up against.

"Smiling Jimmy" Kelly.

I have watched his audience, made suggestions to one exhibitor that I had borrowed from another. I have seen his 'shooting gallery' store show grow into a regular theatre. Although I realize that in securing the education I possess relative to conditions that have existed and are now existing my financial resources have not increased as have those of the exhibitor or the distributor, I am happy in the thought that I possess certain knowledge of things in general that will eventually be a great saving and advantage to my twenty thousand friends—the exhibitors.

Has Faith in His Plan.

"I have faith in 'My Great Plan.' In a very short time I will be able to deliver to them a clean cut proposition on a strictly business basis that will mean to them the saving of dollars in film rentals.

"The waste in this industry has been enormous not only at the studios, but in and around the home offices; in fact, in most every detail of the business I have seen a waste of money and energy that is most astounding. One of the main points and strongest assets of the company with whom I am at present affiliated with is the fact that a strictly business method will be used in handling the funds of the public.

Claims "the Public's Money."

"Guess you think that 'handling the funds of the public' is a funny remark, but it's correct, as I consider the movie business one that virtually belongs to the public. When producing and distributing companies waste good money in manufacturing and distributing film, they are throwing away the public's money—for it all has to come from the public.

Will Not Sell Stock.

"To make it brief, we are going to follow the plan to some extent, as laid down by several co-operative or co-partnership concerns, the only difference being that we are not going to sell stock and we are not going to solicit any advance funds. We do not need funds, and with no co-operation except the exhibitors' good will, we are going to endeavor to save him money and be strictly an 'exhibitors' company.'"

Loveridge Succeeds Thomas

John Loveridge, former manager of the Alhambra Theatre, New York, and the Strand, Brooklyn, has accepted the position of manager of the Rialto Theatre, Omaha, Nebraska, succeeding H. M. Thomas. Mr. Thomas left on August 1 to spend a month in California, resting; then he goes to Canada to assume the position of managing director for a string of Paramount-Artcraft theatres.

Mr. Loveridge is a native of DesMoines, and has had twenty years experience in the theatrical business, starting as musical director. His wife and his 14 year old daughter accompanied him to Omaha.

RAMBLES ROUND FILMTOWN

WITH WALTER K. HILL

Old Songs Revived.

"Mary Is a Grand Old Name."—Doug.

"On the Banks of the Wabash."—Frank Rembusch.

"Here Lies An Actor."—Publicity.

"Sing Me a Song of the South."—Willard Patterson.

"Comrades."—Adolph Zukor and Sydney S. Cohen.

o—o

Dwight Perrin Is Back With Non-Killable Copy.

Every once in a while something big and wholesome happens to THE Industry and nobody "makes a statement" about it. For instance: Fred B. Warren goes from a big job to a bigger one, and the first thing he does is to raid Park Row and bring Dwight Perrin back into the Empy Publicity marathon—for a run. Let joy be unsublime!

Kicks in, as one of his first occupations, Perrin with this note to a department that has labored unrewarded for sanity and bunk in tradepaper publicity:

Dear Sir and Brother: My new employers* desire me to make known to you the fact that, partly out of regard for you, there will be no mimeograph machine in this office. All of our timely, intelligently written and tremendously important publicity will be typed just like this, perhaps even better.

We reserve only the right to make use, as occasion seems to demand, of a few of the better known motion picture adjectives, as above.

I will appreciate your letting me know at your earliest convenience whether your Johnny Archer prefers copy double or triple-spaced?

DWIGHT S. PERRIN.

*Associated Producers, distributors of the electrifying productions of Mack Sennett, Allan Dwan, Marshall Neilan, Thomas H. Ince, J. Parker Reed, Jr., and George Loane Tucker.

"Idiotorial" Note.—The importance of what is written **on** the line has influence on the amount of space **between** the lines to such an extent that in Perrin's copy any spacing whatever between lines is a waste of opportunity.

Hitherto Unpublished Episode For a Thrilling Serial Story

(By E. Wint Sargent.)

The hero is bound, gagged, chloroformed and sunk under a coal-hole which the driver of a giant truck opens and prepares to use as the receiving point of 100 tons of pea coal which awaits only the opening of the trap in the rear of the truck to surge, boil and shower down upon the hapless Halford Ransom, delight of a million movie-fans.

The driver of the truck has his hand on the gimick that raises the trap that releases the coal that is to submerge our hero just as the episode ends. Next Tuesday the multitude assembles in the Crimo Theatre to see the finish of Halford. But no; and no but——

Driver of coal truck opens sealed instructions, finds he has backed up in front of the wrong coal-hole and drives away.

o—o

Regardless of the Eighteenth Hole in the Constitution, many films run along to staggering length and golfers still have their "tee."

o—o

"Actors Shave Heads for Indian Roles" is a ticket-selling pufflicity headline that makes a frog wonder why they didn't hire baldheaded actors to begin with.

o—o

Film editors must hustle to keep apace with just common, ordinary newspaper editors. They may, eventually, become president of the United States, but president of a film corporation seems to be the nearest honors in sight.

o—o

Saving Something.—Edward Small, in publicity, predicts internationalization of film production. "At the same time," sez he, "New York will remain the center of the motion picture industry, the heart from which shall throb forth the whole life of the picture."

o—o

Scandal.—Judging from the number of film men who are frequenting the summer roof gardens and cabarets, the wagering is 10 to 1 that a number of wives are out of the city. It's the open season for the summer widowers. No names will be mentioned.—St. Louis Correspondence.

o—o

Great Moments in the Life of a Manicurist

The haughty woman of wealth and social fame was compromised and on the verge of infidelity to her husband. . . The only person in the world who could shield her and save her in that frightful moment was Katie Malloy, who had been a manicurist.—Advertisement.

We dig this out of Fox publicity in the thought that **someone** might have missed it:

"The (New York) Palace is renowned as the slaughterhouse of 'provincial' reputations and the creator of national fame."

Which, we opine, is saying a cheekful.

o—o

Evolution.—When enough girls had suffered from fever and cut short their surviving tresses, bobbed hair came into style.

When men could no longer get "blind drunk" in the open, wood alcohol was introduced to make blindness permanent.

When people could not reach the speed desired by traveling on the surface or under it, they went up in the air to motor.

o—o

Yale Poet Declares Norma Heatful Star.

"When winter comes with ice and snow,
The owners of our movie show
"Use no more heat; yet none are chilled—
"They just have Norma Talmadge billed."

Run Your Own Contest; Here's the Real Makes

Harry Raver reads aloud to Mrs. Raver and she likes to hear Harper's Bazaar. In a recent issue the substance of a squib coupling Ibanez and Shaw made a rumble like this:

Upon his departure, after closing a picture contract, a certain producer paternally laid a hand on Ibanez back and said:

"We are expecting great things from you."

"I wonder," soliloquizes Mr. Raver, "what G. Bernard Shaw would have replied."

Contest rights are herewith released free of royalty.

o—o

Finally Harry Reichenbach got the name of the company he was stunting for into the New York dailies.

But it required the connivance of the District Attorney to do so.

o—o

It's a Fact.—Editors of programs and newspaper movie departments Clip and Paste Rambles Round Filmtown.

That's exactly what this page is for.

Clip and Paste

For Photoplay Editors and Theatre Programs

"Black Pawl," new Goldwyn picture from the Ben Ames Williams sea story, has been completed by Director Reginald Barker.

Douglas Gerrard has been engaged to direct Doraldina in "Passion Fruit," her first picture for Metro.

William S. Hart has started his new picture, "The Whistle," this week. Myrtle Stedman, Frank Brownlee, Richard Headrick and little George Stone have prominent roles.

"Lady Fingers," a novel by Jackson Gregory, has been purchased by Vitagraph for an Earle Williams feature.

Rex Ingram has taken "The Four Horsemen of the Apocalypse" company to Los Banos, Cal. t ofilm South American scenes on a large ranch of typically Spanish design in buildings and landscape.

E. Mason Hopper is now filming the sixth of the Booth Tarkington "Edgar" stories for Goldwyn. Much of the action takes place in a zoo.

Charles Edward Russell, sociologist and economist and journalist, conferred with B. B. Hampton, producer of Great Authors Pictures, on making photoplays, during his recent visit to Los Angeles.

Philo McCullough, Rosemary Theby and Charles Clary will play the principal roles in the Fox production "A Connecticut Yankee in King Arthur's Court," which will be directed by Emmett Flynn.

Mrs. Humphrey's novel "The Marriage of William Ashe" will soon be filmed by Metro, with May Allison as the star. Edward Sloman will direct.

Cleo Madison will star in the Metro production "White Ashes," to be directed by Philip Rosen.

Howard Gaye, who has just finished a prominent role in Pauline Frederick's new picture, "Iris," has been engaged to support Katherine MacDonald in "The Second Latchkey."

Ann May, recent leading lady for Charles Ray and Bryant Washburn, has joined the cast of the current Cecil De Mille production.

Margaret Cullington and Harry Gribbon play the leading roles in "Search Me," a Christie production for First National Exhibitors.

Colin Campbell is directing Sessue Hayakawa in "The First Born."

William Orlamond and John Steppling have important supporting roles in "Madame Peacock," Nazimova's new photoplay.

Musicians Walkout in Indianapolis; Showmen in Atlanta Win Concessions

MEMBERS of the Indianapolis Musicians' Union employed in the moving pictures of the city quit work after the last performance Saturday night, July 31, as a result of a disagreement with the Theatre Managers' Association over the renewal of a wage contract which expired on that date. In view of this the theatres are being operated without orchestras.

Edward G. Sourbier, president of the Sourbier Amusement Enterprises, operating several theatres, said the demands of the union amount to a seventy-one per cent. increase, and that the scale proposed is for a base wage of $60 for seven days, with an additional fifty per cent. for the orchestra leader.

"The union is asking more than the musicians in Cincinnati, Toledo and Louisville settled for," Mr. Sourbier said, "and refuses to arbitrate. It would be necessary for us to increase the price of our seats in order to meet the new demands."

To Provide Some Kind of Music.

Arrangements have been made at several of the theatres to provide other than orchestra music, despite the walkout. The expiring contract called for $32 for six days and $38.50 for seven days, according to the union musicians. They say it is impossible for them to continue work without an increase. The union made three proposals for a new contract, it was said, the last one being for $45 for six days and $60 for seven days.

Showmen Win Concessions.

Victory for Atlanta motion picture theatre managers in either bringing about concessions from the local musicians' union or in maintaining the positions they had originally adopted, marked the beginning of the week of August 2, when the two weeks' notice served on various orchestras became effective.

At conferences on Sunday, August 1, the union agreed to withdraw its demands for shorter working hours if the managers would call off the two-weeks' notice and grant the higher wage scale proposed. As the managers had accepted the advanced scale at the outset, the union's compromise offer was acceptable. The new status is to remain in effect until August 22, when an international officer of the union is to come to Atlanta to handle the situation for the musicians.

Rialto's Orchestra Returns.

As a result of the concession by the union, the orchestra at the Rialto Theatre, an S. A. Lynch house, was on the job Monday, August 2. So was the orchestra at the Lyric Theatre, the local Keith vaudeville house, operated by the Lynch interests and the United Booking Office, New York. Since the controversy began, the union called the Lyric orchestra out, although the house was in no wise affected by the dispute. This action, the exhibitors charged, showed rank discrimination, as Loew's Grand, another vaudeville house, was left intact, and because a contract entirely separate from the agreements with the picture houses. An order from the union's international headquarters displayed the same viewpoint as the managers and instructed the Lyric musicians to stay on their jobs.

To Run Without Orchestra.

The orchestras at the Criterion Theatre and the Tudor Theatre are out. Williard Patterson, manager of the former house, told the union that two of his musicians were unsatisfactory and that three had left the city since the two weeks' notice had been given. He was willing to withdraw the notice and continue with a smaller orchestra, but the union demanded that he retain the unsatisfactory men and employ new men in place of those who had left.

After the union had declined to bring back the men who had left town, and had refused to let a committee from the Atlanta Federation of Trades arbitrate the matter, Mr. Patterson declared that he would get along without an orchestra.

James G. Jackson, manager of the Tudor Theatre, who was in a similar situation, coincided with Mr. Patterson's attitude.

The various theatres here where organists are employed in lieu of orchestras have maintained their policies through the retrenchment of the union. The organists had not been affected by the union's demands, but had been called out as a sympathetic move. After Sunday's conference the union withdrew its orders for a walkout.

Canadian Exhibitors Exchange Important Factor In Distribution Across the Line

A. W. SMITH, JR., assistant sales manager of the W. W. Hodkinson Corporation, returned lately from a conference with various exhibitors in Canada and speaks here on conditions that exist the other side of the border. He says: "Canadian Exhibitors Exchange, Ltd., in Ontario, who handle the distribution of Hodkinson productions for the Dominion of Canada are making rapid strides toward signing up exhibitor members. Under the present conditions which exist in Canada where certain interests are proving a menace to progress by requiring exorbitant rentals for their pictures and building and buying theatres where they cannot get such rentals, an organization such as Canadian Exhibitors Exchange, Ltd., offers independent exhibitors a way to prosperity.

Minimum of 200 Members.

"Thomas Scott, general manager of the Canadian exhibitors Exchange, states that by the end of September the exchange will number a minimum of 200 members who will use Hodkinson productions. The independent exhibitors of Canada are willing to pay a fair price for pictures and a price which will allow them to show a profit.

"Canadian Exhibitors Exchange, Ltd., has its president, Mr. Brady of the Madison Theatre, and on their Board of Directors are Alexander of the Doric Theatre, and J. Cronk of the Oakwood Theatre. These are big business men and they are fighting for their place in the picture industry.

Hodkinson Favors Plan.

"Mr. Hodkinson is heartily in accord with the ideas and policies of the Canadian Exhibitors Exchange, Ltd. He is very glad to have such an organization distribute Hodkinson pictures in the Dominion of Canada.

"Business conditions in general are very good according to all reports throughout all of Canada. The city of Toronto itself, is reputed to be one of the best show towns on the continent. The people have money and they patronize the picture shows.

"Import duties on films which go into Canada are very high. The distributor must pay 3c. per foot for each positive print which he imports and in addition to these he must pay a heavy duty on advertising. On a package of advertising matter valued at $2 the duty paid was $1.57."

Mrs. Morgan Belmont in Cast of Griffith's "Way Down East"

MRS. MORGAN BELMONT, of New York and Newport, the first American society woman to appear in motion pictures, will be seen in D. W. Griffith's production of "Way Down East," which will open at the Forty-fourth Street Theatre, New York, this month and will be released throughout the country in the fall.

Mrs. Belmont plays the part of a Boston society matron in the earlier scenes in the production. For six weeks she reported at the Griffith studios at Mamaroneck (N. Y.) every morning, working until late at night and receiving the same pay as other players working exactly in the same capacity.

Met With Injury.

Her action is similar to that of Lady Diana Manners (now Lady Duff Cooper of London) who wished to enter motion pictures and cabled Mr. Griffith for work in his organization. The contract for her appearance had been signed when she met with an injury to her spine through a fall while watching one of the parades of returned British soldiers.

Mrs. Belmont, like Lady Manners, is very tall and slender. Several years ago she appeared in society theatricals with considerable success.

When Mr. Griffith was casting the society scenes for "Way Down East," Mrs. Belmont was one of seven members of the social set who applied for an engagement. Her personality was considered most suitable to the role.

Mrs. Morgan Belmont.
Appearing in forthcoming D. W. Griffith pictures being made at Mamaroneck, N. Y.

W. Ray Johnston.
Vice President of Arrow Film Corporation.

Harry L. Keepers Now a Part of the Guy Empey Organization

HARRY L. KEEPERS, known as "the globe trotting camera man," has been appointed manager of negative production for Guy Empey Productions, according to an announcement by Arthur Guy Empey made just prior to his departure for Louisiana to select a number of locations for use in the filming of the second of the series of comedy dramas being produced under his direction.

Mr. Keepers, who has just returned from an eight months' tour of India, China and Japan, is one of the best known cinematographers in the industry and his addition to the staff of Empey officials is considered an event of considerable interest.

In the course of his tour of the Orient, he filmed a series of educational, scenic and industrial pictures which covered more than 50,000 feet of raw stock, all of which he developed as it was taken and shipped back to the United States as opportunity presented. Included in the pictures were many scenes and events never before recorded in motion pictures, and some of which had never been made the subject of even a still camera negative.

"A Long Distance Hero," by Templar Saxe, will be the first of the Guy Empey productions made with Mr. Keepers in charge of the camera and laboratory work. It is for this picture, which will be directed by Mr. Empey and in which he will star, that the head of the organization is seeking locations in the South at present. Its author was one of the company playing in "Oil," the first of the present Empey series of comedy dramas and which will be released in the early fall.

No Operation on Mark

Moe Mark, owner of the Strand Theatre, Lynn, Mass., who has been sick at a Boston hospital, has returned to his home, surgeons at the hospital not finding an operation necessary. Mr. Mark visited his houses in New York, Buffalo and elsewhere, and upon his arriving home complained of feeling sick. At first, alarm was felt and he was sent to a hospital. An X-Ray at the hospital, however, showed that an operation was not necessary.

$10 SAVE IT;
Read Page 860—It Tells How!

Wide Experience Fits W. Ray Johnston for His Duties as Vice President of Arrow

ONE of the few film executives who has had an important part to play in the building up of the independent field, and one who has not been press-agented whenever he left his office for a few minutes, is W. Ray Johnston, vice-president of the Arrow Film Corporation. Mr. Johnston has been connected with Arrow practically from its inception and has probably had as much to do with the rapid growth of the independent business as any single factor in it.

Some eight years ago Ray Johnston became identified with the Thanhouser Film Company, and after a general experience in various departments of the business was appointed assistant treasurer and auditor, which position he held for several years. When Thanhouser opened its Florida coast studio, Mr. Johnston was appointed general manager and later assistant to the president. As studio manager he obtained a thorough knowledge of studio and laboratory work, which experience has stood him in good stead in his present capacity with Arrow.

It is said that Mr. Johnston has had a practical experience in every branch of the motion picture industry. He was at one time appointed general manager of a small circuit of theatres in order that he might learn the exhibiting end of the business. The knowledge obtained in this manner has been worth much to Mr. Johnston and this knowledge is used to good advantage and for the benefit of the various exchanges now doing business with him.

As a rule few men in the motion picture business are given the opportunity of learning more than one or two branches in the business, and, therefore, it is seldom that any one man can be found who possesses a keen knowledge of practically every branch, and in Mr. Johnston's case this does not exclude camera work, or even the art of make-up and the posing before the camera, which has also fallen to the lot of this versatile young man.

Although Ray Johnston is not yet thirty years of age, he has for the past seven or more years held an executive position in the film industry, and during all of this time his positions have been not only important, but highly responsible, ones. He has been connected with W. E. Shallenberger, president of Arrow, all of this time, beginning at the time Mr. Shallenberger was connected with Thanhouser.

Mr. Shallenberger Praises Johnston.

In an interview recently, Mr. Shallenberger had this to say about Ray Johnston: "I don't know of a single man in the film industry that has had a more practical experience than W. Ray Johnston. I have known Mr. Johnston for more than ten years, when he came under my jurisdiction during the days of Thanhouser. I have watched his growth into popularity and influence and I think I can say without fear of contradiction that he is one of the most popular men in the industry.

"His experience, his methods of handling business and handling customers has much, indeed, to do with the rapid growth of Arrow, and there are many, many independent buyers today who buy pictures repeatedly solely upon the judgment and say-so of Ray Johnston."

J. S. Woody, General Manager Realart, Advances His Arguments Against "Booking in Groups" Through Organized Agencies

(1) They would increase the cost of pictures to Exhibitors.

(2) They would inject into the business a commission merchant who is an unnecessary factor and whose purpose it is to collect toll both from Exhibitor and Distributor.

(3) They would tend to force the Exhibitor and Distributor apart and to prevent solidarity in the industry.

(4) They would check competition between Distributors and deprive the Exhibitor of detailed information which he should have with respect to the various propositions available.

(5) They would give to one man, or to one small group of men, an unfair advantage over competing Exhibitors; no one else would profit anything.

(6) They would open wide the way for secret agreements and understandings with the persons controlling the booking combination, enabling them to exact or to receive tribute for unfair exercise of their influence with Exhibitors.

(7) They would allow a clique to dictate theatre policies and so reduce other Exhibitors to the status, virtually, of house managers.

(8) They would give to the booking manager, without one cent of investment, the control of a large group of theatres; conversely, they would result in the signing away by the Exhibitor, without any financial return, of his rights in the most important part of his own business.

(9) They would encourage neglect in service to the Exhibitor because the booking agent would be the factor catered to and satisfied.

(10) They would insure discrimination in every issue involving priority which might arise in the territory, the booker and his friends, of course, always having the advantage.

(11) They would tend to deprive the Exhibitor of the freedom which he now has with respect to changes in service, because the booker might easily be obligated to favor the Distributor whose service the Exhibitor desired to discontinue.

(12) They would often impose upon the Exhibitor the necessity of going on his knees to the booker in order to obtain the rights which would be his without question if his contract was signed in his own name.

(13) They would make the business of a whole group of Exhibitors a side-line of the business of the booker, with probable corresponding neglect of the affairs of the individuals of the group.

(14) They would be a confession on the part of the Exhibitor of his inability to conduct his own affairs as well as someone else could conduct them.

Expressions of Policy on Booking In Groups Voiced by Big Producers

FROM F. H. Elliott, executive secretary, National Association of the Motion Picture Industry, there has come to Moving Picture World copies of letters that were received from several distributing corporations in response to a request made by Percy L. Waters, chairman of the Distributors' Division, N. A. M. P. I., asking that the policy of the various organizations be set forth as applying to what is known as group bookings.

Conditions arising in the South, where S. A. Lynch's corporation is offering exhibitors a booking plan whereby they will receive Famous Players-Lasky and Realart productions, that are controlled in that territory by the Lynch exchanges, as well as reports of a national combination being in process of formation to book in groups, may possibly have impelled action by N. A. M. P. I. that resulted in Mr. Walters' letter going out to producing companies.

It will be observed that some of the firms which contributed the letters copied below (although the letters are not presented complete in all they said) are opposed outright to the group booking plan, while others are equivocal. Because of pressure upon our pages we are not able to print the letters in full, but we have selected and here present a digest of contents that, it is believed, expresses the policy of the corporations quoted.

Expressions of Policy Here.

Adolph Zukor, Famous Players-Lasky.—"This company will adhere to its existing policy of booking independently to the exhibitors, and does not intend to contribute its product to any plan or scheme to establish or entrench booking agencies throughout different sections of the country."

W. E. Atkinson, Metro.—"We have always been opposed to selling our product through booking offices, and we see no reason why we should alter our policy at this or at any future time."

Lewis J. Selznick, Select.—"We will positively not book our production in that manner. We will do business direct with the individual exhibitor."

P. L. Waters, Triangle.—"Triangle is decidedly opposed to group bookings, feeling that each theatre should be booked separately and direct, and not through an agency. This has always been our policy."

J. D. Williams, First National.—"If six directors can get together and form an organization for their mutual benefit, for their mutual prosperity, and for the advancement of their mutual interests in every particular, there is no reason apparent to me why six exhibitors, or more than six exhibitors, should not join hands for mutual protection.

"I feel quite confident that the members of our executive committee would decide every individual booking plan or booking arrangement between exhibitors strictly on its individual merits, rather than attempting to deal with the matter in a general way."

William Fox.—"Fox Film Corporation places itself on record as absolutely opposed to group bookings with all booking agencies. It will deal exclusively with the exhibitor direct."

Samuel Goldwyn.—"Under prevailing conditions we are not in favor of having our pictures booked through booking companies, because it is not fair to preclude the exhibitors from judging for themselves of the quality, character and box-office value of motion pictures that are offered for exhibition to the public."

Lewis Innerarity, Pathe.—"Our policy has at all times been one of unqualified opposition to booking agencies in principle, regardless of the disguise in which they are cloaked. . . . The injection of a middleman simply adds another complication to the distribution of film—and the middleman must get his unwarranted profit at the exhibitor's expense.

"But in order to protect our own business against the inroads of competitors who by more or less fictitious ownership or control (either directly or through other corporations) of theatres included in one or more of the larger booking agency groups have sought to nullify any general agreement that might be reached on this subject, we have been obliged to meet this competition, which cannot be regarded but as unfair, and have been obliged to deal with such agencies and expect to continue dealing with such agencies until such time as each distributing company in good faith withdraws its support from all booking agencies, however disguised, and adheres to that determination in both letter and spirit."

J. S. Woody, Realart.—"Reduced to its elemental factors, Realart's objection to group booking is based upon the fact that it would destroy the intimate personal relationship which has been established between this concern and its customers. Realart's success has been built upon this basis. We believe development of this principle is fundamentally essential to the industry—that the normal tendency is toward the strengthening of individual relationships and that any enemy to furtherance of this policy should be strongly opposed by distributors as well as by exhibitors. For these reasons Realart declines to sign contracts with intermediaries."

Vitagraph Buys Charles Frohman's Play, "Cousin Kate," as Special for Alice Joyce

CROWNING his recent efforts to secure the most powerful plays and stories for Vitagraph stars, regardless of price, Albert E. Smith, president of the Vitagraph Company, has purchased the well-known Charles Frohman play. "Cousin Kate," by Hubert Henry Davies, as a special production for Alice Joyce. The production will be on a lavish scale as befitting the prominence of the star and the play.

The star role in "Cousin Kate" was created on the stage by no less a figure in the stage world than Ethel Barrymore with Bruce McRae as her leading man, and a notable cast. It had its premiere at the Empire Theatre, Charles Frohman's famous production house, and immediately was launched into a memorable run.

After New York finally had its fill of "Cousin Kate," the production was taken on tour, and today it is said that there are playgoers in some of the middle-sized towns who have seen Miss Barrymore only in this one delightful play.

Play Was Revived.

Miss Barrymore eventually started rehearsals in a new play, but so highly did she and Mr. Frohman regard "Cousin Kate" that the play was revived a few years later and enjoyed another meteoric success. Leslie Faver, a well known English actor, was Miss Barrymore's leading man in the revival of the play.

Hubert Henry Davies, who wrote "Cousin Kate," also wrote "Outcast," in which Elsie Ferguson was starred; "Cynthia," one of Elsie De Wolfe's most successful plays; "Mrs. Corringe's Necklace," with Charles Wyndham in the stellar role, and "The Mollusc," starring Alexander Carlisle.

Of all the triumphant successes from his pen "Cousin Kate" was regarded not only as the most popular but the best adapted for an impressive motion picture play. Furthermore, the star role is one which calls for the display of human emotion in unusual degree.

It provides Alice Joyce with big opportunities for the display of her dramatic power and that rare charm of manner which has done so much to make her a prime favorite with motion picture patrons throughout the world.

Vitagraph is prepared to put forth unusual efforts and go to any expense whatsoever to make the visualization of "Cousin Kate," an extraordinary production.

The play deals with a triangular romance, although the criticisms of the play at the time of the stage presentation took note of the departure from the obvious and time-worn triangle.

Florida League Pepares to Join National Organization

A MEETING of the Florida state branch of the Motion Picture Exhibitors' League was held Sunday, August 1, at Tampa, for the purpose of affiliating the organization with the national organization. Resolutions were adopted that a special meeting be called during August, when a representative of the national organization from New York probably will be present to outline the policies of the independent exhibitors of the country. The meeting probably will be held in Orlando.

C. D. Cooley, president and manager of the Strand Amusement Company, operating the Strand and Bonita theatres, and president and manager of the Victory Theatre Company, operating the Victory Theatre, Tampa, is president of the state organization.

Many towns and cities were represented at the meeting Sunday, the attendance including the following: C. D. Cooley, A. R. Ninninger, T. E. Kane, C. A. Sappal, Tampa; W. L. Whitehead, L. D. Joel, Jacksonville; H. D. Ashford, Ybor City; Louis Kalbfield, Palatka; J. A. Cole, Fort Meade; F. A. Williamson, Winter Haven; H. G. Griffin, St. Petersburgh; C. A. Brown, representing theatres in Bradentown, Palmetto and Sarasota; G. T. Stonaras, Plant City; C. C. Jordan, Kissimmee; R. P. Barcliff, Wauchula; G. B. Reynolds, Fort Myers; H. C. Goldstein, Punta Gorda; W. S. Taylor, Arcadia, and G. D. White, Tarpon Springs.

SOL LESSER Presents

Annette Kellerman

IN

"What Women Love"

A First National Attraction

Ohio and Texas Showmen Advance Ideas on Theatre Management Plus Long Runs

EXHIBITORS in the United States are throwing away millions of dollars every year by not realizing to the fullest extent the results of the word-of-mouth advertising which any good picture creates. The change-every-day houses lose this asset absolutely, and those who run pictures only two or three days do not cash in on it in a way that they should. Many exhibitors who use pictures for three days will realize this when they think back on a majority of their runs where the last performance has been the best attended of all of them.

Word-of-mouth advertising is the most valuable asset in the motion picture game. It will bring patronage when no other style of exploitation will. It is a thing that takes a little time, however, to gain momentum, for it will not start until the picture has been actually shown and the full effects of it cannot be felt for three or four days after.

I know that a great many exhibitors are so placed that longer than a two-day run cannot be profitable, either because of limited territory or too many other houses in competition, but if ever I manage one of this class of theatres I will split my two-day runs. That is, I will bring a picture in on Thursday and repeat it the following Monday. My Friday picture I will repeat on Tuesday and my Saturday picture I will show also Sunday and Wednesday. I want the word-of-mouth advertising to be shown in my box office receipts.

Attendance Defines Length of Run.

In the Hartman Theatre I have a house that was formerly showing good profits on week runs. I felt that a great many pictures had been limited to a week that would draw good patronage for a longer time, so I arranged to hold a production if I thought it was warrantable. Since I have had it two weeks would be nearer the average run, and the resulting savings in rentals have increased the net income considerably.

I keep a picture as long as the patronage keeps up; in other words, I let my patrons decide when they want a change. When the picture opens I have no certain idea as to when it will close, but the third or

By WILL D. HARRIS

Manager Hartman Theatre, Columbus, Ohio

fourth night it is on I have a pretty good idea—for by that time public opinion has been circulated by word of mouth, and if my patrons have found it good the patronage increases; if not, the patronage decreases.

I always give every picture I bring into the Hartman exploitation that will drag them in the first and second days. The bigger the crowds I can get in the opening the more advertisers I have carrying the word of mouth around that the picture is good. Any exhibitor, anywhere, no matter what the size of his house or his prospective patronage, can increase his receipts by allowing time for a pleased audience to pass the word along.

Confine Exploitation to Stars-Companies Says Texan

By ROY E. KINTZ

Manager Strand Theatre, Laredo, Texas

EXHIBITORS practicing a policy of short runs—that is, a change of program every day, or even two days—are making a mistake unless they confine their exploitations to stars and producing companies. The story value of a film can only be realized upon through word-of-mouth advertising, and such advertising cannot become effective on short runs. Therefore a star, or several of them, must be popularized, a director given prestige, or the stamp of a producing company enhanced to a guarantee of worth if the short-run house is to do the best possible business.

In other words, the short runs are made successful by advance exploitation, and you have to, in order to get the crowds, create something which is connected with quality and the attractions you book for advertising purposes. At the Laredo Strand we change programs every two days, and I have found that telling how good the story is is not effective.

Then I decided upon stars and producing companies. This doesn't mean that I book every picture by the stars I have selected or that I book every picture turned out by the producing companies I have popularized. I insist on every picture I book being up to a standard, for all the effectiveness of the value of the star's name or of the producing company would be lost if I brought in a picture that did not satisfy.

Makes Favorites and Boosts Them.

The result is now that I know approximately what business I will do. Constance and Norma Talmadge are both big favorites with my audiences, and whenever I have an attraction starring either I simply announce that Constance or Norma, as the case may be, is coming and state the attraction merely to let the public know whether it is one they have seen or not. Recently I have added Marshall Neilan to my advertising features, because the satisfaction of the crowds drawn in by the announcement that his pictures were First National attractions has given a value to his name connected with a production.

Mighty fine productions by unknown producers, played by all-star casts, pictures which I believe would be a success on a week run, have fallen flat in the past. New stars are hard to make unless you have something else to gain the confidence of the public.

Katherine MacDonald is now in the same class as Marshall Neilan. My emphasis of advertising that her first productions were First National attrtactions brought the crowds. Her individual work has done the rest.

Any exhibitor can select his own list of stars, or producers, or directors, and popularize them by guarding against below-standard productions and make the often-change program a success. Many exhibitors who make daily changes have given a bad name to their houses by taking chances with pictures on the idea of "I have it for only one day, so I can't lose much money." One bad picture will give a house a poor reputation that many satisfactory productions will have difficulty in erasing from the memory of its patrons."

Miss Anything in the Middle Picture? Sure, Pearl White's Firearms.
However, the poor girl can't be expected to tote artillery around all the time in her first Fox feature, "The White Moll."

KEEPING IN PERSONAL TOUCH

By SAM SPEDON

EDGAR LEWIS, who has signed with Pathe for two years more, contemplates a tour through the Orient this fall, to make three or more features in Honolulu, China and Japan. Clifford P. Saum, his assistant director, will accompany him in his trip abroad. Mr. Lewis arrived in New York on July 25 to confer with the Pathe executives and while here he and Mr. Saum edited the Edgar Lewis production "The Beggar in Purple" at the Miles studios in the Leavitt Building. Mr. Lewis has just completed "La Homa," a story of the Southwest during the big land rush at Oklahoma in 1889.

Just before they left Los Angeles Messrs. Lewis and Saum were admitted to the B. P. O. E., Lodge 99, of Los Angeles. Mr. Lewis has purchased the Robert Marsh estate, near Los Angeles, for $250,000, which he will occupy as a home on his return to the Coast on August 5. While here in New York Mrs. Lewis purchased the furnishings for their new house and among other things bought at the Knickerbocker Hotel sale $90,000 worth of oil paintings which are considered among the most famous extant, including Fatima, the famous dancer. When Edgar saw Fatima, as depicted, he threw up his hand and said: "Glory be! Play the doxology and close the doors!"

* * *

Maurice Fleckels, second vice-president of Universal, after a three months' stay in Europe on business and pleasure, returned to New York on Saturday, July 31, on the Olympic. While abroad he met Carl Laemmle in Paris and reports the Laemmle family were in good health and enjoying their trip immensely.

* * *

Leon Schlesinger, general manager of the Film Service Bureau, at Miles studios in New York, has just finished cutting the latest Torchy picture, featuring Johnny Hines, for the Master Pictures Corporation. The title of this picture is "Torchy Steps on the Gas."

* * *

R. V. Anderson, the International manager, has gone to Atlanta to visit all the Universal exchanges of the South and Middle West in the interest of the International News reel. He will be gone until September 30.

* * *

E. R. Champion, representing Pathe at Washington, D. C., for the past two years, has resigned and reports that he is in business for himself, handling state rights productions. He appears quite happy in his new vocation, and certainly looks it.

* * *

The F. I. L. M. Club holds its annual outing at Bear Mountain, New York, on Thursday, August 12. The crucial game of baseball between the exhibitors and the exchangemen of Greater New York will be played on that occasion. The exchangemen have the lead now.

* * *

Max Levy, formerly manager for Robertson-Cole in Chicago, is in New York purchasing films preparatory to going in business for himself.

* * *

Jack Harvey will produce a five-reel feature for the Weiss Brothers at the Yonkers studio, Yonkers, N. Y.

* * *

J. J. McCarthy, formerly connected with the D. W. Griffith Productions, arrived in New York on the Olympic Wednesday, July 28.

* * *

George Mann, owner of the Rialto Theatre in San Francisco, was in New York on his return to the Coast from Washington, D. C., where he attended the wedding of his son, who recently came from France as an attache of the United States Shipping Board. Mann, junior, will reside in San Francisco, where he will go in business with his father. George Mann was at one time district manager on the Coast for Fox and the oldest employe with Stanley Mastbaum in Philadelphia. Mr. Mann reports a lively business on the Coast. He begins his fall opening on August 15 with Goldwyn's "Madame X."

* * *

Charles Davis, former cameraman, and Dick Peachman, chief electrician at the Vitagraph studios, will join Gene Mullin and the other members of the Screenplays outfit in their European trip to produce the Bryant Washburn pictures. They will sail on the New Amsterdam on August 12 instead of August 5, as originally intended.

* * *

A. Lincoln Ehrgot, salesman for C. B. Price, is summering at Belleport, L. I. C. B. Price, president, and C. A. Mead, secretary and sales manager, of the C. B. Price Company, are rusticating at Bay Shore, L. I., during the hot weather. The Price Indian dramas, featuring Mona Darkfeather, have been sold to the Elk Photoplay Company of New York and to the Variety Pictures Corporation of Washington, D. C.

* * *

An independent producing company from the Biograph studio in New York was taking scenes in Ossining, N. Y., during the week of July 26 for a picture said to be "The Blonde Vampire." Some scenes were taken in and about Sing Sing Prison. There were about thirty persons in the visiting company. Harry Newman, proprietor of the Victoria Theatre at Ossining, was an interested spectator and said he would have the picture on his program.

Preparing for Fall Drive.

Harry H. Buxbaum in training with Jack Dempsey at his training quarters in New York.

* * *

Elmer J. McGovern, who has completed his picture "The Woman Untamed" and marketing it, is editing a picture, unnamed, for the Hemmer Pictures Corporation, to be released in the near future. Mr. McGovern is about to close negotiations for another feature from the Coast, for which he has a prospective buyer. Between editing and marketing his own and others' productions Mr. McGovern is unable to handle all the work offered him.

* * *

Tom Moore, of Washington, D. C., it is reported, will transfer his First National franchise. Probably it will be taken over by the First National itself and Boyd C. Cunningham, Moore's manager of First National, it is said, will be succeeded by Ben Abrams.

* * *

D. J. Shepherd, manager of the Palace Theatre, Orange, N. J., was in New York Tuesday, August 3. He reports good business in all three houses of the Mutual Theatres Company—the Palace, Colonial and Lyceum.

* * *

Tefft Johnson, formerly of the Vitagraph, will direct a series of two-reel comedies for the Legend Pictures Company to be released through the First National. Edna Shipman, sister of Ernest Shipman, will play the ingenue leads.

* * *

John Stump, a newcomer to the industry, will manage the Crandall's Strand Theatre, just completed, at Cumberland, Md. Mr. Stump is financially interested in the Strand and a prominent business man of Cumberland and actively identified with municipal affairs.

* * *

Gene Marcus, of the Twentieth Century Film Exchange of Philadelphia, was in New York Tuesday, August 3, inspecting the latest offerings.

* * *

Door Frasbie, of Muskegon, Mich., representing the Michigan Productions, Inc., is in New York this week looking for a director and cast for its first production.

* * *

John D. Tippetts, of John D. Tippetts Productions, of London, returned to Europe on Wednesday, August 4. He arrived here with "Mary" and "Doug" on Wednesday, July 28.

* * *

Elmer Pearson, exchange manager of Pathe, was host to the Crandall Theatres executives at a shore dinner at Tappans, Sheepshead Bay, Coney Island, Monday evening, August 2. After dinner he took them to Coney and took in all the stunts and sideshows on the Island.

* * *

J. B. Zimmerman, formerly with Realart, is now covering the Brooklyn, N. Y., territory for Robertson-Cole.

* * *

Manny Mandelbaum, of Cleveland, and Phil Gleichman, of Detroit, were visitors in New York on Wednesday, July 28. Both spoke enthusiastically of Cleveland business, with encouraging signs of a big fall trade.

* * *

Harry H. Buxbaum, manager of the Famous Players-Lasky New York exchange, is a regular patron of Jack Dempsey's at the Van-Kelton airdome. He is a handball enthusiast and some adept with the mitts, as might be inferred from the illustration on the Personal Touch page, where he is seen in company with Jack Britton, Jack Dempsey and Clay Turner, all champions of their weights. We can get a line on "Bux's" curves and see what we are up against in the F. P.-L. fall drive.

* * *

Bud L. Stewart, of the Southern Enterprises of Dallas is in New York this week on vacation.

* * *

John F. Kirsch, sales manager of the Gardener Pictures, Buffalo, as a native product, is one of the best known and best liked film men in Northern New York.

* * *

T. W. Brady, three years with Fox, is now manager of the Associated Producers' office, opened at Buffalo on July 12.

* * *

P. H. Smith, manager of Robertson-Cole's distributing office at Buffalo, is an enthusi-

(Continued on page 929.)

World Furnishes First Figures on Increase in Exports for Past Year

By CLARENCE L. LINZ

AMERICA'S export film business is fast mounting, showing a very satisfactory after the war recovery. Within the next ten days detailed figures of the commerce of the United States for the past twelve months will be made public by the Bureau of Foreign and Domestic Commerce, of the Department of Commerce. Through the courtesy of this bureau, the Washington representative of the Moving Picture World has been able to compile statistics bearing on our film business.

Our total sales to all countries for the twelve months ending with June, 1920, were $8,888,535, as against $5,963,888 for the preceding twelve months, and $5,132,448 for the twelve months next preceding the latter period.

The United Kingdom was our best customer, buying 45,538,551 feet of film for $2,348,256. During the twelve months ending June 30, 1919, it purchased 15,100,604 feet for $1,368,355, and during the twelve months ending with June 30, 1918, 18,603,518 feet for $1,440,272.

Canada also was a good buyer of American films, requiring 17,952,511 linear feet valued at $1,226,514 during the twelve months ending with June, 1920, as against 11,610,343 feet valued at $824,818 the preceding twelve months, and 15,327,863 feet valued at $1,142,495 the twelve months next preceding the latter period.

On the American continent, Newfoundland and Labrador combined during the several twelve-month periods made purchases as follows: 1918, 947,218 feet for $24,395; 1919, 2,575,830 feet for $93,611, and 1920, 1,950,337 feet for $79,541.

Our Cuban trade also has improved remarkable, for while during the 1918 period we sold only 1,917,994 feet for $75,102, her purchased jumped during the 1919 period to 3,778,849 feet valued at $173,486, and during the 1920 period to 6,761,701 feet valued at $248,226.

Argentina during the twelve months in the 1918 period bought only 6,110,686 feet at $261,265, and during the 1919 period 6,162,664 feet at $260,784, but during the 1920 period this trade was increased to 9,920,491 feet valued at $330,104.

Brazil's purchases of film in the United States jumped more than $100,000 in the last year, for she bought 8,416,158 feet during the 1920 period for $363,544, as against 5,230,382 feet for $263,264 during the preceding twelve months, and 4,015,881 feet for $209,221 during the twelve months next preceding the latter period.

Japan's purchases have nearly doubled, but she is not a heavy buyer in the American film market and took only 1,928,759 feet valued at $81,230 during the 1918 period; 3,317,686 feet valued at $121,619 during the 1919 period, and 6,302,486 feet valued at $233,028 during the 1920 period.

Australia bought quite heavily of us in each of these years, and the Australian people are apparently as fond as we are of our American stars. During the 1918 period that country imported from the United States a total of 10,695,239 feet valued at $660,304; during the 1919 period 10,407,894 feet valued at $531,415, and during the 1920 period 14,238,587 feet valued at $633,047.

Other Purchases in Detail.

The purchases of other European countries, not named above, are, in detail, as follows:

Twelve Months Ending June 30, 1918.

	Feet	Valued at
Denmark	517,481	$17,650
France	1,943,434	193,208
Italy	2,270,271	61,838
Norway	3,096,203	220,886
Spain	824,362	45,555
Other countries	6,347,667	699,027

Twelve Months Ending June 30, 1919.

	Feet	Valued at
Denmark	3,849,014	$259,644
France	3,853,300	385,745
Italy	503,375	44,300
Norway	6,258,138	462,816
Spain	2,203,159	115,310
Other countries	22,082,511	1,058,721

Twelve Months Ending June 30, 1920.

	Feet	Valued at
Denmark	5,816,537	$233,646
France	22,250,847	943,781
Italy	677,120	30,273
Norway	3,410,232	330,770
Spain	6,071,560	242,569
Other countries	39,220,065	1,625,236

Yearly Totals Covering All Countries.

	Feet	Valued at
1918	84,546,576	$5,132,448
1919	96,933,749	5,963,888
1920	188,527,165	8,888,535

——"And Her Heart Is Crying Out."
Norma Talmadge in "Panthea," a Selznick picture in revival.

Equitable Buys Ray Comedies

Equitable Film Corporation, Ozark Building, Kansas City, Mo., has just closed a deal with Peter H. White Company, for the distribution of the Johnnie Ray one-reel comedies in their territory comprising Kansas and western Missouri.

Equitable reports that the exhibitors are giving substantial support in booking the comedies of this star who is now starring in a series of "Bringing Up Father" comedies.

Girls in One-Piece Bathing Suits Boost Fine Arts Comedy

THE bathing girls, appearing in person in connection with the comedy drama, "Up in Mary's Attic," at the Broadway Theatre, continue to shock New York by their attempts to keep the results of the efforts of their perspiring press agents before the public.

In order to make a "slow motion" reel to run in advance of the showing of the feature picture at the Broadway, the girls were taken out to Manhattan Beach, near the city, for swimming and diving scenes.

On the way out the party was forced to make a stop in one of the busiest parts of the city. Dressed in one-piece bathing suits, the girls soon attracted a crowd that for a time threatened to block traffic.

Each one of the girls was supplied with a thousand miniature photos, with an announcement on the back calling attention to the showing of the picture at the Broadway. These were scattered through the crowd which continued to grow larger until the automobile in which they were riding left for the beach.

To Open Office in Shanghai

J. F. Newman, who has been appointed representative of Screenplays Productions, Inc., for Eastern Asia and will soon leave to establish an office at Shanghai, is probably the only American who has been made a Chinese Mandarin. Mr. Newman has also been decorated by the Chinese government for services during the war whei

Mr. Newman goes to the Orient in the interests of Screenplays Productions, Inc., which company is handling the Bryant Washburn independent features, the first of which Mr. Washburn is about to start work on in Europe. Mr. Newman's oriental field will cover China, Japan, Indo-China, the Philippines, Dutch East Indies, Straits Settlement and India.

Easley Enlarges Rushville Princess

Walter F. Easley, manager of the New Princess Theatre, Rushville, Ind., opened his theatre in that city recently, his program being the Constance Talmadge production, "The Virtuous Vamp," distributed by the First National Exhibitors' Circuit. Manager Easley has owned a motion Picture theatre in that city for over seven years, and his last place of business at the time he took charge had a seating capacity of only 500, and seeing the dire need for a bigger theatre he closed down shortly after the holidays and remodeled the interior of his theatre and took in a larger space, his new theatre now seating almost 1,200.

ANNOUNCEMENT

Chalmers Publishing Company wishes to announce that starting with the issue dated October 2, the price of Moving Picture World at all news-stands will be 25 cents a copy.

The subscription price will remain the same, $3 a year in United States and its possessions, Mexico and Cuba; Canada, $3.50; Foreign Countries, $5 (postpaid).

Save $10 a year, or 333⅓ per cent. and be certain that you will receive your copy of the World each week by filling out the blank below and mailing it to Moving Picture World, 516 Fifth Avenue, New York City, at once.

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Paul Cromelin Is Welcomed Home at Luncheon and He Makes a Hit

THE "welcome home" luncheon given in honor of Paul H. Cromelin, president and general manager of the Inter-Ocean Film Corporation, at the Hotel Astor, August 1, was conspicuously enjoyable because of the refreshing briefness and interest attendant upon the speech-making—a feature not always anticipated by trade-paper folk who "double" in the role of "lunch hounds."

It might be well to state that Mr. Cromelin has been abroad for several months; that he visited Great Britain, France, Belgium and German-Austria; that he discovered a new and altogether mythical circle of the earth's surface which he called "Wilsonia"; that he studied the production, distribution and exhibition angles of the picture game under the light of post-bellum conditions and gathered a great deal of information. Publicity Director A. L. Fineman opened the speech-making briefly, introducing Bert Adler, who also briefly dug into the early history of Mr. Cromelin as a prefix to his introduction of the guest of deserved honor.

We have said that Mr. Cromelin spoke briefly—because his speech seemed so short. Truth to tell he spoke with a fluency and well-informed interestedness in his subject for what might have been twenty-five minutes by the clock—and in that time he held his listeners deeply attentive because of his grace in address and fluency of enunciation.

Some of Mr. Cromelin's Remarks.

What a joy film luncheons would be if every speechmaker were a Cromelin! The plain reading of what Publicist Fineman recorded gives no idea of the pleasure Mr. Cromelin's hearers experienced while he riveted their delighted attention. Here are some of his remarks:

"We cannot hope for the development of our foreign trade if we are going to continue the policy of refusing the product of the foreign producer. We have been trading with him in the past, and he realizes that up to a short time ago he had to take the American product or go without any at all.

"But now he is producing pictures on his own initiative and his productions show a marked improvement. Eventually the time will come when his pictures will be of sufficient quality to compete with the American product.

"The time is rapidly approaching, and in some instances productions have been made which are almost on a par with our American pictures. If we show by our neglect to import the foreign-made productions that we are not anxious for their product, foreign producers will eventually cease to purchase American productions.

The Language of Films.

"The motion picture is now commonly recognized as the 'universal language.' The motion picture business has developed from a mere novelty to a gigantic industry. The foreign buyer is just as responsible for the growth of our business as is the American motion picture man.

"If foreign productions are of a meritorious nature and of a quality consistent with our own product, I ask you, gentlemen of the press, should we not import them for physical distribution in this country? I have always maintained that the same fundamentals which make for a good picture in this country are the same qualities which make for a good picture abroad, and vice versa.

"The English picture, the French production, and the offerings of our foreign producers should be given an opportunity to demonstrate their value to the American public. While not all the productions made abroad could find a market in this country, the best product could be selected and shown in the theatres of this country, notwithstanding the attempts of others to clog the channels of distribution."

Mr. Cromelin, during the course of his most interesting and instructive address, touched on the censorship problem, which he said required immediate attention in foreign countries. He spoke also at considerable length on various other subjects affecting the foreign branch of the motion picture business in their relationship with the film business in this country.

The luncheon was a success.

Lieutenant Locklear Meets Death in Air Performing Stunts for Fox' "Skywayman"

LIEUT ORMER LOCKLEAR, William Fox star and daredevil, and Milton Elliott, his pilot, were instantly killed on the night of August 2, while making a spectacular nose-spin for the last scenes of a Fox feature, "The Skywayman."

The accident occurred after Locklear had mounted to 3,000 feet, volplaned to 2,000 feet, and attempted to make a head-spin into camera range. The details as to the accident are lacking. It is thought that Locklear was blinded by the torches carried by his plane, mistook the lights on oil derricks nearby for ground lights, and misjudged distance from the earth.

When the plane, within 200 feet of the earth, attempted to right itself, and then crashed to the earth in flames, the crowd rushed to the burning wreck. Elliott, protected by a leather coat, was not burned about the upper part of the body, but Locklear, in a business suit, was burned beyond recognition

Two Worked Together.

Lieutenant Locklear was twenty-seven years old and married. His wife lives at Fort Worth, Tex. Elliott, who acted as pilot for Locklear, was twenty-four and single, and a native of Gadsken, Ala. The two have always worked together and have done over 260 climbing from plane-to-plane stunts.

Locklear, while in the aviation corps, gained fame by his intrepid work, and after leaving the army took up exhibition stunts. It is said that at the conclusion of this picture for the Fox Film Corporation he planned a tour of the small town fairs, as well as the large cities of the country. He came to Los Angeles in February, and was the originator of many stunts now performed by other fliers, including the changing from one plane to another while in flight.

Climbed on Wings.

Locklear's first stunts were performed while he was a student aviator at Fort Worth. In seeking to demonstrate to the army officials the feasibility of mounting a machine gun on the wings of a plane, he climbed out all over the wings to show that a machine so handicapped could still be manoeuvered.

Lieutenant Locklear achieved the distinction of being the first aviator to be summoned for reckless driving in the air. On April 7, the Aero Club of Southern California had a warrant sworn out charging him with disturbing the peace by looping the loop over a public park in Los Angeles to the amazement of multitudes.

Paul Cromelin.

Power of Booking Circuit in Northwest Apparently Broken

EXCHANGEMEN of Seattle claim the power of the Independent Exhibitors' Booking Corporation, recently formed by Jensen & Von Herberg, is already broken. J. Von Herberg, in negotiating for United Artists' leading release, "Suds," for his own theatres, is said to have attempted to make the booking to the circuit a condition of the contract to his own houses. Charles W. Harden, manager for United Artists in Seattle, refused to accept the condition, and it is claimed Von Herberg finally gave in, booking the feature for the Jensen & Von Herberg chain only.

Carl Stearn, manager of Metro, is also said to have booked Metro's entire output for 1920-21 to Jensen & Von Herberg independently, while George Endert, manager of Famous Players, has booked several series of productions for the coming season to Jensen and Von Herberg independently of the booking corporation.

Several other members of the booking corporation are stated to be booking independently, viz., Fred Mercy of Yakima; Geddes & Geddes, owners of a string of suburban theatres in Seattle, and others.

Brunton Studios Feature Organization That Gives Quick Service to Producer

A WELL-KNOWN motion picture producer remarked at a trade banquet in Los Angeles recently: "I know of two innovations that mean a great saving of time in film production. One is the mercury-vapor lamp, which allows for interior work and precludes delay because of bad weather, and the other is the Robert Brunton studios."

This is not the first time tribute has been paid to the remarkably swift and efficient producing machine Robert Brunton has built up in Los Angeles. New producing tenants invariably marvel at the speed and smoothness with which their plans are carried out, says Rene R. Rivierre in a contributed article to Moving Picture World.

The magnitude of the plant and the completeness of its facilities are important preventions of delay. The studios cover fifty-five acres of land, exclusive of a 500-acre location ranch.

Six Stages and Equipment.

There are six large stages, a great mill, equipped with the latest machinery devices; a $300,000 electrical plant maintaining a staff of fifty men; laboratories, fireproof property and administration buildings; ornamental plaster shops, iron foundries and spacious dressing room buildings. Over six hundred carpenters, architects, painters, decorators, electricians, draftsmen, photographers, prop men, stenographers, scenarioists, blacksmiths, clerks, title writers and film editors are regularly employed.

If a company renting space at the studios wants a thousand feet of film negative a call is sent to the stores department where everything from nails to dynamite is handled, and delivery is made within a few minutes. If four or five autos are wanted for a location trip the transportation department, with a string of thirty machines, is on hand to serve.

Quick Action Is Long Suit.

Should a company be in need of a continuity quickly it finds the scenario department just around the corner and ready to oblige. If an exacting director demands Chinese jade instead of old porcelain for a drawing room set the property department, with its immense stores of furniture, bric-a-brac and what-not sends him jade at once.

In short, there is nothing vitally essential to film production that cannot be obtained from the various studio departments in a surprising minimum of time. Proof of the speed at which the great Brunton producing machine travels is the fact that 209 film plays have been made at the plant during the past two years—an average of over two pictures a week.

Monte Blue Coming East

Monte Blue, who played the leading male role in George Melford's production of "The Jucklins," which has just been completed at the Lasky studio, will arrive in New York shortly and will play the lead in Charles Maigne's next production for Paramount, "The Kentuckians," by John Fox, Jr. Work on this production will be started in a week or two.

Harry Levey Corporation Takes Over New Studios for "Truth Productions"

THE lately formed Harry Levey Service Combination, operating in educational and industrial subjects, has taken possession of new studio and laboratory location in New York. The building occupied is right on the fringe of the Times Square district, where filmdom is centering more and more.

The newest inventions and contrivances of science and machinery are being installed. In addition to this, the studios are fully equipped with facilities for the making of the best type of pictures.

The location at No. 230 West Thirty-eighth street is in line with Mr. Levey's wish to place his "Truth Productions," as his pictures are called, on a new plan of production. For that reason he has placed his production center outside the confines of the "motion picture district."

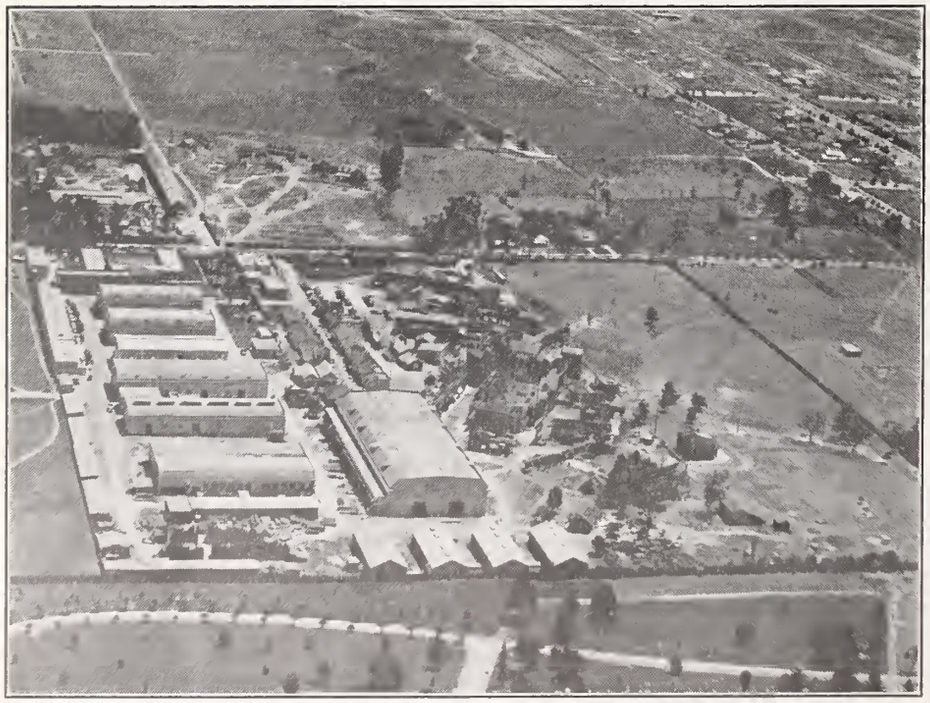
Complete Apparatus.

The distinguishing mark of the studios will be the complete mechanical and scientific apparatus. One of the main features is the department where the "mechanigraphs" are made. The "mechanigraphs" is a contrivance invented and perfected by the Levey corporation.

Much of the work of the company lies in showing on the screen the mechanism and operation of various kinds of machinery. Mr. Levey uses for this purpose not the animated cartoon, but "mechanigraph" of the original machinery—duplicates fashioned to represent the model under observation, and which are animated for the screen by a special process.

Special rooms for the building of these "mechanigraphs" are being fitted up with revolving platforms for the models to rest upon. Each platform is equipped with magnifying glasses attached at varying angles, so that the machinery may be studied with the most minute care, and the duplicates, when they appear on the screen, be correct in every detail of composition.

Another unusual thing about the Levey studios will be the projection room, which is being equipped with a spherical screen. This makes it possible for persons sitting on the side of the room to secure a perfectly focussed view of the picture, as the picture projected on this screen automatically spreads out. Extensive alterations are being made. New executive offices, production department offices, cutting rooms, editing department rooms and dressing rooms are being installed.



An Excellent Airplane View of the Robert Brunton Studios, Inc., Los Angeles.

To Spend $140,000 Rebuilding Fresno House Damaged by Fire

OLIVER KEHRLEIN, of the Kehrlein Kinema Circuit of California, has left New York after a stay of two weeks. Mr. Kehrlein, in conversation just before his departure, declared the fire that was recently reported to have seriously damaged the Fresno house of his company was not so destructive as the stories first sent out indicated. Mr. Kehrlein estimated the total damage at perhaps 15 or 20 per cent. and said it was hoped that in three months the work of restoration would be complete.

In the course of rebuilding the Fresno Kinema Theatre, the seating capacity would be increased by the addition of 400 seats. Other imporvements that will be made include a new stage and complete redecoration. E. M. Porter, of Simplex, is now at work on a design for a projection room which will embody the latest equipment in that department of picture exhibition. The expense of the addition and restoration will be in the neighborhood of $140,000.

Mr. Kehrlein, whose headquarters are in Oakland, where he has immediate charge of the two houses in that city belonging to his company, will make a few stops on his way home. At these points he will continue his search for ideas that may be incorporated in the Fresno house.

Dorris and Dean Go West

Bert Dorris and Faxon M. Dean, formerly assistant director and cameraman, respectively, for Charles Maigne and known in the Famous Players-Lasky studio organization as the "D's," have gone to California after completing their work on "The Frontier of the Stars." They probably will be assigned to some big production at the Lasky studio some time in the near future.

Expert Sees Through American Eyes "Movie Houses" in China and Japan

By EDWARD B. KINSILA

I HAVE seen all the important theatres of Japan and most of the better ones in the northern portion of China. Japan, with her usual keen insight into modern innovations, is making fuller use of the manifold possibilities of the exhibition of motion pictures. The theatres devoted to the showing of motion pictures in China are cleaner and better run than in Japan, but not with the same profitable results.

There is a very good reason for all of this. The Japanese more fully understand the psychology of the art than do the Chinese. As in the drama, the lines spoken on the stage or the scenes there depicted are not of much importance except as suggestions to the minds of the spectators, wherein the entire action of the play takes place.

The spoken word or the scenes enacted merely suggest to the active mind the story as it unfolds, therefore the necessity of perfect continuity. The play may slightly differ in detail with each individual mind, but in the main the story, if it be a good one, is the same to all.

That is the process which fascinates one in a motion picture and unconsciously creates a habit among certain individuals for motion pictures. The solution of a good story is recreation and pleasure for the mind.

The more acute the mind the fewer the suggestions needed to prompt logical thought. Too much or too many suggestions annoy and disturb the pleasant working of the mind.

Japanese Sense a Secret.

The Japanese have discovered this consciously or unconsciously. Takashi Komatsu, of the Oriental Steamship Company, who is largely interested in motion pictures, both as a producer and an exhibitor, said to me in an interview that the simple translation into Japanese of the titles would not serve, as the amount of translation necessary to make the meaning of the foreign pictures clear to the Japanese mind would be so lengthy as to seriously interrupt the continuity of the story. Ordinary customs and actions of the characters in a scene that were perfectly clear to a European or an American were like Greek to an Oriental, and therefore would require lengthy explanations that would entail too long titles.

So the Japanese have adopted a method peculiar to themselves. A professional reader declaims the story in a dramatic voice that does not disturb the auditor as the picture is shown, and the spectators, thrilled by his eloquence, drinks in every word of the description.

In the Hands of an Employe.

It therefore follows that the exhibitor is more or less in the hands of his reader, an employe. Good or bad rendition can make or mar the picture. But in a land where bribery is a simple matter, this makes little difference, as a clever exhibitor can easily make sure to control his reader.

In China, with better theatres, the management have not succeeded so well. It is true the Chinese exhibitor has a more mixed audience to deal with than has his Japanese competitor. Not less than thirty different dialects are spoken in China, and neighboring sections cannot understand the simple speech of one another.

But F. Marshall Sanderson, a Shanghai film distributor and an occasional correspondent of the Moving Picture World, is at present experimenting on what I believe is a good solution for China of this difficulty. He proposes to divide the title in half, reserving the right side for the English words, and the left portion for a fitting Chinese interpretation. The Chinese always read vertically from right to left.

While the Chinese spoken language is divided into thirty distinct dialects that cannot be understood by the denizens even of a neighboring region, the written language which, by the way, is symbolic, is always expressed in two forms, either the Mandarin form which is the classic one and understood by the generality of people, or the Wenli form, not so generally employed.

Any means that will easily and quickly convey the story to the minds of the spectators is the right one. This is the secret underlying the success of the ancient "puppet" or so-called marionette shows that even today are so popular in Europe. The audience quickly forget that the performing figures are mere dolls, manipulated by strings in the hands of skilful operators out of sight.

By the way, these exhibitions, once so popular in Japan, are gradually dying out. Only two of these theatres remain in the entire country, one at Kyoto and another at Osaka.

Marionettes No Longer Deceive.

These two surviving theatres are now poorly attended, simply because the means of conveying the necessary suggestions to the spectators' minds are too obvious and crude. There the dolls, instead of being worked by hidden hands and manipulated by strings, are worked by black masked, cloaked individuals in full view of the audience. While these operators possess wonderful skill, the illusion is not sufficient to wholly prevent the mental distraction of the spectator, as do the Italian operators, who are hidden from view.

But to return to the original subject of this articles: The comparison of the Japanese motion picture theatre with the Chinese similar institution. The Japanese theatre is quite devoid of the ordinary comforts of a rural, country moving picture showshop, let alone the luxuries of an American city picture playhouse, while the Chinese theatre is comfortably if not gorgeously arranged. Neither country has enormous palatial houses such as many of our smaller American cities possess.

Japan, of course, does not require large edifices that hold audiences of several thousand. The theatre of a country should be expressive of the ideals of that country.

Nature Done in Miniature.

Everything in Japan is small, even the people themselves. The entire beauty of Japan consists of the fact that everything in nature is reproduced in miniature.

The highest mountains compared with the immense Rockies of America are mere hillocks, the very blades of grass, too, are tiny, and the trees are like American bushes. Aside from this the necessity of a reader to translate the suggestions of a picture demand a limitation of space in order to secure good acoustics.

In China it is another matter. If the method advocated by Mr. Sanderson proves a success, which I firmly believe it will, the proper mode of suggestion will be accomplihed, and the true thought of the screened story properly appreciated by the audience. In both China and Japan the business of the matinees needs to be improved by the reduction of admission prices to these performances.

The Chinese theatres also have a most comfortable seating arrangement. Like in England the seats are placed three feet from back to back instead of thirty-two inches or less, as in America.

Chinese Theatres Excel.

This admits of the passage of patrons to their seats without the necessity of their neighbors arising, a most convenient arrangement that only adds four inches to each row of seats—the loss of one row in about every ten. The Chinese theatre also excels the Japanese theatre in other respects. On the whole, they are larger than the same type of theatre in Japan.

In both countries there is a decided tendency toward building theatres in one defined locality. This is so particularly in Japan, where each large city has its theatre street, which is filled with all manner of shows. It is true in a lesser degree of some cities in China.

Pekin, for instance, has its theatre street, but in Shanghai and other large cities of China the theatres are scattered. Of course, this centralization of amusements has its merits, but they are matters for further consideration. Rather than exploit new ideas it is much safer, if possible, to conform to those already existing.

Suggest Theatre Construction.

If someone would erect a modern theatre in Japan, not too large, but one whose auditorium area would not exceed one hundred feet square so as to perfectly admit the reader to be heard declaiming the story of the picture, and inaugurated cheaper daily matinees, his fortune is already made. Or, if one would build one in China, or better still, conduct an existing one with Mr. Sanderson's idea of split titles for each picture, with the same cheaper matinee prices, as exist in America and elsewhere, it is my idea he would meet with equal success.

Motion pictures are recognized throughout the world as an amusement that has come to stay, so why not in China if the pictures be properly shown? All that need be done is to correctly convey to the spectators' minds the story that is told. China is about the only spot in the world where pictures have not been shown with great success, and the fault clearly lies with the exhibitor, who in several remote instances has increased his earnings enormously by adopting saner methods.

In whichever country one builds he should adopt the style of architecture fitted to and expressive of that country. This is particularly true of either of the countries in question, as Chinese architecture is admirably adapted to theatres.

NEW YORK, N. Y.—Caesar Theatre Corporation has been organized with $100,000 capital by T. F. Garrity, 32 Broadway.

OSSINING, N. Y.—Rowe Theatre has been purchased by Joseph Christonia for $6,500.

EUGENE, ORE.—Rex Theatre has been purchased by A. H. McDonald.

GREATER
THAN "SEX"
J. PARKER READ, JR.
presents
Louise Glaum
in
"Love
Madness"
Soon to be released by
W. W. HODKINSON
R4-55

Friars at Astor Dinner-Dance Toast Douglas Fairbanks and Mary Pickford

By C. S. SEWELL.

UNQUESTIONABLY one of the greatest tributes ever paid to exponents of the silent drama was the complimentary dinner and dance of the Friars tendered to Mary Pickford and Douglas Fairbanks at the Hotel Astor on Sunday evening, August 1. The membership of the Friars is composed largely of representatives of the spoken drama, and the ovation accorded the guests of honor by the stellar lights of the stage was all the more significant.

There were about a thousand persons present, completely filling the grand ballroom. The guests of honor entered to the strains of "Here Comes the Bride. At the guests' table were Daniel Frohman, Anna Fitzui, S. Jay Kaufman, Tessa Kosta, Dr. Royal S. Copeland, Mae Murray, Rennold Wolf, William A. Brady, John J. Gleason, Raymond Hitchcock, Dennis F. O'Brien, Florence Marbury, Hiram Abrams and William C. Edwards.

Mr. Gleason, abbot of the Friars, was toastmaster. At the close of the dinner there was shown a motion picture, "The Stronger Love," an Imp one-reeler, with Miss Pickford in the leading role. The subject served to show the advance in pictures in the intervening ten years. Much amusement was caused by Tommy Gray's "direction" of the picture as it was thrown on the screen.

Of course, it would not do to show the one and not the other, so there was flashed on the screen a "movie" made by Friars Gleason, Kaufman and Tommy Gray, composed of humorous stills, purporting to portray the early life of Mr. Fairbanks. This appeared later to have started a good-humored controversy, as while Rennold Wolf claimed that Fairbanks got his start in acrobatics on the family clothesline. Tom Wise was sure it was on his own broad shoulders in stage dressing rooms that the player first practiced his hand-stands and other stunts.

Speeches of Tribute.

All of the speakers paid glowing tribute to the guests of honor. Among them were two actors who have probably made the greatest personal hits during recent year, Frank Bacon appearing in "Lightnin'" and Frank McGlynn in "Abraham Lincoln." Mr. Bacon revealed the fact that in his younger days he was a photographer, while Mr. Glynn confessed he had appeared with Miss Pickford in "The Poor Little Rich Girl." He related an incident where he had to carry her up a flight of stairs in the middle of which the lights went out and to relieve the weight the little player put her arms around his neck. On this point, Raymond Hitchcock later remarked there was not a man in the room that did not envy McGlynn.

Tom Wise followed by asserting his claim to be Fairbank's "stage father," and declared he had more affection for "My Boy Doug" than had anybody else in the whole world. He recalled the days when the papers referred to Tom Wise as "The Gentleman from Mississippi," while in mentioning his younger side partner they had to say "Douglas Fairbanks, who appears with Tom Wise in 'The Gentleman from Mississippi.'" He said this made Fairbanks a bit peevish, but time has brought its revenge, for now on being introduced, everyone says, "Oh yes! didn't you use to be with Douglas Fairbanks?"

How Brady Overlooked a Bet.

Rennold Wolf compared Miss Pickford's popularity to that of her name, Gladys Smith, the Smiths being found in every city and town. He recalled her stage appearance as the blind girl in "The Good Little Devil" and facetiously remarked that she must have reverted to the role when she picked out Fairbanks.

William A. Brady paid the guests one of the more notable tributes of the evening, referring to Miss Pickford as among the world's greatest artists. He said he realized this some years ago when, during his connection with the World Film, he had visited a rival studio in Fort Lee in which she was working and marveled at the skill and rapidity with which she interpreted the director's long-drawn out instructions.

Regarding Fairbanks he recalled the days when he gave him a small job in "The Cub" at $35 a week, and said he had to call him down for some of his stunts, telling him to depend on his spoken lines. He woefully remarked that that was one of the mistakes of his life and where he had missed a good bet. Referring to Miss Pickford's title of "The World's Sweetheart," he said it was richly deserved and that in all the world's history she was the first person to whom it rightly could be applied.

Hitchcock Makes Humorous Speech.

One of the bits of the evening was a humorous speech by Raymond Hitchcock, in which he brought in politics and nearly everything else, referring to the fact that the two guests enjoyed greater popularity than the presidential candidates.

S. Jay Kaufman, "Bugs" Bear and others added their appreciations, and then Tessa Kosta, prima donna of the "Lassie" company, thrilled the guests by singing "Mary Is a Grand Old Name," everyone joining in the chorus. Then for Fairbanks one of the Friars sang "He's a Jolly Good Fellow."

Dr. Royal S. Copeland, Health Commissioner of New York City, in behalf of the Friars, said, that to show their appreciation they had decided not to present the honored guests with a loving cup or other trinket but something more lasting that would show to a greater degree the depth of their appreciation. They had endowed a bed in the Children's Hospital to be known as the Pickford-Fairbanks-Friars Bed.

Dr. Copeland also remarked that he was in London when the two were there and that the newspaper reports did not do justice to the enormous crowds that greeted them, blocking important thoroughfares and stopping traffic. His own departure was delayed a week on this account, and the officials of the steamship company on which the couple arrived said that practically the entire crew had gone A. W. O. L. and followed the two to London.

Guests of Honor Speak.

Then, in neat little speeches, and visibly affected by the reception accorded them, Miss Pickford and Mr. Fairbanks voiced their appreciation of all that had been said about them. The former declared that what she appreciated most on the other side was a reception tendered them by prominent French actors and authors, although she could not understand a word they said, but called the present occasion the best of the whole trip.

Fairbanks, after briefly sketching their trip through England, Holland, down the Rhine, through Switzerland and then to Paris, told of going to Holland from London to escape the crowds. On their arrival they were greeted, he said, by a delegation of prominent citizens, with long coats, high hats, windmills, cheeses, and all, and he made a hit by reciting his response to them in "Dutch."

"King" and "Queen" Ascend Throne.

At the conclusion of the speeches the floor was cleared and a throne erected for "King" Douglas and "Queen" Mary, the guests present being presented by two courtiers. A distinguished arrival at this junction was Sir Thomas Lipton. He was accorded a hearty reception and in turn paid his tribute to the "king" and "queen" and to the American people for the magnificent way in which he had been treated. At the conclusion he introduced Lord Dewar, saying "you have heard 'Tea Tom,' now you can listen to 'Whisky Tom.'"

Lord Dewar vouched for Dr. Copeland's statements regarding the furore created by the Fairbanks couple in London, declaring that to enter the hotel at which they were staying he had to call on a policeman to get him through the crowd. On asking the policeman how long that had been going on, he replied: "From 8 in the morning until 12 at night, ever since they arrived and they haven't seen the lady yet."

Then following an entertainment provided by many stage favorites and in which Mr. Fairbanks and Miss Pickford participated. Afterward there was dancing until a late hour.

American Completing Film Version of Robert Browning Story "A Light Woman"

BY special arrangement with the publishers American has filmed Robert Browning's "A Light Woman," and it is now nearing completion. The poem provides the producers with a unique plot new to the screen.

It presents two friends, one a man of experience and position, who perceives the younger man falling into the snares of a siren. To save his young friend from her wiles he leads her to make him, instead, the object of her machinations.

No one actor is especially featured, but a well balanced cast has been selected, and each has a strong role. Helen Jerome Eddy is the ingenue role and Claire DuBrey the "light woman." Charles Clary is the man of perspicacity and sound judgment and Hallam Cooley is the youthful dupe of the siren.

S. S. Hutchinson, president of the American referred to this special not only as one of the best of the "Flying A's" but as one of the best pictures he has ever seen.

It is expected that "A Light Woman" will be the next American Special to be released to follow "A Live-Wire Hick," which is a typical William Russell vehicle, with locale in New York. "A Live-Wire Hick" was adapted from "New York Luck," and the battle on the cables in an elevator shaft is said to be Russell's most sensational piece of acting. This comedy-drama, together with "The Week-End," the latest Cosmo Hamilton success to be filmed, are now having very successful runs.

Condition of Film Industry in Italy Revealed by U. S. Trade Commissioner

AN interesting report on the condition of the motion picture industry in Italy has just been furnished the Washington office of the National Association of the Motion Picture Industry by the Bureau of Foreign and Domestic Commerce. The report is the result of an investigation made by Trade Commissioner H. C. MacLean and is dated Rome, June 18, 1920.

The report is as follows: "The production of motion pictures is an industry for which physical conditions in Italy and Italian temperament are peculiarly favorable, and, consequently, this branch of activity early attained a high degree of development. Italy now claims to rank second to the United States among the nations of the world in the manufacture of motion pictures.

"An idea of the importance of this industry in the economic life of the country can be derived from the fact that the working capital employed is now estimated at 300,000,000 lire and the actual capital invested at 100,000,000 lire. There are eighty-two companies engaged in the production of films, of which the greater number are located at Rome, which naturally presents unusual advantages from the scenic standpoint.

Getting a Line on Production.

"The annual production of new films in Italy has reached 1,600,000 meters. If it is estimated that forty copies are made from each negative the total of printed films is 64,000,000 meters.

"As might be expected, the motion picture industry in Italy was seriously interfered with during the war. It was difficult to obtain the raw material required, since imports of raw films from Germany, which had previously been an important source of supply, were cut off, and it was necessary to rely almost exclusively on the United States.

"Now that the war is over a determined effort is being made to increase the demand for Italian films abroad and to stimulate a further development of this industry. In this connection the Italian Government has just provided for the appointment of a special council of the motion picture industry, which will undertake to assist in the effective organization of the industry."

St. Louis Officers Re-elected

At a recent meeting of the St. Louis Film Board of Trade, the present officers were re-elected for the coming year, including Eddie Dustin, manager of Pathe exchange in that city.

Guy Empey in the South Hunts Locations for Comedy-Dramas

ARTHUR GUY EMPEY, president of Guy Empey Productions, departed August 1 for the South to choose locations for forthcoming productions under the banner of the organization he heads.

Mr. Empey's departure at this time indicates immediate activity in the production of comedy drama to fill the series of which "Oil" was the first and of which distribution rights are now beging disposed. Several stories deemed suitable for the series have been accepted and are being adapted by Mr. Empey and his staff.

Inasmuch as at least two of the stories have their locale in the South, Mr. Empey, who is a firm believer in authenticity of atmosphere and customs, is arranging for the filming of all exteriors in the South.

"Oil," first of the series, was made in and about the Shreveport, Louisiana, oil fields and while on location for that picture, Mr. Empey subconsciously noted numerous possible "shots" fit into the stories he has in hand. It is to collate these spots with the author's descriptions he is braving the heat of Louisiana in August.

Music Publishers Society Replies to Motion Picture Theatre Owners

IN our last issue there was published a letter from the Motion Picture Theatre Owners of America, addressed to the publishers who are members of the American Society of Composers, Authors and Publishers. Glen McDonough, secretary of the society, has furnished a copy of letter in reply to it. The letter is a bold statement from the music publishers' angle and follows in full:

Your letter of July 18, 1920, addressed to various music publishers, members of this society, have been forwarded to us and we have carefully noted the contents.

While your letter requires no extended explanation, nevertheless in justice to ourselves and to the many members of your organization who have co-operated with us for years as licensees, we feel that our position be made clear.

From the tenor of your letter it is apparent that this is another insidious attempt to sow dissension among the members of our organization.

Your letter is in the nature of a promise combined with a threat. As a lure and a bait you hold out the promise that you will play the music of our members in your theatres who withdraw from our society. You also state very plainly that unless they withdraw from such membership, you will prohibit the members of your organization from playing any of their music.

The fact that you use our music, as you state in your letter, for nine hours a day and for seven days a week, is no reason why you should not pay for it. Do you advance the same argument to the distributor whose pictures are exhibited in your theatres, and is there any special reason why the owners of the music should bear a loss and the owners of the pictures be compensated?

We are well aware that you are not using the music of our repertory because it is published by one or another of the music publishers. The fact is that whatever music you use is due to the popular demand for the same. Indeed, the success of your entertainment is based not only upon the popularity of your picture, but also upon a similar popularity of the accompanying music.

You seemingly overlook the fact that the society acts in a representative capacity and that it seeks to guard the interest and welfare of the many composers and authors who depend upon the labor of their brains for a livelihood. You boldly propose to avail yourselves of the fruits of their genius without paying any compensation therefor, and you evidently are not particular whether you accomplish your purpose by the intimidation of publishers or by wholesale promises of benefits to them.

If by the word "co-operation," which you so freely use, you have in mind the accomplishment of an illegal purpose, rest assured that you will find us prepared to safeguard the interests of our members accorded by them by the statutes of the United States as interpreted by the United States Supreme Court.

Says American Productions Appeal to the Chinese but that Only Poor Films Are Seen

THE Chinese like American motion picture films and the natives of the pigtail nation become as enthusiastic as our own people over the comics and detective films. Long serials also are popular with the Chinese public, but the sex appeal films are strongly opposed by Chinese of the educated class, as being at variance with Chinese ethics.

The Bureau of Foreign and Domestic Commerce is in receipt of a dispatch from Vice Consul Ernest B. Price, at Foochow, China, describing the Tai Kwang Cinematograph Theatre activities. This is the only regular moving picture theatre in Foochow, although exhibitions of motion pictures are shown regularly at the local Y. M. C. A. and occasionally by the Recreation Club (foreign).

The Tai Kwang Cinematograph Theatre is Portuguese owned. It has a capacity of 500 seats. The admission prices are $0.80, $0.25 and $0.13, local currency. The value of this currency at the present time is 70 per cent. of our own currency, the 80-cent (Foochow) seats costing 56 cents in United States money.

Cultivating Taste for the Motion Picture.

There are two exhibitions each night, one from 7:30 to 9:30 p. m., and the second from 9:30 to 11:30 p. m. The films are rented from Shanghai or Hongkong film exchanges, one of which, located in both cities, is called the Wing Fick Film Agency. The rental price for ordinary films is 1½ cents per meter, and higher for films of special quality or interest. The names of the producing companies are generally not given, but American films are common. Pathe films and films distributed through Pathe Freres are very common as well.

"The Chinese do not receive the motion picture type of play with immediate enthusiasm, but there is reason to believe that the taste for this form of play is being cultivated steadily, and will increase," says Vice Consul Price.

"The chief need in furthering the sale and use of American films in Foochow—and doubtless in all China—would seem to be an adequate distributing organization covering the whole of China, which would see to the prompt relaying of films from one port to another. Foochow seldom sees a recent or even a good film, for the reason that an outport such as this gets only the tags and ends that the bigger ports do not want. An adequate distributing organization which could get good film quickly from one port to another would almost surely get increased patronage and an increased appreciation of good films.

"Original import duty into China on films is five per cent. ad valorem.

"There is no foreign newspaper published in Foochow, hence advertising by that means is impossible. Advertising is done with considerable success, however, by 'Express Notice' or handbill. Any extensive campaign to introduce American films more extensively into China should include a careful study and preparation for both Chinese newspaper and Chinese poster form of advertising."

GUY EMPEY PRODUCTIONS
(INCORPORATED)

GUY EMPEY PRODUCTIONS

(Arthur Guy Empey, President)

announces a forthcoming series
of comedy dramas starring

GUY EMPEY

Supported by Florence Evelyn Martin

First in the series is

"OIL"

a story that is full of

Romance and Love
Humor and Laughter
Drama and Thrills
Entertainment and Happiness

THE comedy drama of the year!
The kind of picture *YOUR* patrons want!
Ready For Immediate Release!

GUY EMPEY PRODUCTIONS

(INCORPORATED)

¶ Romance and Love.

¶ The history of the world holds no greater romance—save the love story of a boy and a girl—than is played on the oil fields of America today. The gold rush of 1849, the diamond mines at Kimberley, the Alaska placers—all fade into insignificance before the magic of oil.

¶ The shooting of a twenty-thousand-barrels-a-day gusher thrills the beholder into a veritable ecstasy—and such a scene is in the picture.

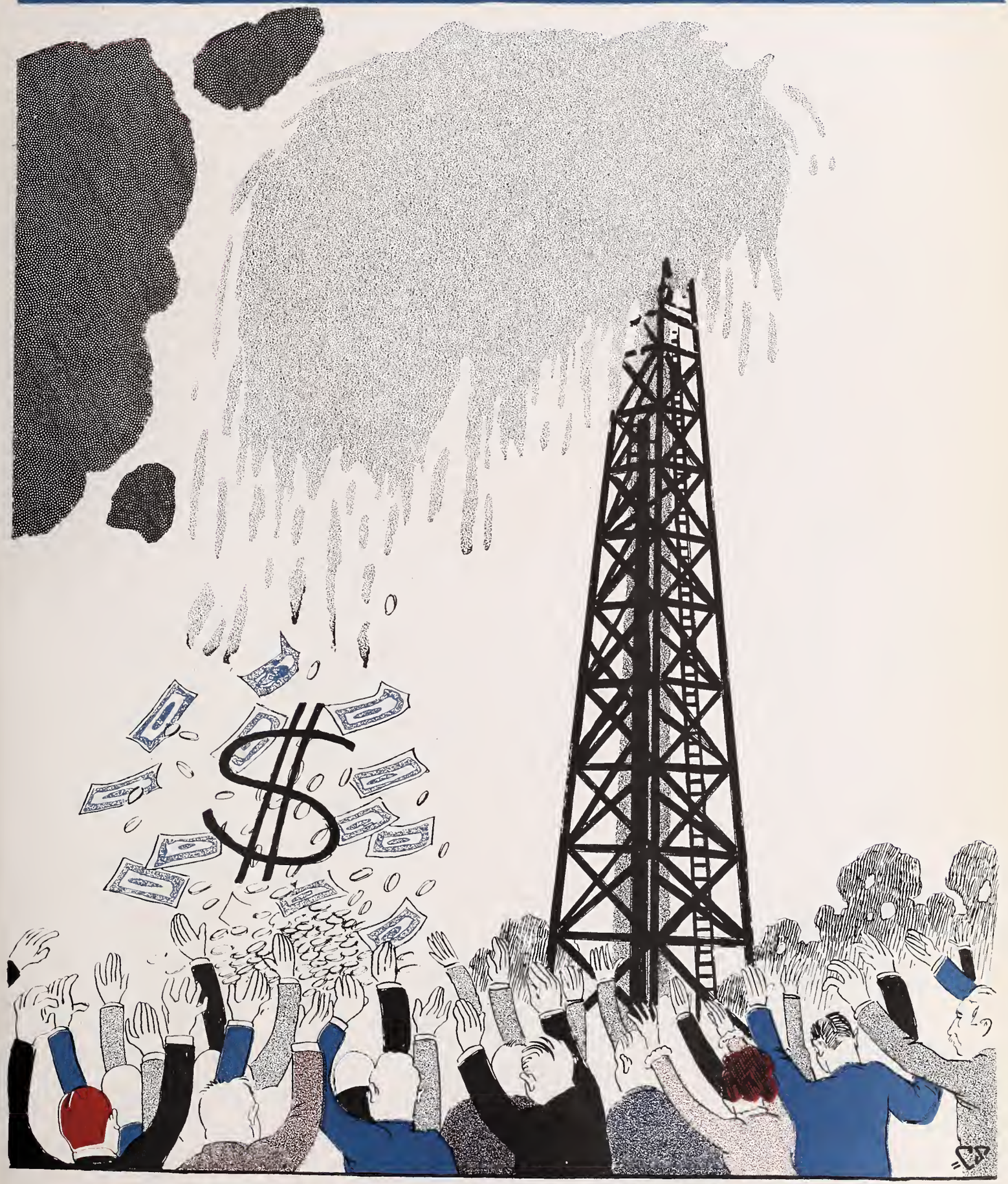
¶ Oil, the life-blood of industry, is the object of the greatest game in the world today; it is the second most interesting word in the language to the most people in the United States.

¶ But the greatest romance of all time, the one word that means most—universally—is love. And there is a love story in this picture which is truly beautiful—because it concerns a girl and a boy "even as you and I."

¶ Timely—thrilling—sweet: these attributes make "OIL" *the comedy drama of the year.*

GUY EMPEY PRODUCTIONS

(INCORPORATED)



GUY EMPEY PRODUCTIONS
(INCORPORATED)

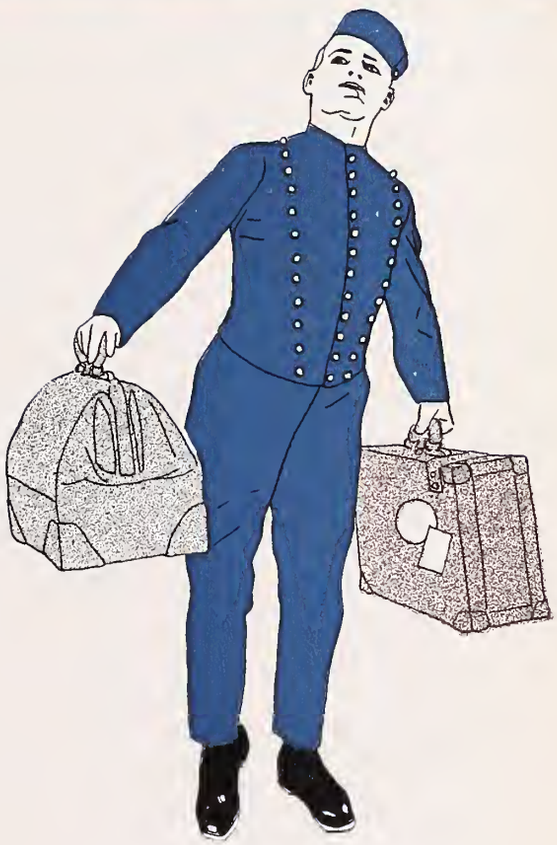
¶ Humor and laughter.

¶ Situations and subtitles galore that will make your patrons laugh with glee.

GUY EMPEY PRODUCTIONS
(INCORPORATED)

¶ One day it's turkey; the next day it's bones!

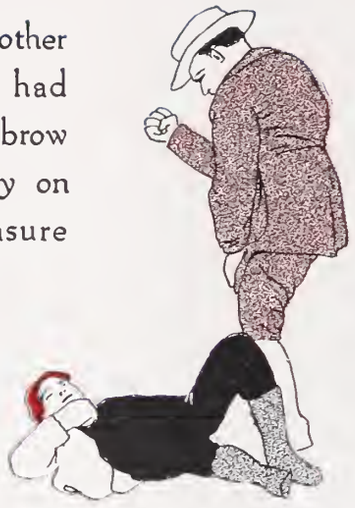
¶ Your patrons want comedy drama—"OIL" is *the* comedy drama of the year—YOUR PATRONS MUST SEE "OIL."



GUY EMPEY PRODUCTIONS
(INCORPORATED)

¶ Drama and thrills.

¶ Every day brought another battle to keep what he had earned by the sweat of his brow from the vultures that prey on every field where treasure abounds.



¶ Twenty-thousand-barrels-a-day; pouring forth with all the pent-up energy bottled up for centuries in Earth's fastnesses to supply the life blood of industry.

"OIL"

¶ Treachery, plotting, villainy—overcome by honesty, determination and grit—just the kind of part for Arthur Guy Empey.

¶ He won out because he was fighting not only for wealth, but for the girl he wanted—

"OIL"

offered the one way for him to win her

¶ With this greatest incentive, he was bound to win out; his victory will thrill your patrons and crowd your theatre.

GUY EMPEY PRODUCTIONS
(INCORPORATED)

ARTHUR GUY EMPEY

FLORENCE EVELYN MARTIN

¶ Even as you and I—that's the kind of people who interest us most.

¶ Your patrons know hundreds like those portrayed by Arthur Guy Empey and Florence Evelyn Martin; "just folks" —people you'd like to know, abound in

"OIL"

GUY EMPEY PRODUCTIONS
(INCORPORATED)

¶ Entertainment and Happiness—that's what your patrons want.

¶ After the busy day at the office or the shop, after the housewife's daily stint, after the lessons for school are done, man or woman, boy or girl—all seek entertainment and happiness in the intimate revelations of life they behold on the silver sheet of the screen.

"OIL"

brings them into a world of adventure and romance, thrills them with its drama and emotion, tickles them with its wholesome comedy, brushes away the frowns of the workaday world.

¶ The comedy drama of the year!

Ready For Immediate Release

GUY EMPEY PRODUCTIONS
INCORPORATED
Arthur Guy Empey, President
220 WEST 42nd STREET NEW YORK CITY

ARTHUR GUY EMPEY

FLORENCE EVELYN MARTIN

PRESS OF THOS. B. BROOKS, N. Y.

Watchword of Guy Empey Productions Is Quality, Not Quantity-"Oil" Completed

TO all appearances it would seem that Guy Empey, who stepped from newspaper ranks to the trenches, and from the battlefield to the motion picture studio in the dual capacity of author-producer, is destined to be one of the most successful of men in the industry. With a keen perception of what the public really wants, he has attacked the situation in vigorous style.

Knows Public's Wants.

He knows that everybody who goes to moving picture theatres wants to see pictures with plenty of pep in their makeup; and he knows also that the mothers and fathers of millions of children, who hope to have life visualized for them in the moving picture theatre, want moral cleanliness and high ideals to have a large part in the pictures which they see.

Having had an opportunity to study the youth of our country, both at home and on the battlefield of France, he has discovered that the inspiration to honest employment is one of the biggest factors in the making of a stabilized citizenship. And so Mr. Empey, grasping the most effective means of reaching the people with entertainment of an inspiring nature, of a kind that will move men to action, has become a moving picture producer, and we say, luck go with him!

Quality Not Quantity Is Object.

The following announcement of plans of the Guy Empey Productions will give a definite idea of what he means to do: "Quality, not quantity, will be the object of Guy Empey Productions for the ensuing twelve-month. Five comedy dramas of feature length, twenty-four two-reel subjects and a novel, but logical development in film production, represent the planned production activities of the organization.

"For the production of these subjects the organization will purchase a studio in the vicinity of New York City, an option having been obtained on one fully equipped plant, and verbal agreement made for the holding of another. Other studios now on the market are under investigation and plans for the erection of a new plant are drawn in the event none of these being considered is found suitable.

Studio in New York City.

"Of the five comedy dramas planned by Mr. Empey, one, 'Oil,' has been completed and will be released through one of the national distributing companies early in the fall.

"The second of the Empey series, 'A Long Distance Hero,' is now being cast and work of actual production will begin September 1, and Miss Florence Martin will have the feminine lead.

This story comes from the pen of Templar Saxe and will be filmed under the direction of Mr. Empey, who will also star in it, appearing in the role of a brash, flighty youth, a part that will give ample opportunity for display of his ability as a light comedian—an ability which became apparent in 'Oil.' The third of the series will be the filmization of Mr. Empey's most recent novel, 'The Madona of the Hills,' which will be published by Harper & Brothers as one of their important works of the coming season. Several plays are under discussion for the fourth and fifth of the series.

Two Companies to Be Kept Busy.

"The two-reel subjects will represent the work of two companies. One company will make comedies that will be a departure in idea and production. Director and principal characters have been selected for these comedies and eight stories have been accepted for use by them. The stories are all from the writings of one man, well known as an author of short fiction and as a figure of importance in the motion picture field.

No Slapstick in Comedy.

They will take the principal characters through a series of misfortunes, without resort to the slap-stick, and while each of the pictures will be complete in itself, there will be a thread of connection between all of them, calculated to maintain interest throughout the series. The same principal characters will appear in each of the pictures.

"The other two-reelers are in reality tabloid comedy dramas. They will have a wide range of subject, and there will be no attempt at connection between one story and another, except in the maintenance of a high standard of story value, excellence of production, and cleanliness of plot and situation. For these subjects, too, a director has been engaged, and the services of a woman star obtained.

Empey Will Supervise.

"All of these activities will have the personal supervision of Mr. Empey, who will, as well, continue his writing. At present he is completing the novelization of 'Oil,' its publication having been contracted for in advance of its completion on the strength of a view of the story in its picture form. The publication of the novel has been so timed that it will be possible to use it as an exploitation aid for the picture.

Must Be Clean and Peppey.

"'Pep' and cleanliness will be the watchword of Mr. Empey and his staff in the production of all subjects to be issued under his name. It will be his effort to so produce that the advertisement of a Guy Empey Productions picture will be sufficient guarantee of entertainment value and freedom from suggestiveness to attract all ages and all classes."

Censorship Bill in Georgia Will Probably Fail to Pass

IT is the general opinion of film men of Atlanta that the state censorship bill that has loomed up ominously has been squelched for this session of the legislature at least.

Due to the effective work of Arthur Lucas, prominent local exchangeman, and co-operating interests, it appears likely that the proposed legislation will hardly leave the rules committee of the state assembly, where it is now languishing.

The rules committee appears to be snowed under with work concerning state's finances and highway building, which are the subjects of heated debates in the legislature, and it is highly probable that the censorship bill may never reach the floor of either house or the senate.

The three Atlanta papers, the Journal, the Constitution and the Georgian, all published strong editorials opposing censorship shortly after the bill was recommended by house and senate committees, and this index of popular opinion, along with the influences brought to bear by the picture interests, are thought to have proven decidedly effective.

"'Oil' Right, 'Oil' Right, I'm Given Ya the Ice Watah Now" Says Arthur Guy Empey.
Three scenes of a varied nature from his latest production called "Oil" and being released by the Guy Empey Pictures Corporation.

"Sticking to Hodkinson" Might Be Title of Story Based on Two Interesting Cases

ABOUT three years ago Mrs. Anna Dunn of Philadelphia, with more than the ordinary foresight, decided that she would become an exhibitor of moving pictures. She had no money whatever. She had personal credit to the extent of $50.

Her first step was to exercise her credit to the last cent. This gave her $50 in cash. With this she made the first payment and took the title to a substantially built moving picture house. She assumed a mortgage of $22,000 which was the purchase price.

The motion picture industry has progressed with such lightning speed that it is hard to realize that there was a time not long ago when a 900 seat house, even in a well populated locality of a big city, was too big to make money. That was in the "nickelodeon stage" of the industry. The Washington-Palace, which Mrs. Dunn bought with her borrowed $50, was ahead of its time—a white elephant—and the owner was glad to let Mrs. Dunn take it.

Her First Film a Hodkinson.

One of the first distributors with whom she talked about pictures for her new adventure, was the W. W. Hodkinson Corporation and Mrs. Dunn booked the first Hodkinson release. She booked the second, and the third; and from that time to this she has booked without exception every Hodkinson picture that has been issued, according to H. S. Beardsley, Hodkinson special representative for New York, Philadelphia and Washington territory.

Had Healthy Bank Account.

She has returned the $50 with interest; she has paid off the mortgage of $22,000 with interest; she has bought real estate in Philadelphia and Atlantic City for investment; she has been offered $65,000 for the Washington-Palace; she has a healthy bank account. Mrs. Dunn is a "100 per cent. Hodkinson" exhibitor.

Another instance. J. Greenstein owns the Penn Theatre in Philadelphia. One of his sons operates the projection machine; another is the door-man; their mother sells the tickets; the father visits the exchanges in a $5,000 automobile.

He has played every Hodkinson picture since the fisrt release. He is "100 per cent. Hodkinson"; and he has made a fortune.

How Hodkinson Does It.

Throughout the United States there is a constantly increasing number of exhibitors whose names are being added daily to the "100 per cent. Hodkinson" list. The reason for this and the reason for the success of these exhibitors arises from one of the interesting developments in the motion picture industry.

"No pressure or special inducements of any kind have been put upon or offered to these exhibitors to book every picture that the Hodkinson organization has issued or is issuing," says a publicity statement at hand. "There have been no annual contracts or franchises offered.

Hodkinson Earned Good Will.

"You can't get a man's business continually unless you have his good will. The Hodkinson company has earned the good will of exhibitors by its fundamental policy, which has been rigorously adhered to from the start and which will always be maintained.

"It was because of the variety, as well as the consistent quality of the Hodkinson output, that Mrs. Dunn and Mr. Greenstein and other exhibitors are able to play Hodkinson productions. It was the surest way to avoid a sameness and monotony in a program, such as results when product is only derived from one set of producing brains."

These are the claims of Mr. Hodkinson's organization.

Lesser Sends Wire Praising Ray's First Kane Production

THE finest thing that Charles Ray has ever done." This is a description of the young star's production of "Forty-five Minutes from Broadway," by Sol Lesser, the well-known Pacific Coast picture authority and theatre manager. Mr. Lesser was invited to attend a private view of the film at the Ray studios the other day, and he was so pleased that at its conclusion he sent Arthur S. Kane a telegram telling him just what he thought of it.

"Forty-five Minutes from Broadway," from the great stage success by George M. Cohan, is Mr. Ray's first work as an independent producer and its release will mark the star's initial presentation by Mr. Kane. Mr. Lesser's telegram to Mr. Kane follows:

"Had the distinction today to witness first presentation at private pre-view of Charles Ray's first Associated First National 'Forty-five Minutes from Broadway.' I consider this the finest thing that Charles Ray has ever done. It is clean, wholesome and wonderful entertainment. All First National franchise holders, I am sure, will welcome this production, and it should make a lot of money and friends for every exhibitor who is fortunate enough to show this picture. Congratulations."

The demand for exhibition rights of "Forty-five," which heads the list of the First National's schedule of autumn and winter offerings, has been spirited. It has come from all parts of the country, exhibitors everywhere recognizing the drawing quality of the combination—a star of wide poularity in the picturization of one of the greatest of comedy successes.

Seitz Reports Progress on Feature

A cablegram received at the Seitz studio in New York from George B. Seitz, now in Spain producing a feature in which he will co-star with June Caprice, announced the safe arrival of the company at Gibraltar on July 19. The message stated that some scenes were filmed in the quaint and historic old island of Ponta Delgada, one of the Azores group. In the company with Mr. Seitz are June Caprice, Marguerite Courtot, Harry Semels, Frank Redman, William Sullivan, assistant director, and Harry Wood, cameraman.

Master Pictures Commences Work on Third Production

MASTER PICTURES, INC., is now at work filming the exterior scenes of "Roman Candles," a seven-reel comedy drama, the third of a series of feature productions to be made by the company. Pending the completion of the new studios which the company is building in Los Angeles, the exterior scenes of "Roman Candles" are being filmed at the Exposition Grounds in San Diego, which provide a suitable background for the South American atmosphere which the story calls for.

The new studios which are being erected in the heart of the film district of Los Angeles will be among the largest and most modernly equipped motion picture plants. They will be large enough to house fifteen separate producing units.

W. J. Conner, president, and one of the organizers of the company, is one of California's leading citizens.

Assisting Mr. Conner in the financial details are B. A. Small and E. F. Wells, both men of long experience in their particular lines of endeavor.

W. S. Forsyth, identified with the picture industry since its birth, has been chosen vice-president and general manager of production.

G. S. Mitchell has been named auditor and J. Frank Moore, business manager.

As director of publicity and advertising, the company has secured the services of Edward J. O'Hara, associated for a number of years in a similar capacity for various producing companies and most recently publicity representative of Marshall Neilan.

The Caption for This Picture May Be Read in the Electric Signs.
However, we might add that this Paramount picture is continuing and is now in its tenth week.

Banquet for New England Showmen Given by Nathan Gordon in Boston

A BANQUET was given by Nathan H. Gordon, member of the board of auditors and executive committee of Associated First National Pictures, Inc., in addition to holding the franchise for Associated First National for the Boston territory, to more than one hundred independent exhibitors at the Boston City Club, on the evening of July 27. The gathering represented more than three hundred independently owned and operated theatres situated in all parts of New England.

A number of women whose interests are involved were present and at times joined in the various discussions. The keynote of the event was an effort to bring independent exhibitors together in order that they might co-operatively adopt measures for the general preservation of individual and collective properties.

Mr. Gordon was toastmaster for the occasion and surrounding him were Gerald Street, a Boston real estate operator and owner; Lee Friedman and Chandler M. Wood, Boston bankers; Samuel Spring, of California; J. D. Williams, manager of Associated First National Pictures, Inc.; E. Mandelbaum, holder of the franchise for Associated First National Pictures for the Cleveland territory, and Lieut. James P. Anderson, general representative for the First National franchise. J. Muehlbaum, personal representative for Joseph M. Schenck, whose productions in which Norma and Constance Talmadge are starred are distributed through First National, was also present and took occasion to make the personal acquaintance of every exhibitor present.

"The Father of Independents."

In every speech of the evening, tribute was paid to Mr. Gordon, who was termed "the father of us all," by virtue of the fact that he had taken the initiative in behalf of independent exhibitor rights in New England. It was mutually agreed that the best argument in favor of the sub-franchising plan as outlined by Associated First National was the fact that Mr. Gordon, as the holder of the franchise for New England, had scored a personal success through his holding and was now willing to extend the privilege of the franchise to independent exhibitors, many of those at the dinner being lifelong friends.

While generally looked upon as the toastmaster for the occasion, and being the sponsor for the banquet, Mr. Gordon declared Joseph Levenson, manager of the Boston Strand Theatre, to be the presiding officer. Mr. Levenson told the story of the organization of First National from the time it was first conceived. He traced First National up to the present time, when more than 2,500 exhibitors have applied for subfranchises with the organization.

The Product As Promised.

It was announced at the banquet that exhibitors granted franchises with Associated First National Pictures would be entitled to 6 Marshall Neilan productions, 2 James Oliver Curwoods, 6 Charles Rays, 16 Norma Talmadges, 12 Constance Talmadges, 12 Katherine MacDonalds, 6 Anita Stewarts, 4 Lionel Barrymores, 4 Mayflowers and 2 Mack Sennett five-reel productions. Praise was given to Mr. Gordon on account of the fact that he called all independent exhibitors together, instead of selling each exhibitor individually.

Every exhibitor present was asked to participate. Exhibitors were asked to take up from the floor any question that concerned the system. And whatever questions on the part of one exhibitor prompted further inquiries on the part of others, were especially asked by Mr. Gordon, who declared that modern business methods make it essential that those who work together shall have a perfect understanding of every detail of the work in which they are engaged and that he would appreciate nothing better than all of the questions it was possible for every exhibitor present to ask him.

Banker Talks to Showmen.

Upon request, Mr. Gordon took the floor to go into a "heart-to-heart talk" about the franchising proposition. He explained the method in detail. When an exhibitor asked him what effect the First National plan might have on exploitation, Mr. Gordon replied that pictures would be served to the public in a more appetizing manner than ever.

An unusual feature of the banquet was a talk by Chandler Wood, president of the Metropolitan Trust Company. He declared that the banking interests of the country no longer have an adverse attitude toward the motion picture industry and added that this industry had become one of the greatest in the country.

He said: "Producers are now able to demand capital, and not only capital for actual productions, but capital which eventually is used in the exhibiting end." Mr. Wood declared that banking leaders throughout New England and New York considered the First National Exhibitors' Circuit and Associated First National Pictures, Inc., one of the industry's most reputable organizations. Mrs. M. S. Ayer, of the Exeter Theatre, Boston; Samuel Spring, of California, and J. D. Williams made brief addresses.

Among the exhibitors present were: J. J. McGuiness, Boston; Hiram Miller, Lynn; Joseph Levenson, Boston; H. A. Cuenesen, Elm Circuit; Peter D. Latchis, Brattleboro; J. J. Donovan and F. J. McAleen, Taunton; D. Glover, Ware, Beverly and Peabody; Herbert Hillman, Dorchester; E. D. Lund, Attleboro; Geo. J. Hackett, Medford; A. Montague, Bestonte; E. Ramsdell, Malden; Frank Talbot, Medford; Henry E. Schech, Springfield; L. M. Boas, the Boas Circuit; Benjamin A. Prager, manager Mayflower Attractions and John C. Bills, Beste.

Among Those Present.

Miss Lena D. Finkelstein, Fenway Theatre, Boston; Mrs. M. S. Ayer, Exeter Theatre, Boston; H. Glickauf, Bridgeport and Bristol; I. Wheeler, New Haven; S. Schlenger, Middletown; W. H. Murphy, Haverhill; J. E. Keen, Salem; C. W. Rackliffe, Springfield; Geo. E. Hammond, Holyoke and Springfield; H. J. Steinberg, Webster; H. R. Lawton, the Bijou Amusement Circuit; M. F. O'Brien, Malden and Cambridge, and C. Frederick, New Haven.

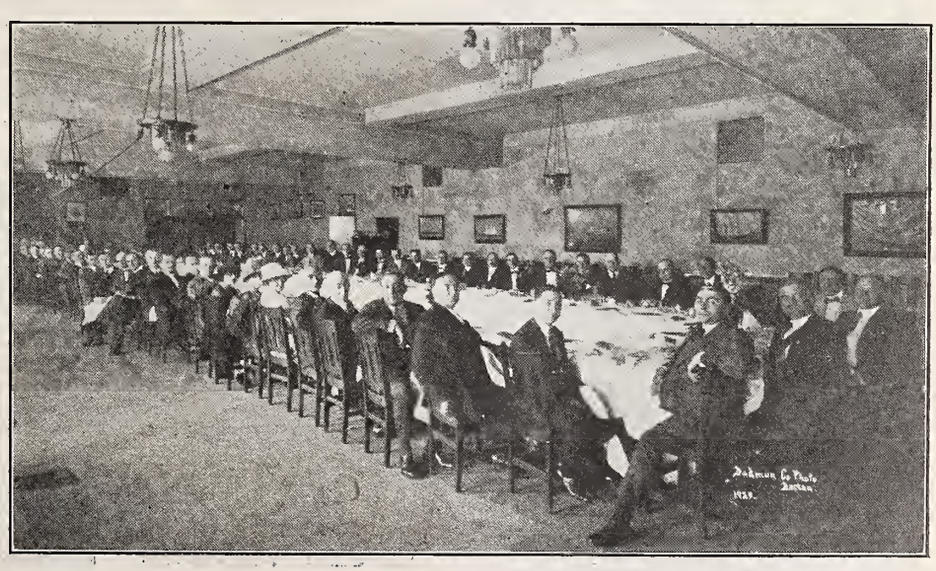
A meeting of all exhibitors of Connecticut has been called August 6, to be held at the Hotel Taft, New Haven, at which meeting a luncheon and reception will be tendered to Mr. Gordon.

Selects Cast for "Foreigner" Without a Single Rejection

IN the opinion of Arthur H. Jacobs, manager of an exclusive list of artists particularly adapted to screen work, the motion picture industry did not soar to its enviable commercial position, with a most spectacular and phenomenal growth to its credit, without experiencing the same, and added difficulties undergone by other leading industries of the United States. According to Mr. Jacobs' explanation, it is because there have been men sufficiently interested to specialize in their lines.

It is generally conceded that in all professions the man who specializes is more expert in his particular calling than the man who scatters his efforts. It is so in the practice of medicine, dentistry and all the professions.

Having become a specialist in selecting the right kind of people for the characters they are to portray, is how, according to Mr. Jacobs, he earned the distinction recently of having cast "The Foreigner" for the Dominion Film Corporation without having one proposed player rejected. It was doubly necessary to devote unusual care in this instance, since the first of the Ralph Connor stories to be filmed is but the premier of eleven others to follow.



Glimpse of the Banquet Tendered N. H. Gordon by New England Independent Exhibitors.

Mr. Gordon is a member of the board of directors and executive committee for Associated First National Pictures, Inc., and holds First National franchise for Boston territory.

GO UP—
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It is the medium through which the American picture manufacturer or distributor mounts upward with his product in South America, the most stable film market in the world today.

For five years CINE-MUNDIAL has carried the banner of American pictures into every corner where Spanish or Portuguese is spoken.

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JULY
17,800

JUNE
15,800

MAY
14,500

APRIL
12,980

UP
IN
LATIN-AMERICA

"Selling like hot dogs at the Battery," writes our special representative to Porto Rico, "100 new subscriptions in three days."

"Increase 200, August," was the cable from our agent in Barcelona.

July's circulation, 17,800, represents an increase of 55 per cent. in five months.

"Le Messager de Sao Paulo," a Brazilian newspaper, published in French and now in its twenty-first year, has said: "We regret that France has nothing to offer like CINE-MUNDIAL."

$1,000 spent in CINE-MUNDIAL means a page a month for a year, every possible theatre prospect and buyer covered, and prestige given your product by general advertising besides.

ARE YOU STEPPING UP WITH US?

CINE-MUNDIAL

CHALMERS PUBLISHING COMPANY
516 5TH AVE. NEW YORK CITY

Billy Rhodes' "Nobody's Girl" Will Be Released in August by Federated

IN order to acquaint independent exchangemen and exhibitors throughout the country with the attractiveness of the Federated Film Exchanges first feature the Federated New York office offers for publication an outline of the story and the characters therein. As has been announced Billy Rhodes is featured in "Nobody's Girl."

Miss Rhodes will be remembered as leading woman with Universal, Strand-Mutual and Christy comedies, who not long ago made her debut as a dramatic star. In support of Miss Rhodes is Melbourne MacDowell, famous actor of the stage and screen. Mr. MacDowell was at one time leading man and husband of Fanny Davenport and was a matinee idol for more than a score of years. Those of the older generation will remember him when he toured the country with Miss Davenport. He has been cast in leading parts in many screen productions in recent years.

Strong Cast in Support.

Mary Alden and Lloyd Bacon are also seen in leading parts in "Nobody's Girl." Miss Alden has an enviable stage record, having played in several stock companies and with such players as Mrs. Fiske and Phillips Smalley.

Her screen career matches her stage career. She has been cast in leading parts in such productions as "The Argyle Case," "The Land of Promise," "Common Clay," "The Straight Path," "The Unpardonable Sin," "The Broken Butterfly" and in the recent "Erstwhile Susan."

Staged on Island.

Lloyd Bacon has appeared in productions for Paramount, Artcraft, Robertson-Cole and Fox. In the story of "Nobody's Girl" Billy Rhodes is cast as an orphan who when a baby was rescued from a sinking ship by a band of outlaws on an island several hundred miles from the mainland.

The island is the home of a band of thieves who use a deserted lighthouse to attract passing ships. Once the ships are wrecked the valuables are confiscated by the thieves.

As the little orphan waif, Miss Rhodes, is known as "Nobody's Girl." She grows to young womanhood, at which time she attracts the eyes of the leader of the bandits.

She has been taught to read and write by a beach comber who is eventually killed by the bandit leader. The bandit leader's wife, which part is played by Mary Alden, becomes jealous of the young girl and tells her that she will assist her to escape.

Aviator Furnishes Thrill.

She does this in a small skiff and the day following the night of her escape she is afloat on the sea alone. Fate brings an aviator from the mainland out over the ocean where he spies this lone boat.

Investigating he discovers a lone girl and swooping low in his aeroplane he rescues her. He takes her to his home where she is adopted by his parents and where she receives the first touches of home kindness.

Later she guides the aviator and an American government vessel to the bandit island and the result is the cleaning up of the thieves. The young aviator meanwhile has lost his heart to the little girl and shortly after the battle on the bandit island he asks her to become his wife.

The picture was directed by Francis Grandon and is said to contain many exceptional scenic shots. According to a statement from the Federated offices, the picture is replete with exploitation possibilities and the "Nobody's Girl" press book is said to contain complete details of these ideas.

Federated Film Exchanges Will Offer Warner Brothers Monte Banks Comedies

THE first announcement of any of the short subjects which will be handled by the Federated Film Exchanges of America is contained in the statement to the effect that Federated will distribute a series of eighteen Monte Banks comedies which are being produced by Warner Brothers. Several of the comedies have been completed and are now ready.

Monte Banks is a comedian known to the screen for his original work. The trade announcement states that H. Raymaker is directing the comedies under the supervision of J. L. Warner.

The comedies are being made on the West Coast and are in two reels each. The first four have been titled and are announced by Federated as follows: "A Rare Bird," "His Naughty Night," "Nearly Married" and "A Bed Room Scandal."

W. E. Shallenberger, general manager of Federated, in making the announcement of the first short subject release, stated that the comedies were selected after studying the wants of the independent exchangemen and exhibitors in the comedy line. Monte Banks comedies according to his statement are the type that can be played as a series and are of the type needed to balance a dramatic program.

Scenes from a Feature and Three Comedy Productions to Be Distributed by Federated Film Exchanges of America

Top Row, left to right: "Nearly Married," "His Naughty Night," and "A Rare Bird," all Monte Banks comedies. The three bottom views are taken from the new Billie Rhodes feature, "Nobody's Girl," which is the first to be released by the Federated Exchange.

Minneapolis Houses Refuse Musicians' Demands and Await Walkout August 15

By MARY KELLY

IN "sounding forth the trumpet that shall never call retreat" loyal Chicago exhibitors, during the disagreement between theatre owners and musicians, have inspired exhibitors in other parts of the Middle West to take a similarly courageous attitude in refusing to grant exorbitant demands. A recent trip to Minneapolis and an interview with William A. Steffes, president of the United Theatrical Protective League, revealed the fact that the "Mill City" is witnessing a similar set-to between exhibitors and musicians. With no prospect of arriving at an agreement, exhibitors in this city nevertheless are calmly, yes, philosophically, awaiting Sunday, August 15, the date set for the walkout.

Their equanimity in the face of the crisis may come as a surprise to most of the melody dispensers and to many others besides. But in view of the fact that conditions in Chicago for the past month have shown that vacant orchestra pits have little or no effect upon box office receipts, this managerial optimism in the face of storm clouds is to be expected. And, indeed, to the disinterested onlooker the rainbow is already in sight.

By quitting their posts and leaving the field of glory to the moving picture exclusively the musicians have probably given the industry a boost such as it could have had in no other way. The lack of music, while no doubt a disappointment from one viewpoint, is affording a chance for many to witness what they have always contended, namely, that pictures in themselves, without embellishments, represent a whole art, beautiful, potential, consummate.

In Minneapolis the demands of the musician's federation exceeds those of the Chicago union. The former is demanding a minimum weekly wage of $56, which amounts, approximately, to 55½ per cent. increase, while Chicago's musicians are asking for a 50 per cent. increase.

Theodore Hays, general manager of the Finkelstein and Ruben circuit, stated that Minneapolis exhibitors had offered to fix the minimum at $49 instead of $36, where it now stands, but that the union had met this offer, which amounts to more than 33 1/3 per cent. increase, with a flat refusal.

In the New Garrick Theatre on this circuit, which has always given especially fine musical presentations, the personnel of the orchestra has already been reduced to half of the usual number. The experiment has resulted in no financial loss, and the management is confident that it can continue to please New Garrick patrons even after it is unable to furnish any music at all.

Five Specials Under Way and Two More About to Start at Metro's Western Plant

METRO'S west coast studios in Hollywood just now present a scene of much activity, with five producing units at work and two more companies preparing to start within two weeks' time at the latest. The three big enclosed stages of the California plant are covered with sets of every size and description, while the lots adjoining are filled with street and other exterior settings.

Viola Dana is about half through with her new picture, "Blackmail," a story written by Lucia Chamberlain and adapted for the screen by Albert Shelby LeVino. The story was published in the Saturday Evening Post. For the past week the company has been on location at Pasadena filming scenes about the exterior of one of the palatial Southern California homes. Dallas M. Fitzgerald is directing the star in this crook melodrama, while Wyndham Standing, Edward Cecil, Florence Turner, Alfred Allen, Lydia Knott and Jack Roi make up a most notable supporting cast.

The interior of an artist's studio in Paris has been furnishing the setting for scenes of Alice Lake's newest picture, "Body and Soul," in which she is featured at the head of a prominent cast. Miss Lake has a most difficult role to enact in this stage drama, which was written by William Hurlburt.

"If I Never See You Again It Will Be Too Soon" Says One Villain to the Other.
The dark woman plays the part of "The Light Woman" in this new American release.

May Allison Doing Stunts.

May Allison has been doing so many thrilling stunts for her new starring vehicle, "Are All Men Alike?", that she declares she is on the verge of being a nervous wreck. First she drove a racing automobile at a high rate of speed down one of the Los Angeles streets and then took her first flight in an airplane.

"Are All Men Alike?" is being directed by Phillip Rosen. It was adapted by A. P. Younger from Arthur Stringer's story, "The Waffle Iron," published serially in McClure's magazine. Wallace MacDonald is Miss Allison's leading man and Lester Cuneo, Ruth Stonehouse, John Elliott, Winifred Greenwood and Emmanuel Turner have important parts in the supporting cast.

John E. Ince is progressing rapidly in the direction of the all-star production of "Someone in the House," which was adapted for the screen from Larry Evans' stage play by Marc Robbins and Lois Zellner. Edmund Lowe and Vola Vale are the featured players in this crook melodrama, while Edward Connelly, Edward Jobson, Lawrence Grant, Cara Lee, Howard Crampton, Henry Miller, Jr., and William Irving complete the all-star cast.

Completing Third London Story.

The third Jack London story to be produced by C. E. Shurtleff, Inc., for release by Metro, "The Star Rover," will be completed in a short time. Edward Sloman is directing this picture, the script for which was prepared by Albert Shelby LeVino. "The Star Rover" is to be an elaborated production with many large exterior settings and a most unusual plot. Courtenay Foote, Thelma Percy, Marcella Daley and "Doc" Cannon head the all-star cast for this production.

The filming of "The Four Horsemen of the Apocalypse" will be started in a few days. June Mathis has nearly completed the script for Vicente Blasco Ibanez's widely read novel and Rex Ingram, who is to direct, is busy selecting the locations for the many elaborate exterior scenes.

Mme. Doraldina will also start work on her first Metro starring vehicle, "The Passion Fruit," in about a week. Work has already been started on the initial settings, and Doraldina is preparing her costumes for this picture, "Passion Fruit" was written by Carey Wilson and Edward T. Lowe wrote the scenario. Edward Sloman will direct.

Film Ad Men Organization Compile New Officers' Slate

AT a business session of the Associated Motion Picture Advertisers held July 29, the following members were nominated as the slate for election in September as officers of the Association for the year then commencing:

President, Paul Lazarus; vice-president, C. F. Yearsley; secretary, Julian Solomon; treasurer, Victor Shapiro; managing bulletin editor, Horace Judge; business manager, Tom Wiley.

Nominated for the Board of Governors in addition to the ex-officio members are: Arthur James, chairman; Paul Gulick, P. A. Parsons, Harry Reichenbach and Jerome Beatty.

Audit committee: Chairman, Edgar O. Brooks, Arthur Brilant and Maurice Riskind.

First National "Field Day" Stirs Oakland as Movie Folk Hold Stage

THE initial "Field Day" for Associated First National Pictures, Inc., was made possible and brought about by Eugene L. Perry, manager of the T. & D. Theatre, owned by the Turner & Dahnken interests, which hold the franchise for First National for the San Francisco territory. "Field Day" was held in Oakland. It is declared that July 26 witnessed the largest crowd that was ever seen on the streets of Oakland.

So great was the pressure to greet the film stars, that a call was sent in from a point adjacent to the T. & D. Theatre. It took the police to keep the pressing fans from overwhelming the passing stars. The populace then streamed to the baseball park, where a free program of sports participated in by the stars was staged.

The film celebrities left Los Angeles for San Francisco in two special cars at 8 o'clock Sunday evening, July 26. They traveled all night and on their arrival in the city of promised excitement they were sidetracked for two hours and a half to make up for the slumber that is so often disturbed in a sleeping car berth.

Greeted by Business Men.

Oakland was on the qui vive for the celebration. At ten o'clock the sounds of music were heard in the vicinity of the station. Oakland could wait no longer. To the small boy, it was like a circus day and he was there for the arrival.

The reception committee, selected from among business men of the city, had Walter D. Cole, president of the Chamber of Commerce as its chairman. They waited upon the First National stars and notified them that Oakland was waiting to welcome them with open arms and "open arms" meant packed streets.

Behind the reception committee and the band on the trip from the train were Community Service girls garbed in white. They had baskets of bright yellow California poppy which they had showered on the visitors as they descended from their car.

The First National stars were placed in "control" of the city by the operation of the mayor, John L. Davies, who took the visitors to his office and "swore" George Beban in as "Mayor of Oakland." Beban was given the symbolic keys to the city and the warrant to establish his right to the title.

The first event on the program was a parade participated in by Oaklanders. It was a difficult matter to get the visiting stars into automobiles, so great had the crowd about the hotel grown, but the feat was accomplished and they took their places in the procession, each with a banner on the side of the car to annouce to the people just who was in the car.

Commercial Organizations Helped.

The Marines and the Marine Band were followed by the business men's organizations of Oakland, who valiantly rose to the occasion. The organizations represented in the line of march, all occupying automobiles, were the Oakland Chamber of Commerce, Ad Club, Rotary Club, Merchants' Exchange, Mutual Business Club, Bussiness Development League, Elks, Lions, Kiwanis Club, Central Labor Council, Building Trades Council, Athenian Club, Progressive Club, Downtown Association, Uptown Association and Ashmes Temple. For the use of those of the clubs who had no motors, two automobile plants located in Oakland donated the cars necessary.

The Navy contributed a band to help pay homage with an organization of 100 sailor musicians and 32 buglers. This organization was selected to precede the stars who came next in automobiles contributed by enthusiastic citizens or by automobile factories. A guard of honor of 300 armed sailors marched directly in front of the machines.

Dense Crowd of "Hand Shakers."

As the procession neared the T. & D. Theatre, where the people were to be allowed to pass in and meet the stars, the streets were packed. At the doors men, women and children literally fought for a chance to get inside to shake the hand of the visitors.

From the thcatre the stars went to the baseball park, where the scenes of enthusiastic greeting were re-enacted. Ben Turpin and Charlie Murray organized a baseball team among the stars and met the Oakland baseball club, of the Pacific Coast League, on the diamond.

The filmites had in their line-up Carter De Haven, Wesley Barry, George Beban, Roy Stewart, Bobby Vernon and Robert McKim. The ball game as described in the Oakland newspapers "was a riot of fun." Vernon, Murray, Turpin and De Haven put on baseball stunts that are recorded as amusement history in Oakland.

From the park the visitors were whirled to the Hotel Oakland, where they were guests at a banquet given by three hundred Oakland business men. Mayor John L. Davis welcomed the First National stars in behalf of the city of Oakland and announced that the keys of the city would always be ready for a First National contingent as long as George Beban retained authority. President Walter D. Cole, of the Chamber of Commerce, congratulated them on the wonderful progress of the film business, and ex-President H. C. Capwell contributed the witty part of the evening's speaking. Manager Eugene L. Perry, manager of the Oakland T. & D., was tendered an ovation when he arose to speak.

Impromptu Show Follows Banquet.

At the close of the banquet, the stars went to the stage of the Oakland T. & D. Theatre, where the stars appeared in an impromptu vaudeville to the delight of a packed house. Such stars as Charlie Murray, Ben Turpin, Carter De Haven, Bobby Vernon, Fay Tincher and George Beban brought down the house, while the others in the company made short talks.

Theatrical men and amusement promoters on the Pacific coast are one in pronouncing the event the biggest exhibitor feat accomplished and ever attempted out that way. The two men directly responsible for its success are Manager Eugene L. Perry, of the Oakland T. & D. Theatre, and Exchange Manager Sam Y. Edwards, of the Associated First National Pictures, Inc., of northern California. Their judgment of the feasibility of such a tremendous undertaking was underwritten by the firm of Turner & Dahnken, holders of the northern California franchise in First National.

Showmen shook their heads when Manager Perry broached the subject of a First National day on such a scale, but they reckoned without knowing of the ability of Perry as an enthusiasm generator. He found a willing co-worker in the person of Exchange Manager Edwards, and together they journeyed to Los Angeles to get an insight into the attitude of the stars before they began making definite arrangements. The proposition was "sold" and the pair came back with twenty pledges to attend.

Manager Perry immediately set to work on the Oakland details. Mr. Edwards cooperated with Sol Lesser, franchise holder in Southern California of First National, and his publicity director in Los Angeles, John MacCormick.

The date was only ten days off and Manager Perry proved to be the superman. He secured the aid of the mayor of Oakland, who issued a proclamation asking the cooperation of the citizens. He secured the assistance of the Chamber of Commerce and eleven other civic organizations. Uncle Sam came to his aid with the army, navy and marines. Community Service Girls, Boy Scouts, hastened to aid in bringing First National stars to Oakland. The police department offered anything he wanted, as did the fire department. Manager Perry, practically alone and unaided, unraveled the mass of detail in connection with the event.

In the meantime Mr. Edwards got busy. He notified the exhibitors in every city and town in his district of the projected day and backed up his statements with what the papers said. With everything ready in practically a week, Edwards divorced himself from the Oakland end and went to Los Angeles, where with McCormick and Lesser the final touches were put on the project.

Oakland's Honored Guests.

Mack Sennett saw the possibilities and had Frank Powell, his business manager, come on from Cleveland for the occasion. With a large crowd of exhibitors contemplating attendance, their decision was clinched with an arrangement for a preview of "Married Life" the morning of the big show at the T. & D. Theatre, for the visiting exhibitors.

Agnes Ayres, Robert McKim, Walter Anthony, True O'Neill, Wesley Barry, Roy Stewart, Mrs. Barry, Mrs. Roy Stewart, George Beban, Bobby Vernon, Mildred Harris Chaplin, Mrs. Bobby Vernon, Mrs. Harris, Ben Turpin, Al Cohn, Mrs. Ben Turpin, Carter De Haven, Fay Tincher, Marjorie Daw, Sol Lesser, Marguerite De La Motte, Bert Daniels, Charlie Murray, Carl Jensen, Harvey Graham, Frank Loew, "Ham" Beale, Frank Powell and Pete Smith.

The Big Chiefs: Eugene L. Perry and Sam Y. Edwards. "The Go-Getters": Sol Lesser and John MacCormick. The "Line 'Em Ups": Edward M. Beland, N. H. Brown. The Backers: Fred Dahnken, Mrs. James Turner and D. A. Turner, comprising the firm of Turner & Dohnken. The "O. K." Man: L. C. Cooke, auditor of Turner & Dahnken.

Sidelights on the Big Show.

Agnes Ayres, Marjorie Daw and Wesley Barry came into Oakland via the airplane route and Cliff Durant's private flying field.

George Beban as "Mayor for the Day," occupied the official automobile set aside for the mayor of Oakland.

Mildred Harris Chaplin and her mother stopped off on the way to New York to partake of Oakland hospitality.

Carter De Haven seemed to have more personal acquaintances than any other visitor in Oakland. He was busy shaking hands all day.

Margaret De La Motte was the idol of the ball players. They insisted that she occupy a place on their bench and work on the coaching lines.

Pathe Starts Extensive Sales Drive on Two Big Serials to Be Released in August

AN intensive sales drive on two big serials, with which Pathe will inaugurate its fall campaign, is under way. "Pirate Gold," another George B. Seitz serial, in which Margurite Courtot plays opposite the producer and star, will be released on August 15. Ruth Roland, in her second independent chapter-play, "Ruth of the Rockies," another western drama, considered by Pathe one of the most thrilling pictures it has ever released, will follow two weeks after "Pirate Gold," its issue being set for August 29. The Seitz production is in ten episodes, following the example he set with his first success, "Bound and Gagged," while Miss Roland's "Ruth of the Rockies" will be distributed in fifteen instalments.

Both "Pirate Gold" and "Ruth of the Rockies" represent a big advance in the art of motion picture serials. Each production is designed to have the strongest appeal for patrons of every class of house. Many of the finest theatres in the country which never before played serials until Pathe booked them "Bound and Gagged" and "The Black Secret" have already taken "Pirate Gold" and "Ruth of the Rockies."

Demand Will Be Greater.

That the demand for serials this fall will be greater than ever is made apparent by the preliminary bookings recorded on each of Pathe's fall inaugural productions. Both Seitz and Miss Roland won increased popularity through their work in their last serials, respectively "Bound and Gagged" and "The Adventure of Ruth," which is responsible for the strong appeal they have in their new productions.

"Pirate Gold," adapted from a story by Frank Leon Smith, was prepared for the screen by Bertram Millhauser. In addition to starring in the picture with Marguerite Courtot, Mr. Seitz also produced and directed it.

Several players who helped make "Bound and Gagged" a notable achievement of the last season will be seen with Mr. Seitz again in his new work. In addition to Miss Courtot, who plays the part of Gabrielle Hall, there is in the cast Frank Redmond, who portrays Austin Tuttle, father of Ivanhoe; Tuttle, the hero, played by Mr. Seitz; William Burt, as Tanner, Joe Guny, as Hardy; Harry Semele, as Siebert, and Harry Stone, as Constable Peabody.

Titles of the Episodes.

The romance and adventure found in "Pirate Gold" is indicated by the titles of the episodes, which are given by Pathe as: "In Which Hoey Buys a Map," "Dynamite," "The Dead Man's Story," "Treasure at Last," "Drugged," "Kidnapped," "Under Suspicion," "Knifed," "The Double Cross" and "Defeat and Victory." It is a story of a hunt for treasure.

Ruth Roland in "Ruth of the Rockies" goes back to the country of her great triumph, "Hands Up," and in more thrilling fashion dashes through a series of adventures calculated to keep any audience on edge through every episode of the fifteen. She has a strong plot in the adaptation of Johnston McCulley's widely read magazine story, "Broadway Bab." George Marshall is the director, and he has surrounded Miss Roland with a cast of competent players, including Herbert Heyes, Thomas Lingham, Jack Rollens, Edward D. O. Hennes, Norma Bichole and Madeline Fairschilds.

The titles of the first six episodes of this serial are "The Mysterious Trunk," "The Inner Circle," "The Tower of Danger," "Between Two Fires," "Double Crossed" and "The Eagle's Nest."

Start Work on MacLean's Next

Filming of the first scenes of the new Paramount-Ince comedy, starring Douglas MacLean under the working title of "When Johnny Came Marching Home," has been started at the Thomas H. Ince Studios.

"When Johnny Came Marching Home," by Charles Belmont Davis, deals with the fortunes and misfortunes of a young race horse owner who has been counseled by his father to make one big betting coup and forsake the ponies forever. "Johnny" stakes everything he possesses on his best horse, but an unexpected accident makes him a pauper and a hero at the same time.

MacLean is supported by Beatrice Burnham, Margaret Livingston, Wade Boetler, Charles Nailes and Nellie McConnell.

Agnes Johnston to Return in September

Agnes Christine Johnston, popular young authoress of a number of the recent Paramount Ince screen successes, has forsaken honeymooning long enough to write that she will return to the Ince Studios about September 1, to continue her originals.

Miss Johnston, who was cast in the role of Mrs. Frank M. Dazey, on Long Island last month, and Mr. Dazey, who is a well known scenario writer, have been spending their honeymoon in the Catskills.

Keith Management Buys Half Interest in the B. S. Moss Circuit of Theatres

THE B. S. Moss Vaudeville and Picture Circuit, which consists of eight theatres in New York, has become associated with the Keith circuit, negotiations just being consummated by which the Keith management secures a half interest in all of Mr. Moss' holdings. Mr. Moss is a young man, a little over forty, and has made big strides in building up a circuit during the past ten years. He will have his headquarters in the Keith offices in the Palace Theatre Building. His name will remain on some of the houses.

This gives the B. F. Keith Vaudeville exchange twenty-four houses in New York City, included in which are the Keith, Proctor and Moss houses, the majority of which houses play vaudeville.

The Moss houses included in this deal are the Hamilton, 146th street and Broadway, pictures and vaudeville, which will run high class vaudeville; the Jefferson, Fourteenth street and Third avenue, which will run high class vaudeville at popular prices; the Regent, 116th street and Seventh avenue, which will present pictures and vaudeville.

Other houses are the Coliseum, 181st street and Broadway, a new house, seating 3,000, one of the finest theatres in New York, which will open in September and present pictures and Keith vaudeville; a new theatre, as yet unnamed, 161st street and Prospect avenue, Bronx, in the course of construction, which will open in October with pictures and vaudeville at popular prices, bill changed weekly.

There are also the Broadway, Forty-first street and Broadway, on which the policy is undecided; the Dyckman, 207th street and Sherman avenue, which will run feature pictures during the week, vaudeville on Saturday and Sunday concerts; the Flatbush, Church avenue, near Flatbush avenue, which will present feature pictures and vaudeville.

In Correction

Moving Picture World wishes to correct the address of Legend Films, given in that company's advertisement in the issue of August 7 as 47 West Forty-fifth street. The correct address is 47 West Forty-second street.

Yes, It's May Allison. She's the Girl That Is "Held in Trust" in This New Metro Production.
Scene 3 shows May breaking in on the cooking game because the cook is going on a vacation. Scene 1 gives an idea of how she is wondering whether her hubby will be able to maintain his excellent digestive system.

Helene Chadwick Tells of Movie Making When Their Good Ship Started to Buck

By EDWARD WEITZEL

THERE are lucky mortals in this world who are always having things made easy for them. The heroine of the Goldwyn picture based on a Ben Ames Williams sea story is of this number. When she was a small girl and strangers were prompted to inquire into her personal history the conversation ran something like this:

"What is your name, my dear?"

"Helene Chadwick."

"Where do you live?"

"Chadwick."

"Isn't that fine?—when you had to learn your family name and the name of the place where you live you had only to remember one word."

Sometimes the stranger varied the last remark by saying, facetiously:

"Chadwick, eh? did they name the town after you?"

And received this reply, delivered with much dignity:

"My grandfather named it after himself—he owns it—he built it all himself and there's a street in it and our house and the trains go right past it."

That's the way an amiable fate has always arranged matters for Helene. Obstacles of all sorts have been removed from her path. When she decided she wanted to become a movie actress she wasn't obliged to study the beauty hints in the fashion magazines or lay in a stock of the wonder working preparations advertised in the street cars and theatre programs that are guaranteed to turn the plainest woman on earth into a vision of female loveliness over night. Nature had attended to this matter for her. All that was necessary for Miss Chadwick was to walk into a studio and let her looks do the talking. She was engaged at once. And because she had real acting ability, and was not afraid of hard work, she made good.

Breaking into an Interview.

Last week she sat in the seat of honor at a luncheon at Mr. Delmonico's tavern on Fifth avenue, New York, and was permitted to get close ups of the very intelligent body of ladies and gentlemen who had said all the nice things about her acting in "Dangerous Days" and other Goldwyn pictures. Not having reviewed any of these pictures myself, I felt somewhat at a disadvantage, but made bold to ask for an interview and was invited to call the next morning at Miss Chadwick's hotel.

As the society reporter would phrase it: I was on hand at the appointed hour and the interview proved to be a most enjoyable affair. Especially so to an enterprising young miss, of about fifteen, who followed Miss Chadwick into the writing room, took a seat within easy earshot and drank in every word of the conversation, while pretending to be reading a morning paper. I suspect that young person of a firm determination to break into the movies herself.

A Ben Ames Williams Sea Story.

Having learned as much of Miss Chadwick's personal history as is set down in the opening of this article and sternly suppressed any desire to question her about her age, weight or the name of her favorite author, actor or director, I switched the conversation over to that safe and sensible subject, her latest picture.

"What's the last part you played before leaving the Coast?" I asked.

"The heroine in one of Ben Ames Williams' sea stories," was the reply. "The picture hasn't been named, but it has a splendid plot, and my part is the strongest one I have ever acted. John Bowers plays opposite me, and Russell Simpson is in the cast."

A sea story! I recalled Ben Ames Williams' ability to put real men and women into his tales, and make them fight their way through lives that are surcharged with real drama. Then I looked at the perfectly gowned young woman with the calm eyes and pleasant air of refinement and self reliance who had spoken.

"I'll venture that the girl you portray in the picture leads a slightly different existance to that which falls to the lot of most folks up in Chadwick," I said.

"You're right, if you mean more exciting," answered Miss Chadwick. "The storm scenes aboard ship are wonderfully realistic; but, oh dear! what hard work it was getting them! Photographing a genuine storm from the deck of a tossing and pitching ship by a camera crew that hadn't been afloat long enough to know the meaning of the term 'sea legs' was a heart breaking experience."

"I should have thought," said I, "that the cold storage plant beneath that organ was the seat of the real discomfort." Further questioning proved that I was again in the right.

The Cowboy and the Bucking Ship.

"But the camera crew's devotion to duty," declared Miss Chadwick, "was a beautiful thing to see. Pale and woe begone, their poor wobbly legs unable to support them, the photographer and his assistant would grind away until nature could no longer keep up the fight and down they would go on the deck. Reginald Barker is one of the kindest hearted men in the world. He'd wait patiently until the chief camera man made an effort to get up, would then help him to his feet. 'I know just how you feel, old man,' he would say; 'but let's get one more shot before we all topple over.'"

"How about the actors—weren't there any good sailors among them?"

"Oh, yes! quite a number—but I didn't belong to their set."

"Did you suffer horribly?"

"Yes; but you know there isn't anything a movie actress will not give up for the sake of her art."

Miss Chadwick hadn't been at all serious while relating the discomforts of the deep, when applied to moving picture making, and I was not at all surprised when she paused to laugh before continuing:

"One of the male actors was a cowboy, a real one from Texas, who became a movie actor, just because he admires Will Rogers and wanted to be near him. You should have heard what he had to say about the glories of the ocean when our good ship started to buck."

"I suppose he knew more about riding a bronco than he did about riding the waves."

"He had never stepped on to the deck of a ship before and was a tenderfoot, brand A, when he listened to the voice of the tempter and signed up for that voyage. My! my! how sick that cowboy was! and how mad he got!"

"What made him so mad?"

"Because the ocean wouldn't fight fair. 'Consarn this durned old tub and th' way she bucks! I cud ride her all right if the measly water under her would only hold still,' was his complaint the first time he found he couldn't keep his feet."

Mills Heads New Society

At a banquet and election meeting held recently of the newly formed Electrical Illuminating Engineering Society of Motion Picture Producers, Frederick S. Mills, chief electrical illuminating engineer of the Lasky studio in Hollywood, was elected president for the ensuing year.

This is an organization composed of motion picture studio electrical engineers, and its purpose is to promote efficiency.

Helene Chadwick Seen in a Moment of Uncertainty

"That's the time we had a close shave," says the seaman. "Believe me, you need one," retorts Helene in this new Goldwyn picture.

Correcting an Error

Anita Loos and Albert Parker are the adapters of "The Branded Woman," Nora Talmadge's forthcoming release through Associated First National Pictures, Inc., contrary to a statement in an advertisement issued by First National. The advertisement miscredited authorship as a result of a stenographic error. "The Branded Woman" is from the play by Oliver D. Bailey and entitled "Branded."

Norma Talmadge will complete her work on "The Branded Woman" before sailing for Europe about the middle of August.

Mayflower's President Leaves for Coast on Program Business

BENJAMIN A. PRAGER, president of the Mayflower Photoplay Corporation, left New York last week bound for the Brunton studios, California, the company's producing headquarters in the East. Although nothing definite could be learned from Mr. Prager relative to his mission, it is understood that his visit is linked with Mayflower's current and future program of production.

Prior to his departure for the Coast the Mayflower president announced himself as thoroughly satisfied with the progress being made by the organization's eastern producing unit, the R. A. Walsh company, which is now filming its second independent production to follow "The Deep Purple." This subject, when completed, will be the first of the Walsh series to be presented by Mayflower through First National.

One of the purposes of Mr. Prager's journey to Hollywood is to confer with George Loane Tucker with a view to shaping a future production policy. Mr. Tucker is now editing "Ladies Must Live," his successor to "The Miracle Man," and will start shortly on the third of the series of six productions called for under his contract with Mayflower.

"Insiders," it is said, are looking forward to interesting developments in connection with Mayflower's future plans as the result of Mr. Prager's visit to the Coast, although Mayflower executives at the company's headquarters in New York insist that "nothing of particular importance" is attached to his sudden departure for the western film center.

Valentino and Cannon in Ibanez' "Four Horsemen"

REX INGRAM, selected by Metro to direct the forthcoming screen production of Ibanez' "The Four Horsemen of the Apocalypse," announces the addition of two players for the all-star cast—Rudolph Valentino, who will play the leading juvenile role, that of Julio Desnoyers, and Pomeroy Cannon, who is to enact the character of Madariaga, the "Centaur." Alice Terry, the Illinois high school girl whose rise in screendom has been rapid, will be seen as Marguerite, the Parisian beauty.

It was as a dancer that Rudolph Valentino started his professional career on the vaudeville stage, and later he appeared in the same guise in musical comedy. For several years Mr. Valentino has been appearing in motion pictures with several prominent stars.

Mr. Cannon is a motion picture veteran, having made his initial appearance before the camera in 1903. Since that time he has played with practically every star in filmdom. Previous to his work in motion pictures Mr. Cannon was on the legitimate stage for many years. The initial settings for the picture are now under construction and actual filming will start next week.

Seven Big National Picture Productions Are Scheduled for Franchise Holders

SEVEN completed and distinct productions, each telling a big story backed by a strong cast is the bulwark that National Picture Theatres, Inc., franchise holders have at present to counteract the distributors who are in open competition with the exhibitors themselves, it is announced this week. Lewis J. Selznick, president of National Pictures, states that the year 1920-21, beginning September 1 will bring to National franchise holders sixteen big productions, six starring Conway Tearle, and the remaining ten to be made from stories and plays that have met with success throughout the continent.

The seven completed productions are "Just a Wife," adapted from the play by Eugene Walter; "Blind Youth," adapted from the play by Lou Tellegan and Willard Mack; "The Invisible Divorce," by Leila Burton Wells; "Marooned Hearts," starring Conway Tearle; "Out of the Snows," a Ralph Ince production; "The Palace of Darkened Windows," an adaptation from the book by Mary Hastings Bradley, and "Who Am I?", written by Max Brand, a well known writer of fiction.

Hickman Directs "Just a Wife."

Eugene Walter, famous as a playwright in "Just a Wife," tells the story of a young girl who started out to be a wealthy man's secretary and business advisor and ended up by wanting to be his wife. The production co-stars Kathlyn Williams, Roy Stewart and Leatrice Joy. Katherine Reed picturized the story for the screen and Howard Hickman directed.

Lou Tellegan and Willard Mack, both also well known as playwrights, in "Blind Youth," which enjoyed a long and profitable run on Broadway, reveal the tale of two women, a mother and a model, who almost wreck an artist's life, but the sequence of events that lead from Fifth avenue, New York, to Paris and return, remove the scales from the youth's eyes and bring about a happy medium. The prominent members of the cast include Walter McGrail, Leatrice Joy, Ora Carewe, Clara Horton, Colin Kenny, Joseph Swickard, Buddy Post, Claire McDowell, Leo White and Helen Howard. The scenario was written by Katherine Reed, and the production was directed by Ted Sloman.

Big Question in National Picture.

"If you knew your wife loved another, would you seek the divorce court?" That is the strange answer to the third National Picture Theatres production, "The Invisible Divorce." The unusual situations involved in this production are brought to light by a cast composed of Walter McGrail, Leatrice Joy, Walter Miller, Grace Darmond and Tom Bates. Thomas R. Mills directed.

Suffering from regret and contempt of the fellow-members of his profession for being detained by his fiancee from appearing at a critical operation, Dr. Paul Carrington (Conway Tearle) breaks with his selfish sweetheart and seeks solitude in the South Sea islands. But in time a shipwreck washes upon the beach the beautiful woman who had wrecked his career. What did he do? That is the situation around which "Marooned Hearts" is constructed. George Archainbaud directed .

Ince Has Story of Far North.

The leading feminine role is played by Zena Keefe, and the other members of the cast include Ida Darling, Tom Blake, Eric Mayne and George Backus. Lewis Allen Browne, author of "The Land of Opportunity," is credited with writing the story.

"Out of the Snows," the Ralph Ince production with Mr. Ince playing the leading role, is, as may be inferred from the title, a story of the far north. Mr. Ince plays the part of a member of the Royal Northwest Mounted Police, upon whom is foisted the accusation of "murderer."

In the cast are found the names of Zena Keefe, who plays the role of a half-breed Indian hostess; Gladys Coburn, William Hartigan, Red Eagle, Jacques Suzanne, Huntley Gordon and H. L. Atkins.

The sixth National Picture Theatres production is "The Palace of Darkened Windows," said to deal with the life and customs of East India. It is declared to have been produced on a lavish and sumptuous scale chronicaling faithfully the true workings of a harem.

Anderson and Belasco in Lead.

Claire Anderson and Jay Belasco play the leading roles, and the supporting cast includes Arthur Edmund Carew, Christine Mayo, Gerald Pring, Adele Farrington, Virginia Caldwell, Nicholas Dunalt and Virginia Tue Boardman. Katherine Reed adapted the story for the screen and Henry Kolker directed the production.

From a gleaning of the seventh National production, "Who Am I?", it is learned that the story revolves around a girl who receives a gambling house as an inheritance. The leading feminine role is played by Claire Anderson, and how she pays off the debts of her benefactor and regenerates the life of a young gambler forms the basis of what is claimed to be a production replete with dramatic and heart tugging situations. Henry Kolker also directed this production.

With each and every National Picture Theatres production there has been printed an exhibitors' campaign book containing all the essentials for an effective and productive box office campaign.

Shauer Going to Europe

The latest member of the official family of the Famous Players-Lasky Corporation to undertake a commutation trip to Europe is E. E. Shauer, assistant treasurer and in charge of the foreign department. Mr. Shauer, who will be accompanied by Mrs. Shauer, will leave New York August 12 for London, where he will spend some time in the offices of the Famous Players Film Company, Ltd., the European offices of the corporation. Later they will visit France, the Scandinavian countries and possibly Germany.

During the course of a stay of several weeks Mr. Shauer expects to make arrangements for increased facilities for the distribution of Paramount pictures in Europe, to meet the increasing demand for these productions.

Optical Firm Gives to Workers

Awards of from $7 up to $600 were made to each employe of the Bausch & Lomb Optical Company at Rochester during July, based solely upon length of service with that company. The distribution was made in connection with the celebration of the ninetieth birthday of John J. Bausch, with the late Captain Henry Lomb, the founder of the company. The total of the awards was more than $250,000. and in addition $50,000 was added to the fund maintained for the benefit of the employes.

The awards were paid in cash to each employe, each award being in crisp new bills enclosed in anartistically decorated envelope containing a message of greeting from the elder Mr. Bausch and the firm.

Experienced Publicist Answers Editor Who Criticised Press Work on Pictures

By G. SELMER FOUGNER

SOME points in the article appearing in last week's issue of the Moving Picture World under title, "Why Newspaper Baskets Are Always Choked With Motion Picture Publicity," by A. H. Lyon, managing editor, Tucson (Ariz.) Citizen, are well taken, while others open channels of debate.

The contention that there are many fakers in the publicity field in New York is undoubtedly true. The writer has had twelve years' active experience in the newspaper game as reporter, desk man and war correspondent.

As manager of the United States Treasury Press Bureau in New York he was in charge of direct newspaper publicity for the Liberty Loans. In that capacity he was responsible for the preparation of more than 50,000 columns of Government propaganda material printed throughout the country.

Exclusive articles for more than two thousand publications were written under his direction; these articles were prepared in accordance with preliminary outlines which had previously been accepted by the respective editors.

Establishing His Position.

At the present time he is directing the publicity for Hemmer Superior Productions, Inc., a recently organized independent motion picture concern. His connection in the latter instance is responsible for the reply to Mr. Lyon's somewhat severe arraignment, although it must be said in all fairness that some of Mr. Lyon's deductions are true in part.

The foregoing is cited not in a spirit of bravado but to establish the right to take up the cudgel in defense of those in publicity who who are publicist in name only and who are in deed, spirit and heart newspaper men in every sense of the term.

The writer disagrees with Mr. Lyon when he lays the blame at the door of producers for not gaining a knowledge of publicity. Long experience has taught the writer that publicity is a highly specialized branch of newspaper work and as such it would be impossible for anyone to gain a comprehensive grasp as to how it ought to be carried out without requisite training in the hard and fast school of the newspaper profession.

Real Newspaper Men Succeed.

The man who knows the lights and shades of the newspaper game from the inside is the one who attains any degree of success in publicity work in New York City. In other words, it's training that counts—the sort of training that comes through reporting events of the day for the daily papers.

By that token, then, it seems to the writer that the only successful policy to follow is to report whatever event with which one may be associated as a publicity director just the same as if he had been assigned to it by a city editor.

The big side of the motion picture field insofar as publicity is concerned is the feature side. Straight news items in the main are short and although there is a fund of material of this nature, yet it would not suffice to serve the best interests of producers. For that reason the feature side is the important side to develop.

Not a Good Parallel.

The comparison between baseball and motion pictures is somewhat overdrawn. They parallel each other only in the respect that both enjoy wide followings.

Sports have always been live news, while motion pictures naturally have fallen under the category of theatrical news. It seems to the writer measuring news standards of both amusements, that sports, especially baseball, stand alone, and the fund of news found in sports could never be duplicated in motion pictures.

Film Publicity Has Lagged.

Mr. Lyon is quite correct in his claim that publicity has lagged far in the rear of advances made by the motion picture industry, but he is wrong as to the reason. It is the writer's firm conviction that more harm has been done to theatrical enterprises, both motion picture and legitimate stage, by the press agent of the old school than by any other one force.

As a newspaper man Mr. Lyon knows that press agents are taboo with city editors because all bear reputations of fakers. A concrete instance of the lengths to which some press agents will go to grab space was had in New York recently when an alleged publicity man staged a fake suicide in Central Park Lake to advertise a motion picture being shown in one of the local theatres.

Police dragged the lake three days in an effort to recover the body. Finally the District Attorney's office became active and hunt is now being made for the offender.

As the result of that sort of exploitation, the honest publicity man in the city is made to suffer. He is one with the vast army of fake press agents now operating not only in this city but also in other large metropolitan centers.

"Stunt Man" a Parasite.

This variety of parasite is known as a "stunt man," and the majority of them have never seen the inside of a newspaper office. But he gets away with it and is richly rewarded for his efforts.

His code is measured in dollars and cents and for the foregoing mentioned reason the terms faker and publicity man are regarded synonymously in the offices of every large daily in the country.

"Anything for space" was the cry in the old days. Never mind the facts, was the attitude!—just break into the news columns! And so this policy was followed for years. The publicity man in New York City today, actuated by honest motives, who knows the newspaper profession in its every phase, has the fight of his career on his hands trying to live down inherited ills passed on by generations of press agents of an older day.

But he is gradually crowding out the fakers. In the fullness of time will succeed in establishing an invulnerable position in the affairs of the community.

Work on Reconstruction.

The days of the "milk bath" type of story have long gone by. The future of the publicity game rests not at all upon the wild flights of the imagination of the so-called press agent. Truth will ever be more startling than fiction and the only type of successful publicity in the future will be that based upon a careful study of the facts and a greater application of news values.

During the past two years it has been the writer's privilege to have had charge of the publicity work of the greatest campaigns ever conducted in the United States. Men trained to the game under his guidance were loaned by him to the great war drives for funds, and the staffs of the Red Cross, Y. M. C. A., Salvation Army, etc., were built up with publicity men who came from his school.

Stands on Record.

Personally he has assumed charge of nation wide drives conducted by such important organizations as the Boy Scouts of America, Actors' National Memorial Fund, Serbian Relief Committee, National Budget Committee, Home Community Corporation Union of American Hebrew Congregations, National Committee on Prisons and Prison Labor and many others. Standing on his record alone he is willing to leave to city editors of leading New York dailies the decision as to whether or not his copy has been fit to print.

Producers and Distributors Are Urged by Cohen Not to Sign Up with Lynch

THE following telegram was sent on August 2 to manufacturers, distributors and producers by Sydney S. Cohen, president of the Motion Picture Theatre Owners of America:

"Trade papers state that S. A. Lynch is negotiating for the output of all producers for the entire eleven Southern states. As he already controls the output in these states for Paramount, Realart, Triangle, and in Texas, Oklahoma and Arkansas for First National, this would mean absolute monopoly.

"We urge you not to enter into an arrangement of this nature with Mr. Lynch and his associates, and thus show that your concern will not be a party to this booking scheme, which tends to control the market in these states and deprive the independent exhibitor from doing business directly with your company, and may eventually deprive your company of a market for your productions.

"The exhibitors of the United States will resent any such arrangement being entered into which will permit any person or persons to use the control of the bookings of any producing organization to threaten or intimidate exhibitors into disposing of their theatres, or to compel them to book their theatres through any individual or combination of individuals.

"We ask for an immediate reply from your organization so we can print it in a special bulletin our organization is sending out to every exhibitor in the United States."

Robertson-Cole Announces "Iris," Pinero's Play, as First Vehicle for Pauline Frederick

AFTER a period of careful preparation, during which absolute secrecy was maintained, Robertson-Cole announces that its initial production starring Pauline Frederick will be a screen version of Sir Arthur Wing Pinero's play "Iris."

It is planned to release the production the last week in September, so that exhibitors may have the benefit of this special picture as an early fall booking.

The screen version of "Iris," starring Miss Frederick, will be given the trade under the understanding into which Robertson-Cole is entering with all its stars—that they shall not make more than four productions a year, in order that the highest possible standard of merit may prevail.

The screen rights to "Iris" were purchased by Robertson-Cole from A. H. Woods. "Iris" as a stage play had a long and successful American run.

To Select Special Stories.

The calibre of the story given Miss Frederick in the first of her Robertson-Cole series is to be maintained throughout. Each picture will be based on a story selected with such deliberation as to assure her appearance in the most fitting and appropriate vehicles which are available.

"Iris" was picked as Miss Frederick's first Robertson-Cole production because it has a central role which fits her exactly. In this part she is being directed by Henry Otto.

The central situation of "Iris" will no doubt give Miss Frederick the greatest dramatic opportunity of her career, as it holds a situation and a characterization which are among the most powerful in the whole range of English-spoken drama. The story places her in the role of a beautiful girl of the English leisure class who has been brought up to know every luxury and comfort, including the admiration of a large circle of friends and a central place in all the gay events of London's most brilliant society.

Strong Supporting Cast.

The cast which will support Miss Frederick has been selected with the greatest of care from the best available actors. Nigel Barrie, an English actor who has supported many prominent stars on both sides of the Atlantic, is a featured member. Howard Gaye is another of the cast who was born in England and trained on the British stage. Others of the cast are Willard Lewis, Arthur Hoyt, Daisy Robinson, Jean Crosby and Maude Lewis.

Diligent study was given the original Pinero manuscript, and the settings are for the American presentation of the play, to make sure that exact details of settings and locations might be followed out. Advance word from California, where the picture is being made, says that ali settings will follow faithfully the descriptions of the scenes as given by Pinero.

One of the most beautiful reproductions of an English baronial estate in California is being used, while the interiors are entirely in keeping.

Circuit Announces Lehrman's Next

Marking an achievement in two-reel comedy production, "The Kick in High Life," Henry Lehrman's second independent production to be distributed through Associated First National Pictures, Inc., is declared by pre-reviewers to be one of the greatest laugh-getters ever put in two reels of celluloid. Abandoning his effort to draw the elusive laugh as a result of satire on romance and the present-day film, Mr. Lehrman has brought forth a picture that is built only for laughing purposes and stops at no clean ends to get the applause of the audience.

"The Kick in High Life" follows Mr. Yehrman's success, "A Twilight Baby," his initial production be distributed by First National Exhibitors' Circuit.

Meighan Off to the Coast

Following the completion of "The Frontier of the Stars" under the direction of Charles Maigne, Thomas Meighan, star in Paramount productions left Monday, August 2, for the Lasky studio, Hollywood, to commence work on "Easy Street." Mr. Meighan has been a consistent transcontinental traveler for the year, having made "The Prince Chap" at Hollywood; "Civilian Clothes" in the east, then "Conrad in Quest of His Youth" in the west.

Edward Jose to Make Special Production for Associated to be Released by Pathe

EDWARD JOSE, who has just completed the production of "The Riddle: Woman," with Geraldine Farrar, the first Associated Exhibitors picture for distribution through Pathe, has joined the ranks of director-producers.

Delighted with the success attending his efforts with "The Riddle: Woman," the Associated Exhibitors, immediately following his completion of the picture, engaged the director to make an Edward Jose Special.

Mr. Jose is to begin work shortly on his special. He has not yet announced the story from which he will produce, but he has purchased the rights to a well-known literary work and is now engaged in the selection of a cast.

An all-star aggregation of players will be selected for the first Edward Jose Production.

The director of "The Riddle: Woman" will continue to work in the old Thanhouser studio in New Rochelle, where he produced the great Farrar vehicle.

Edward Jose has every right to be producer in his own right, for he has made a number of the outstanding features of the past few years. His work with Norma Talmadge helped largely to establish her fame. Four of Anita Stewart's best pictures including "The Yellow Typhoon" were directed by Mr. Jose.

One of the motives which impelled the Associated Exhibitors to sign Mr. Jose for a production of his own is the belief of its entire membership that the public today demands productions as well as stars.

In the last year, independent producers who have depended upon their own skill, good stories, and strong casts to make high class pictures, have proved that the public doesn't miss stars if they are given good entertainment.

Mr. Jose knows story value, and has an insight into the box office merit of pictures that gives him added prestige from the exhibitors' viewpoint.

Finston Resigns from Capitol

Word comes from the Capitol Theatre that Nat Finston, the conductor of the orchestra who has been with the theatre since the symphonic orchestra was introduced at the Capitol, has resigned his position to assume the musical direction of Goldwyn presentations throughout the country.

He will proceed immediately to Chicago to take charge of the presentation of the Goldwyn release "Earthbound" at the Playhouse.

Ray Working on Interiors

Charles Ray is busily engaged in shooting the first interior scenes for his initial release for Associated First National Pictures, "Forty-five Minutes from Broadway." This stage success from the pen of George M. Cohan is ideal for the star, and Director Joseph De Grass is confident that it will be the most successful production ever released from the Ray studio.

Mere Maids As Mermaids Taking a Dip in the Old Pool.

These Fox Sunshine beauties have evidently got the Indian sign on the warm weather. No. dear reader, the girl to the right centre is not the original "September Morn." She's the 1492 model. Not saying of course that she couldn't be a modern one.

Thomas H. Ince Completing Newspaper and Exhibitor Exploitation Photoplay

CAPITALIZING on the appeal of motion pictures and anticipating newspaper interest in a news feature service of merit, the exploitation department of the Thomas H. Ince Studios has launched a three-cornered co-operative drive that undertakes to eclipse previous publicity achievements, according to statements at hand. By arrangement with one newspaper in each city, Thomas H. Ince has produced a three-reel photoplay which depicts every phase of on and off stage activity in the Ince studios at Culver City.

Under the title of "A Trip Through the World's Greatest Motion Picture Studios," the offering will be distributed to exhibitors by the newspapers for which it was especially filmed under the personal supervision of Mr. Ince, and the direction of Hunt Stromberg, director of publicity and advertising for the Ince studios, who conceived the idea and negotiated its acceptance by dailies throughout the United States and Canada.

All in a Day's Work.

Contrary to precedents the Ince-Stromberg presentation sidesteps the casual star and player "snapshot" glimpses found in some magazine and special supplements devoted to "behind the scenes" moments. It presents, in conventional story and continuity form, the full day's work in a studio from sunrise to sunset, as the personages arrive in the early morning, through the complete schedule of studio functions, to the final departure at night.

The technical division is as faithfully portrayed as is the stage and home life of the men and women who are responsible for the silent drama. Photoplay devotees will behold the evolution of an artist's blueprints and a carpenter's miniature model, in which the intricate details of production and the lengths to which producers go to obtain the desired mechanical effects.

Other episodes include a peep into the scenario department as the Ince studios reading and writing staff are in consultation with editor John H. Blackwood; a journey into the art title department, the scenic shops, the carpenter plant, the electrical division, the production headquarters of Mr. Ince; the laboratories, the cutting room, the casting office, and all other departments. Episodes show the stars and special companies at work on their stages, on location, in their dressing rooms, at recreation, at home and otherwise engaged. Motion picture theatre audiences have oftimes wondered "how they do it in the movies," and will find a vivid answer in the Ince attraction although, it is pointed out, care has been exercised to prevent the exposure of any of the trade "secrets."

Much Newspaper Publicity.

Under the existing arrangements between the Ince studios and the newspapers participating in the three-cornered tie-up, the advance and current publicity pledged for the promotion of "A Trip Through the World's Greatest Motion Picture Studios," will undoubtedly result in far-reaching volumes of collective newspaper space. When Mr. Stromberg first approached the press with the nucleus of the plan, acceptances and co-operation promises were returned by photoplay and managing editors.

Communications with theatre owners, it is declared, disclosed approval and a demand for the feature, which will be presented as "an added attraction," backed by exploitation drives as suggested in a work just issued by the Ince promotion forces. The coming of the picture will be announced on successive days at least two weeks prior to the release of the film in the local theatre.

Going in for Exploitation.

Boxed bulletins, news announcements and feature "spreads," in which the public will be invited to join such-and-such-a-newspaper's readers on "a trip through the world's greatest motion picture studios," will herald the newspaper's arrangements. During the exhibition of the picture in the first-run theatres, and the subsequent-run houses, news and feature publicity will be accorded its presentation.

The circulation department of the newspapers, now in communication with the Ince studios, have announced plans for exploiting of the enterprise. Special one-sheets, placards, banners and cards will be attached to delivery vehicles. Other exploitation effected jointly by the newspaper and the exhibitor includes a tie-up with music dealers, who will arrange window displays, lobby exhibits, "stunts" and stage demonstrations for the promotion of the picture and a popular song.

Special screen slides, animated trailers, performances for the benefit of school children and other classes; mail campaign and special prologues and interludes, in which the studio "atmosphere" will envelop the theatre, are also included in the program of promotion and presentation suggested. An assortment of scene stills, portraits, and other accessories will be furnished.

To Publish Scenarios of Paramounts in Book Form

JUST as it is possible to read the best plays in book form, so will it soon be possible to read the scenarios of one's favorite motion picture according to a statement made by Jesse L. Lasky, first vice-president of Famous Players-Lasky Corporation, who recently announced that the scenarios of the principal Paramount pictures are to be published in book form. Mr. Lasky's announcement means that many of the future works of Sir James M. Barrie, H. G. Wells, Arnold Bennett and other famous authors and playwrights who have contracted to write directly for the Paramount screen, will also be vailable.

Mr. Lasky's decision to publish the scenarios of Paramount Pictures followed his recent visit to England during which he was in conference with the leading writers of Great Britain and during which he acquired the first scenario from Barrie's pen. The literary value of this story, set forth as it was in terms of the screen yet preserving the qualities which are so essentially Barrie's own, so impressed him that he decided that in the future scenarios should be printed as well as filmed.

Answers Pemberton Criticism.

The publication of Paramount scenarios is an answer to the criticism of Max Pemberton, British author and critic, that "you cannot read a cinema play in bed."

Mr. Lasky maintains that while it is not always possible to see a motion picture play in bed, it is just as easy, and quite as entertaining, to read a photoplay there as it is to read any book or play. Moreover, there has been a growing demand on the part of the public for a more complet literature on the screen, and by publishing the best screen plays it is expected that aspiring scenario writers will be able to learn the secrets of photoplay writing much more easily.

Three Views Taken from "Seeds of Vengeance," Starring Bernard Durning, and Released Through Selznick.
It must be admitted that there is no sign of vengeance being exhibited in any of these pictures. Can't expect any of "these here" farmers to scatter any seeds as long as they work strenuously over the checker board.

Pathe's Pittsburgh Head Says Big Business Compels Small Showmen to Enlarge Houses

INCREASING business in the Pittsburgh territory has led exhibitors there to inaugurate one of the biggest building movements in theatre history in the section, according to Frank C. Bonistall, manager of the Pathe Exchange, in Pittsburgh. Mr. Bonistall has just spent a week in New York, discussing Pathe affairs with Director of Exchanges Elmer R. Pearson, and others of the home office officials.

"There are not only many new theatres building," Mr. Bonistall reports, "but hundreds of exhibitors are increasing the seating capacity of their houses. They are adding "bleachers" and balconies, and in many instances more than doubling their seating capacities.

The smaller exhibitor has become enriched through the prosperity of the territory, and the greater demand for amusement that followed the ending of the war, and the reopening of the steel mills after the great strike. Houses that formerly seated two and three hundred are now taking care of audiences of five, six and seven hundred at a time.

Pathe Features Going Big.

"An unusually cool summer, thus far, has led exhibitors to expect much for the coming fall season. The exhibitors' 'anvil chorus,' too, has been suspended this season by the continued high average which the box office has been striking.

"Pathe features are making rapid strides in Pittsburgh and the surrounding territory. As an example of the favor with which these features are being received, we exceeded our quota on William Desmond in 'A Broadway Cowboy' in twelve days. 'One Hour Before Dawn,' starring H. B. Warner; J. Stuart Blackton's 'Man and His Woman' and 'Passers By'; Blanche Sweet in 'The Girl in the Web,' 'Simple Souls' and 'The Deadlier Sex'; Edgar Lewis' 'Lahoma' and 'Sherry'; and 'Rio Grande' are meeting with the greatest success.

"Harry Davis, managing director of the Grand Theatre, one of Pittsburgh's biggest motion picture houses, has booked the second series of Harold Lloyd's two-reel comedy specials. Lloyd was never as popular as he is today, and his pictures are booking stronger as each day passes along.

"Pittsburgh exhibitors are keenly interested in our forthcoming serials, particularly Ruth Roland in 'Ruth of the Rockies' and George Seitz in 'Pirate Gold.' I predict these two serials will top, in business, any ever used by Pathe in our territory."

Franco-American Corporation Outlines Its Objects at Dinner in Ritz-Carlton

THE Franco-American Cinematograph Corporation gave a dinner on the evening of July 9 at the Ritz-Carlton Hotel to about fifty representative men in commercial life. The announced intention was to bring about an exchange of views between those interested from a financial, economic, production and exhibition standpoint in the motion picture and theatrical professions throughout the world, with the object of providing a closer tie in the future between the interests of the United States and those of Europe, as represented by the Franco-American company."

Several motion picture men were present, among these being Lewis J. Selznick, Marcus Loew, Whitman Bennett, Paul Cromelin, Arthur Kane, William Newgass, Earl Hammons and Leonce Perret. Howard K. Wood, president of the United States Corporation Company, was among those interested in pictures on the financial side.

The honorary chairman was Maurice Casenave, director general of the French services in the United States. Mr. Casenave made a short speech, in which he referred to the motion picture "as the most modern of all industries."

F. D. Pavey, a former New York state senator, who officiated as toastmaster, introduced Andre Himmel, who had come to the United States to further the interests of the Franco-American company, and who also had sent out the invitations for the dinner.

Names Companies in Corporation.

"We desire, and the French government has especially charged me to make you feel," said Mr. Himmel, "that we can arrive at a more perfect understanding of America by France, and of France by America, through motion pictures.

"It is for this reason that we have formed the corporation whose guest you are, and it is the objective of this corporation which I am going to explain to you.

"We have succeeded in grouping together in Europe all that is important in the moving picture industry. In France, we control Pathe, Eclipse, Comptoir Sutte, Cline Studio de Nice; in England, the London agency under which are grouped the principal English motion picture corporations and the Commercial Films, Limited, and the Urban Trading Company; in Spain, the Societe Monopolis and the Studio Films; in Italy the Union Cinematographique d'Italie, which controls Itala Film, Fotodrama, Gloria Film, Pascuali Film, Cines, Cesar Film, Bertini, Tibere Film, Film d'Art, Celio Film and Palatino, and the Rinacimente Film; in Germany the Groupe L. U. F. A., Universum Fil Atien Gesellschaft, and in Belgium the Cie. Belge des Films Cinematographiques.

Claim 2,200 Theatres in France.

"We further control theatres and exhibition rooms all over the world, of which 2,200 are in France, 2,495 in Germany, 1,650 in Italy, 1,935 in England, 1,203 in Austria, 725 in Spain, and the rest distributed over the other countries of Europe. We are building ourselves more theatres, a considerable number of which are already under construction.

"As to the financial operation, it is very simple. The society has been constituted with a capital of $100,000,000. This capital is sufficient to assure the progress of the undertaking at the beginning. The subscriptions to the capital necessary for the general operations were assured in whole by the French group. When this subject was under discussion with the business men whom we met here, certain of their proposals relative to their desire to obtain a direct financial share in the subscription of $100,000,000 were considered by us as natural. After the necessary negotiations with the group of original French subscribers, it was decided to sell a certain portion of the capital stock already subscribed in America."

Other speakers were Arthur Brisbane and Louis Wiley. Mr. Brisbane made one of his characteristic talks, in the course of which he pointed that we were chimpanzees using our eyes two million years before we were human beings.

Mr. Pavey announced the temporary American representatives of the company as G. J. Fleischman, McDougall Hawkes, H. W. Miller and Jose Castellot.

Sorrow.
Writes itself on Alice Joyce's face in this moment from her Vitagraph, "The Prey."

Clarence Burton Signed by DeMille for Coming Picture

ANOTHER veteran actor has been added to the rapidly growing cast of Cecil B. DeMille's forthcoming Paramount special production in the person of Clarence Burton, who has just signed a contract with the Famous Players-Lasky Corporation to appear under the direction of the famous producer.

Burton will appear in the next Cecil B. DeMille production from the original story by Jeanie Macpherson. Production work is scheduled to start at the Lasky studio in the near future. No title has been selected as yet for this special.

According to Cecil B. DeMille, Burton is to play one of the three principal roles, that of the husband in the unusual triangle which forms the nucleus of the story. Ann Forrest and Forrest Stanley, both recent additions to the DeMille forces, will play the remaining two roles of importance.

Other notable names already listed in the cast include Theodore Roberts, Kathlyn Williams and Shannon Day. Alvin Wyckoff and Karl Struss will be in charge of the camera work and special settings are now in construction from designs drawn by Paul Chalfin, well known architect and artist, who is working with production manager Howard Higgin on this angle of production perfection. This is Mr. Chalfin's first venture in motion pictures and he is said to have surpassed previous Cecil B. DeMille sets in artistic perfection and beauty.

Strong Cast Supports Ray

A splendid cast is supporting Charles Ray in his adaptation of "Forty-five Minutes from Broadway," to be distributed by Associated First National Pictures, Inc. Dorothy Devore is a beautiful and appealing Mary; Donald MacDonald impersonates Tom Bennett with just the right touch; Harry Myers acts forcefully as the heavy Cronin; Eugenie Besserer is an ideal Mrs. Dean; Hazel Howell, a pretty Flora Dean; May Foster, a sufficiently tearful Mrs. Burdy, and William Courtright, an unctuous Andy.

Donald MacDonald, William Courtright and Harry Myers have played with Charles Ray before, but all the women are new to his casts. The principal sets are erected on the new glass stage, but both stages are being used for this big production.

Gore Brothers and Lesser Building Big Hollywood House; Acquire Others

PLANS have been completed for the New Hollywood Theatre, which is to be erected on Hollywood Boulevard, east of Cahuenga avenue, in Hollywood, for the Gore Brothers and Sol Lesser. A. B. Rosenthal is the architect. Contracts have already been given for the excavation and foundation work and the site, known as the old Stern property is being cleared for the building. For the ground breaking ceremonies a host of First National stars were present to assist in chopping down the celebrated orange grove which formerly adjoined the property.

The new building will be a Class A four-story reinforced concrete structure, 118 by 200 feet. In style, the building follows the architecture of the Far East. The exterior will be finished in glazed terra cotta in polychrome colors, while the interior will be decorated in Circassian walnut and mahogany with tile floors and marble wainscoting.

Total Cost Over Million.

The cost of the building will be approximately $575,000, and it is stated by Mr. Lesser and the Gore Brothers that with the organ, furnishings and other equipment, the total expenditure will exceed $1,000,000. A large lobby vaulted ceiling leads into a grand foyer, from which access to the mezzanine floor and promenade is gained. The waiting rooms and balcony will be gained from the mezzanine.

Ultra-modern electrical devices will be included in the equipment of the building, and unusual lighting effects will be obtained through an indirect system. The ceiling of the main auditorium will be beautifully decorated and lighted. The width of the stage will be 118 feet, with the proscenium opening 50 feet in width.

The entire front of the building will be illuminated. The columns which are embodied in the front are five feet in diameter at the base, and rise to a height of sixty-five feet. The domes of these columns will be guilded, and upon them will play prysmatic color searchlights. While the house is to be used for picture presentation, the large stage will be used for atmospheric prologues of the same class that prevail in the leading downtown theatres.

New First National Theatre.

In addition to the new Hollywood theatre, plans are rapidly nearing completion for the $3,000,000 First National Theatre, the site of which will be announced within thirty days. It is claimed by Lesser and the Gore Brothers that this will be among the finest theatres in America from a standpoint of comfort and beauty. Many of the leading figures associated with the First National Exhibitor's Circuit will be financially interested in this theatre.

Among some of the ideas that will be incorporated into the new shrine of silent drama will be some gorgeous promenades located on the roof of the building. The finest horticulturists in California have been consulted, and it has been found that it will be possible to have an orange grove thrive on the roof of the building, so that tourists may have the opportunity of vising the roof and picking oranges while they are waiting for seats in the theatre.

Will Have Japanese Tea Garden.

The plans also call for some beautiful fountains to be interspersed among the orange grove, and for a Japanese Tea Garden to be placed in one corner of the garden. In the foyer and mezzanine promenade, as well as on the walls of the roof, will be found historic scenes of early California, which will be enclosed in glass so that they can be illuminated in various color effects. The building will also include a ball room, and all of the usual rest rooms, children's nursery, both on the mezzanine floor and on the roof and many other conveniences.

Takes Over Two More Theatres.

Two more theatres were recently added to the ever-growing chain of Sol Lesser and the Gore Brothers when negotiations were closed for the Rosebud and New Central theatres. Both of these houses are located in Los Angeles, on Central avenue, and are numbered among the leading community houses.

Ralph Grunauer, who recently conducted the Lyric Theatre in Stockton, Cal., will act as general managers of this pair of houses. Both houses will be redecorated.

When the new First National Palace and the New Hollywood theatres are completed, Sol Lesser and the Gore Brothers will have fourteen Los Angeles theatres in their chain. The others are the Kinema, Alhambra, Burbank, Lyceum, Rosebud, New Central, Casino, Regent, Optic, Hollywood, Windsor and Apollo.

This combination of exhibitors are also the southern California and Arizona franchise holders for Associated First National Pictures, Inc. The First National releases will be shown in all of the theatres.

Owing to the recent pooling of the three present Hollywood theatres, namely, the Hollywood, Windsor and Apollo, into a new corporation which will include Sol Lesser, the Gore Brothers, J. L. Swope, F. A. Grant, and J. M. Young, it will now be possible for the First National pictures to have four runs in Hollywood, whereas previously only one was possible when competition existed.

Mayflower's Field Exploitation Heads Meet in New York to Discuss Promotion Service

THE divisional heads of Mayflower's field exploitation force arrived in New York this week for a series of important conferences to last one week and to be presided over by John W. McKay, general manager of the producing organization. The conference, it is declared will be one of the most important in Mayflower's history and will lay the foundation for an exploitation campaign on behalf of forth-coming Mayflower productions that will give to exhibitors the most complete and productive promotional service ever afforded by a production organization.

Those who will attend the series of conferences, in addition to General Manager McKay, are J. A. Pegler, of the eastern division, Ace Berry, head of the central division; Edward Holland, in charge of the western territory; Mark Larkin, director of publicity and advertising, and Albert W. Sobler, in charge of trade paper and general news exploitation. The conference plans arranged by Mr. McKay call for daily sessions of three hours each, at which will be discussed several new and practical plans for aiding exhibitors in the promotion of productions presented by Mayflower.

Mr. Pegler, who attracted considerable attention in publicity circles recently by arranging for the appearance of Anna Q. Nilsson on Sir Thomas Lipton's private yacht, Victoria, during the international regatta, landing the story on the front page of the New York dailies, is responsible for a co-operative exploitation plan that is expected to bring about a substantial saving of advertising costs for the exhibitor.

"Pay Up! Last Week We Killed a Bird Who Was Ten Cents Short."
Charlie Chaplin gets a notion of the land of the "free" in "The Immigrant," a revival on the Selznick release schedule.

A Bit of the Light Fantastic.
Being exhibited by Bebe Daniels in her new Realart picture "You Never Can Tell."

Mae Murray to Go to Europe

Mae Murray, Paramount star, has decided to take a real vacation of a month or six weeks in Europe, following the style of others in the motion picture industry. She and her husband, Robert E. Leonard, have booked passage on the Olympic for August 7. Miss Murray says she is not going to think about pictures at all until she returns.

David Powell, who was featured with Miss Murray in the George Fitzmaurice productions, is taking a rest in the Maine woods.

Inouye, Japanese Artist, May Play in This Country

MASAO INOUYE, one of the prominent legitimate stage actors in Japan, is now in New York. He will probably appear in a screen play of Japanese life shortly, incorporating with one of the big producers in this country. The International Motion Picture Company of Tokio, said to be the largest corporation of its kind in Japan, is his sponsor. He visits America not only to make a production, but to study the present condition of the picture industry. The picture will be distributed both in Japan and here.

Mr. Inouye has had several hits in Japan, playing the leading parts in Gorgori's "The Inspector General," "Echegaray's "The Son of Dorjuan," Hoffmanstahl's "The Fool and Death," and Ibsen's "The Bells," etc.

Mr. Suzuki, New York representative of the International Motion Picture Company, whose address is 159 West Forty-seventh street, is Mr. Inouye's manager.

Weisfeldt Becomes Manager

Edward J. Weisfeldt became manager of the Alhambra Theatre, wherein the attractions distributed by Associated First National Pictures, Inc., are presented in Milwaukee, succeeding George Fischer. Mr. Weisfeldt's promotion comes as a result of long and faithful service with the Saxe Brothers.

Starting his theatrical career as a sign painter with the Saxe interests when their enterprises consisted for the main part of the Crystal Theatre, a vaudeville house on Second street, Mr. Weisfeldt went through almost every position and was recently appointed to the post of "director of exploitation." From that place he advanced to the position of manager.

Human Listening Posts Keep Manager Informed on What His Public Desires

EXTENSIVE alterations to increase the seating capacity from 968 to 2,216 have begun on the Arcade Theatre, Paducah, Ky. The management states that enlargement is necessary through the acquisition of the Associated First National Pictures sub-franchise for Paducah. The work is expected to be completed in time for the reopening of the theatre, about the middle of September.

In addition to the increase in capacity the plans for the alteration provide for a remodeling throughout. The entrance will be reshaped and fitted out to follow the line of the Capitol Theatre in New York and a promenade running the full length of the auditorium (but walled off) will be constructed.

The theatre is now equipped with an organ, but the size will be doubled and the orchestra increased from four pieces to eleven. After reopening the theatre will feature its musical program.

Additional facilities for exploitation have also been included in the alteration plans. A large electric sign will be placed directly above the entrance and glass covered billboards will be erected entirely around the theatre on a level with the second story.

These billboards are large enough to accommodate twenty-four sheets and will be equipped with marginal electric lights to provide illumination during the evening. The lobby and promenade will be equipped with frames for the holding of display matter up to the size of three sheets.

Share Profits With Attaches.

The Arcade Theatre Company, owner of the Paducah enterprise as well as other theatres in and around that city, announce that a profit-sharing plan put in force eight months ago would be continued. The plan calls for a monthly distribution of a share of the profits to employes of the theatre. Each employe is regarded as a stockholder in the company, the amount of his holdings being based upon the size of his salary. The share paid to attaches agrees in percentage with the dividends paid the actual holders of stocks.

Another innovation of the Paducah theatre which will be continued and enlarged is the corps of "listeners." This corps at the present time consists of five people who are not connected in any way with the management of the theatre and whose sole duty is to attend the theatre on the opening night of any picture and submit a report on remarks made by people sitting near them relating to the picture, the theatre or anything else for which the management is responsible.

In this way the theatre keeps in touch with its audience more closely than any plan that had ever been used and by acting upon the criticisms or praise which were reported by the "listeners" a policy has resulted that has made the theatre popular. The corps of listeners will be enlarged to eleven when the alterations are completed, as the management wants a listener for each 200 seats in the capacity.

Presidential Straw Vote Is Attracting Wide Interest

CITY-WIDE interest in practically every locality where a theatre is cooperating in the presidential straw vote being undertaken by the Associated First National Pictures, Inc., is evidenced by reports being received at First National's home office. An instance of the popularity of the campaign is shown by the fact that the First National exchange at Cleveland has interested the First National Bank of Cleveland to such an extent that the bank will also devote space to the "voting" during the week in which the votes will be announced.

In return for this accommodation on the part of the bank the First National exchange has agreed to announce the location of the bulletin at the individual theatres. The Cleveland Plain Dealer has also promised its heartiest co-operation, and it is already publishing the First National straw vote, complimenting First National on its enterprise in launching a movement of big interest and attempting an important nation-wide canvass and one of scope never before believed to be within the power of combined efforts of motion picture exhibitors.

Harry Raver Now Filming Anthony Hope's "Sophia"

HARRY Raver announces the completion of arrangements whereby an Anthony Hope "best seller" will shortly reach the screen. Following the world-wide success of "The Prisoner of Zenda," "Rupert of Hentzau," "The Adventure of Lady Ursula," and other plays of Anthony Hope, their popularity extending back over many years, the author's subsequent book, "Sophia," after enjoying a circulation covering printings in seventeen languages and running well into six editions, was secured for picture adaptation under the title of "The Virgin of Paris."

An elaborate production of the popular Hope story is well under way by Harry Raver's staff organization, which includes Gerald Fontaine, director, with Harry Melville, assistant. Franklyn Morel and George Constantine are the photographers. Agnes Fletcher Bain prepared the adaptation.

The cosmopolitan nature of the story calls for types of varied nationalities as several countries form the locale of the book. The fascinating Polish star, Diana Kareni, heads an imposing cast. Among the principal artists are Walter Gordon, William Creswisk, Clara Denvil, Philip Ashley, Lewis J. Mortimer, Florence Temple, Marjorie Strickland, J. R. Phelps and Marie Paton.

Harry Raver will release "The Virgin of Paris" in the early fall season.

Hemmer Celebrates Making of His First Production

AN innovation in picture making in the East was the celebration held recently at the Benedict studios in College Point, L. I., on the occasion of the completion of the first of the Hemmer Superior Productions, marking "Ted" Hemmer's debut as a producer in his own right.

The studio was formerly Donnelly's dancing pavilion, and this celebration recalled the days when it was the stamping ground for many political festivities. In one end, an elaborate ballroom set had been erected, extending the entire width of the floor, with a tiny stage housing a jazz band. Outside the main entrance a bar (reminder of the old days of the place, and installed for atmospheric purposes only) was erected for the dispensing of soft drinks, and was complete even to the brass rail.

Altogether it was a highly enjoyable occasion; and the festivities lasted until the early morning. Among those present were Harry Leonhardt, of Los Angeles; Henry Sedler, Col. Harry S. Howland, H. Douglas Brown, vice president of the company, and F. Ernest Grub, secretary of the firm.

Pathé Distributors

Jesse L. Hampton presents

BLANCHE SWEET

in

"THE GIRL IN THE WEB"

from the story "Miss Maitland, Private Secretary" by Geraldine Bonner

Directed by Robert Thornby

In the role of a woman at bay—a woman accused of stealing not only jewelry, but the other woman's husband—Blanche Sweet is seen at her best.

Exhibitors may book this with full confidence in complete success and satisfaction for their patrons. It is a powerful story with a great star and superb construction.

A PATHÉ SERIAL

GEORGE B. SEITZ

in the feature serial

PIRATE GOLD

with

MARGUERITE COURTOT

Pathé Distributors

George Seitz has introduced a new (and better) kind of serial.

"Bound and Gagged" proved that it is possible to write and produce a motion picture serial of the same high grade as the best features, and thereby not only hold the typical serial audience but attract and ***hold*** the highest type of feature audience.

"Pirate Gold" is a better serial than "Bound and Gagged," good though the other was. It is a serial for ***any*** theatre, because it was made for the best.

High-power drama; delicious comedy; sensational incident, all compounded by an expert who is an artist, Mr. Seitz himself. And through all the engaging personality of a star who has come up with a meteoric rush,—the same Mr. Seitz.

10 PERFECT PARTS

Directed by
Geo. B. Seitz

RUTH ROLAND
in
RUTH OF THE ROCKIES

From the novel "Broadway Bab" by Johnston McCulley

Teeming with adventure, thrills, and the spirit of the West "Ruth Of The Rockies" is another great contribution to the serial successes so well known to American exhibitors and so thoroughly identified with the personality of Ruth Roland.

This dynamic favorite of the masses has been seen in "Who Pays?" "The Red Circle," "Hands Up," "The Tiger's Trail," and "The Adventures of Ruth." They have all been tremendous money makers.

Her latest production is aflame with the ardor and dash of the romantic land of the Rockies and beyond. Her remarkable aeroplane stunts, great fights in the open country, and her dominant girlhood through it all set a new mark in serial acting and production.

Produced by Ruth Roland Serial Productions, Inc.

Pathé
Distributors

Pathé
Distributors

A PATHÉ SERIAL

Jesse D. Hampton presents
H. B. WARNER
IN ONE HOUR BEFORE DAWN
Splendid actor in a splendid story;
perfect production and direction;
sensational without being wildly melodramatic.
Any one of three different men might have been guilty;
each of them could be proved to have a motive, and yet——
evidence points most strongly to one:
Who was the guilty man?
Pathé
Distributors

Creation of Atmosphere as Necessary as Presentation of Striking Pictures

This article on the picture theatre program is by far one of the most interesting and most valuable of any Samuel L. Rothapfel has ever written during his long experience as a showman. It is the seventh in the series appearing exclusively in The Moving Picture World through the courtesy of Goldwyn. Any attempt to summarize it in these prefatory remarks would be wasted time, because it is "meat" from beginning to end and deserves the closest reading and study.—Editor.

By S. L. ROTHAPFEL
Managing Director, Capitol Theatre

PROGRAM building is so important that I want to go into the detail of this subject and explain the methods I have used that have been so successful and that have been the big basic fundament of building a clientele. The first and main thing about building a program is to get the specific unit, which we will say is the feature, whenever this is practical, and then to surround this unit, before and after, with a series of subjects to conform with the general atmosphere and thought behind it.

There are many ways of doing this. There is first the material which might relate to the feature subject—the proper cutting and placing of the subjects, the musical interpretation and next the presentation.

Say, for instance, we have an Oriental subject and that the theme of the feature is laid in Egypt. I would compile a program in approximately the following way, and in giving this plan I think it will be a typical illustration of what should be done. I would use, for instance, an overture or prelude which, let me say, would take in several numbers of the Ballet Egyptian by Luigini. I would then next get a short scenic subject, say of the River Nile, or the Sphinx, or the Pyramids.

Creating Atmosphere.

During the rendition of one of the numbers of the overture I would begin to darken my house a rich red and at a certain part of the music would open up the curtain and show this scenic or travelogue of Egypt. Now the result is that an atmosphere has been created which is musically appealing and more visualized to the sense of sight through the very atmosphere and environment in which the scenes of the story are laid. Your audience then is in a position and in the proper mood to receive the feature subject.

If singers are used it will be a good occasion to bring some number that would accentuate or give an excellent description of the subject in hand, like the Bedouin love song of Bedini. Then, at the psychological moment, assuming that your ability enables you to seize on it, bring on the feature picture. By means of music and other presentation effects you will present your feature picture, and if possible you will always end this picture with the musical theme.

Short Subjects.

At the termination you will close the curtain and the presentation and commence on the balance of your program, working to a rapid and snappy conclusion which may consist of a comedy, unless there is something in the feature picture that you want to hold, so that you can revert back to the Egyptian scenic or to some other picture and gradually fade out to a finale.

Another way of building a program is by means of compiling several units, such as scenic, weekly, the magazine, feature and comedy. The scenic picture can be comprised of little idyllic things, such as illustrated poems, beautiful landscapes, waterfalls, animal life, such as birds, etc., natural history, and this may also include the travelogue, which, of course, must be very interesting.

None of these subjects should be too long, at best say 350 feet of each, or, if possible, two or three little subjects of 100 feet each.

For illustration, suppose that you open up with a beautiful landscape of 150 feet, immediately go to a little bird subject and then to the travelogue of 350 feet. Having done this you compile your magazine.

Value of Weekly Magazine.

Of course, I realize that the smaller units together with the magazine, which has proved so successful in the larger theatres of the country, is not possible for the smaller theatres, where they are limited to but one edition of the above release. The larger theatres can take two or three, and some of them take them all and compile subjects which the producer thinks will appeal to his patrons and furthermore add pep, variety and class to his program.

I know of no other unit that is so consistent and valuable to program compiling as the weekly magazine unit, and many an ordinary feature has been saved by the thrill, virility and timeliness of the magazine. During the war the audiences of both the Rivoli and Rialto often rose in their enthusiasm and made the welkin ring with their cheers.

Whenever I have a feature that I think is not quite strong enough, or will not hold up, I devote my time and attention to the magazine, which generally precedes the picture, and I have my audience so enthusiastic that the feature will be halfway through before their spirits will react unfavorably.

Lays Stress on Realism.

So much depends on how you do it! There is no set rule. No one can teach you the fundamental things that are so obvious. You do not want to copy, and yet copying is better than not doing anything at all. The careful manager, careful director and careful theatre proprietor, or whoever is in charge of the performance, will find a great deal more than he ever thought possible if he will only sit down and study what he has in hand.

I am a great believer in the creating of atmosphere for the feature picture, just as strong as I am to create the general atmosphere for the theatre. Creation of atmosphere does not necessarily mean prologue, or settings, or any other thing that would entail a lot of expense, but it simply means this: to put the spectators or audience in the proper frame of mind and, if possible, to transport them into the very atmosphere of the picture itself; to eliminate, if possible, the line between them and the screen, so as to make them feel that they are right on the spot and that they are part of the general presentation. On many occasions I have used my audience without knowing it, and always with success.

Prologue Improperly Used.

The prologue is now being used rather extensively, but on the whole it does not help the feature picture simply because it is not used properly. What was meant to create atmosphere often has the opposite effect and detracts to a point where many times I have seen feature pictures ruined. Creation of atmosphere, as I have explained in the early part of this article, can commence with the overture, or it can be procured with the simple strain of music; a shot sometimes has a wonderful effect.

Many exhibitors will remember the presentation of "On Trial," where, immediately after the magazine was over, there was a pistol shot and a woman screamed in the scene where the murdered man was lying at the feet of the murderer, who had a smoking revolver in his hand. This was followed by the main title, "On Trial," and was so effective that every one of the metropolitan papers commented upon it, and it was copied and used practically everywhere possible.

Breaking the Picture.

Sometimes an odor of perfume, or incense, or a cold draft of air is very effective, just as a hot wave for a fire scene is effective; then, again, the spoken prologue or the prologue with proper lighting and music can be used.

Often it is beneficial to break the picture, but this I absolutely warn against, because it is extremely dangerous and must be carefully studied and the continuity enhanced, or it will be a complete fizzle. After the feature is over with, use your comedy, or other subject to fill out or round out your bill. The manner of placing the subject depends entirely upon your policy, the number of subjects you are running and the length of your performance.

I am a great believer in cartoon comedies and novelty subjects. These must be so placed on the program that they will add color. Should you have too long a period without a laugh, it is always advisable to break in with something that will procure one or a smile. Too much laughter without a little touch of seriousness or pathos is also dangerous and will exhaust your audience very quickly.

Raps Double Features.

The building of programs, after all, is merely a matter of policy. Remember that a laugh is all the merrier after a heart throb and pathos is always a little more pathetic after a laugh. In other words, follow the rule of nature, and the old saying that I love is applicable: "It is always darkest just before dawn."

I think it appropriate here to voice my objection and absolute abhorrence to the double feature proposition such as is prevalent in some parts of our country. The idea of an exhibitor running two feature subjects in connection with the weeklies, comedies and vaudeville is not showmanship.

I cannot believe that people want to sit in a theatre for three hours or more watching motion pictures, and I cannot believe that any man can build and maintain an interest of the kind that will bring 'em again by giving quantity instead of quality. Here is the key note after all—it is quality that counts, not quantity.

Capacity Cut One-Half.

Another objection to the double feature is that seating capacity is cut almost in

half by the length of your show. Hundreds and hundreds of people in localities where two features are shown have stated during an analysis of the situation that they would rather see one good feature and a varied bill of short subjects than be kept up for three hours or longer in looking at a lot of mediocre stuff until they became surfeited and disgusted with motion pictures.

You also will find that where two features are being shown, that business is practically at a standstill. The theatre is in a rut and on the whole pointing toward decadence. Go to any successful theatre and you will find that it does not use the double feature program.

The Rivoli Theatre with a seating capacity of 2,200 has reached a total gross of over $30,000 at prices ranging $1 for loges, 75 cents for orchestra and 40 cents for balcony. Do you think this would be possible if they were running two features and a show over three hours long? The Rialto has a record very similar to this and the Strand is not far behind it or perhaps has even done better, owing to its greater seating capacity.

Some "Big Pillars."

Of course, these are in New York, where the greatest strides have been made. Theatres in Los Angeles like the Grauman and the California, and Mr. Von Herberg's theatres in the Northwest, Mr. McCormack's theatre in Indianapolis and those of Mr. Thomas in Omaha and Mr. Franklin in Buffalo and any number of the better exhibitors have accomplished wonders, but not with double programs. They are too good showmen to have done so, and lead in their respective communities.

I am very proud to say that they are some of the big pillars that are holding up this industry. Their importance and value cannot be estimated because the influence that they exert upon the conditions of their respective territories points only one way, and that is forward.

Famous Players Exchange at Albany Sends Stock to Fire-Swept Kansas City Branch

WITHIN six hours after Branch Manager Joseph H. Seidelman, of the new Albany exchange of the Famous Players-Lasky Corporation, received word from General Manager Al Lichtman and General Service Manager F. V. Chamberlain of the fire which wiped out the entire film stock of the Kansas City Exchange, and instructions to ship all film in the Albany exchange to Kansas City with the least possible delay, the complete stock of inspected prints was recorded, packed in cases, labeled, transported to the special express car provided by the American Express Company, loaded and started on the way. The shipment included also the entire stock of shipping cases.

The exchange shipper, Howard Annis, accompanied the shipment and carried with him complete bills of lading, which were made in duplicate, and film room record cards so as to enable Kansas City to make immediate shipments right from the car if it would be found necessary.

Meanwhile the Albany office force was busily engaged in transferring all bookings of the exchange to Boston, New York and Buffalo, so that shipments to cover could be made from those points. All the exchange accounts were transferred, with statements of all moneys received, and typewritten copies were made of all records connected with the transfers. Thus was made possible the serving of all Albany accounts from New York, Boston and Buffalo exchanges without the loss of a single shipment.

"The Penalty" and "Madame X" Among Four Big Goldwyn Picture Ready for Release

FOUR new dramatic photoplays which Samuel Goldwyn and his advisory staff believe will equal and in many respects surpass the highest achievement in screen drama yet reached by Goldwyn Pictures Corporation are ready for distribution.

It is confidently asserted that the four screen dramas will successfully withstand the keenest criticism as regards acting, story, producing and directing. Every one is declared to be of an excellence and appeal that will smash previous box office records and make good the claim that the silent drama is an art just as strongly defined and powerful as the spoken drama.

The four pictures in question are "Madame X," in which Pauline Frederick is starred; "The Penalty," from Gouverneur Morris' powerful novel, featuring Lon Chaney of "Miracle Man" fame; Katherine Newlin Burt's famous western novel, "The Branding Iron," with an all-star cast, and a picturization of Rex Beach's famous novel "The North Wind's Malice," also with an all-star cast.

Directors Chosen With Care.

Each picture received the highest reach of writing, production, directing and acting that the Goldwyn Pictures Corporation could bestow upon it. The directors were selected for their especial fitness to have charge of the individual picture, the selection being based upon their past performances. In each case the Goldwyn advisory staff feels that the director has made good and more than made good—has advanced his own reputation as a director and beaten out new paths in the development of the motion picture as an art.

Frank Lloyd was selected to direct the screen version of Alexandro Bisson's "Madame X," the French emotional drama which scored the biggest dramatic success of the new century, because of his conspicuous success with previous Goldwyn dramatic productions.

"Madame X" was put into continuity form by J. E. Nash, of the Goldwyn scenario staff, and the resulting picture runs even more smoothly than did the spoken version, it is claimed. In the cast are William Courtleigh, Hardee Kirkland, Casson Ferguson, Sydney Ainsworth, Lionel Belmore, Willard Lewis, Albert Roscoe and Correan Kirkham.

Lon Chaney as Blizzard.

Gouverneur Morris' absorbing, sensational story of San Francisco's underworld and its maimed and tortured tyrant-king was prepared for the screen by Charles Kenyon, dramatist, now a member of the Goldwyn scenario staff, author of "Kindling" and other spoken dramas, assisted by Philip Lonergan, who has had years of experience in writing original scenarios and adapting plays and novels.

Mr. Goldwyn selected Wallace Worsley to direct the filming of "The Penalty" because of the excellence of his work in making "The Little Shepherd of Kingdom Come," based on the Kentucky novel by John Fox, Jr., and the picturization of Basil King's novel, "The Street Called Straight."

Lon Chaney gives a remarkable performance as Blizzard. Others in the cast are Claire Adams, Ethel Grey Terry, Kenneth Harlan, Charles Clary, Milton Ross and James Mason.

Barker Directs Burt Story.

Next comes a new Reginald Barker production in "The Branding Iron," taken from the successful western drama by Katherine Newlin Burt. It was adapted for the screen by J. G. Hawks, head of the Goldwyn scenario staff at the Culver City studios, and retains all the powerful drama, vivid character sketching and picturesqueness of the novel. Reginald Barker, the director, is now in his third year with the Goldwyn organization.

For the interpretation of Mrs. Burt's story Director Barker was given a cast of exceptional strength, consisting of a Barbara Castleton, James Kirkwood, Richard Tucker, Russell Simpson, Sydney Ainsworth and Gertrude Astor.

The fourth picture of the four-drama series is a new Rex Beach screen story made from his novel "The North Wind's Malice." It is a story of Alaska and was adapted for the screen by the author himself, who has supervised the film adaptation of all of his fictional narratives, aided by his wife, Greta Beach.

Paul Bern and Carl Harbaugh were selected by Mr. Beach and Mr. Goldwyn to direct this special picture. They were given a cast containing such well known stage and screen players as Tom Santschi, Joe King, Henry West, William Strauss, Jack Crosby, Jane Thomas, Vera Gordon, Edna Murphy and Julia Stewart. The result of their joint labors on the Beach scenario is a speedy, breathless story of action in the snowy wilds of Alaska.

Praises World on Printing Baseball-Movies Article

To Editor Moving Picture World:

ALTHOUGH somewhat late, I want to take this opportunity of commending the World for the publication of the splendid and timely article by Hunt Stromberg in a recent issue, entitled "If Baseball Is Entitled to Free Space in Newspapers, Why Aren't the Movies?" For some time I have been thinking about setting forth these same ideas in a trade paper article, but I must confess that Mr. Stromberg has done the job much better than I could have done it.

It so happens I was secretary for the Louisville and Kansas City baseball clubs for four years, and I also looked after the publicity for these ball clubs during that period. I can, therefore, verify the statements made by Mr. Stromberg, particularly in so far as they clearly illustrate the lack of recognition given the movies by certain papers, as compared to baseball. I have repeatedly used many of the arguments advanced by Mr. Stromberg, in order to get proper publicity for certain attractions that I have exploited when I was an exhibitor.

I think that the Film Advertisers' Club ought to arrange with you for a reprint of this article, and send a copy of it to every exhibitor and newspaper publisher.

LEE L. GOLDBERG.

Louisville, July 28.

Sargent Uses Cohan Theatre

George Sargent, the director of Vitagraph special features, is using the George M. Cohan Theatre in which to produce a stage spectacle as a part of the story of "The Broadway Bubble," the next starring vehicle for Corinne Griffith. In this production Mr. Sargent has achieved an unusual double exposure in which one character plays in front of a mirror a dual role.

Following the completion of this production, it is understood that Mr. Sargent will direct Alice Joyce in another of her special productions.

Pathe Ready for Fall Season with Big Productions Based on Popular Works

WITH hundreds of exhibitors taking the season by the forelock and already booking their attractions for the early fall, Pathe Exchange, Inc., is prepared with the most imposing array of features it has ever issued. For a year Pathe has been consistently building up its feature department, and now that the fall season is at hand the result of this steady progress will be made apparent to exhibitors in the high class type of pictures that will be released. Some of the most prominent producers and stars in the industry are represented on the early fall list.

Pathe proposes to be first in the feature field. Its growth in this department has been particularly marked during the last six months. In rapid succession Pathe has scheduled and released twelve features.

Included in this list are "Lahoma," "Felix O'Day," "Help Wanted—Male," "The House of the Tolling Bell," "One Hour Before Dawn," "The Girl in the Web," "A Broadway Cowboy," "Passers By," "Man and His Woman," "Simple Souls," "Sherry" and "Rio Grande."

"Lahoma" is the latest Edgar Lewis production for Pathe, being successor to "Sherry" and "Other Men's Shoes." It is a story of Oklahoma, in the days when this vast territory was thrown open by the United States Government to the hardy pioneers who braved grim dangers in their quests of homelands.

"Felix Day" Is Second Warner.

"Felix O'Day" is second of the H. B. Warner series produced for Pathe distribution by Jesse D. Hampton. "One Hour Before Dawn" is the first of the Warner series. "Felix O'Day" is an adaptation of the novel of the same name by F. Hopkinson Smith and is one of the most impelling pictures in which Warner has ever appeared. It was directed by Robert Thornby.

"The House of the Tolling Bell" is the work of J. Stuart Blackton. It is an adaptation of one of the Edith Tupper Sessions stories of the Creole country in Louisiana, starring May McAvoy and Bruce Gordon, the English star, who makes his first appearance under the Pathe banner in this offering.

Blanche Sweet is the star of "Help Wanted—Male," which originally was known as "Leona Goes Hunting," a magazine story by George H. Plympton. "Help Wanted—Male" is of the light comedy type, in which Miss Sweet is ever appealing.

Blanche Sweet's Next.

"The Girl in the Web" is another Blanche Sweet picture which has just concluded a successful pre-release showing at the Broadway Theatre, New York. It is of a heavier type than "Help Wanted—Male," being a strong "crook" story. It was adapted from the novel "Miss Maitland, Private Secretary," written by Geraldine Bonner.

"Rio Grande" is a story of the passionate love and hate that rule the border country. It was made by Edwin Carewe from the stage play by Augustus Thomas and as a motion picture will rate in its field in the same position attained by the stage drama.

"A Broadway Cowboy," featuring William Desmond, also came from the studios of Jesse D. Hampton. As a western comedy-drama it is among the best for keenness of its humor, its rapid-fire action and wonderful locations.

"Man and His Woman" represents J. Stuart Blackton at his best as a producer. In this picture he has given the public a highly entertaining production, which possesses the usual Blackton dramatic punch. A strong cast interprets this story by Shannon Fife, with Herbert Rawlinson, May McAvoy, Warren Chandler and Eulalie Jensen enacting the principal roles.

Record Big Bookings on "Sherry."

Mr. Blackton has made another very successful production in "Passers-By," which also appears on the Pathe schedule. This picture was adapted from C. Haddon Chamber's internationally celebrated drama and stars Herbert Rawlinson, together with Tom Lewis, William Ferguson, Dick Lee, Leila Valentine and little Charles Stuart Blackton.

"Sherry," typical of George Barr McCutcheon, is an Edgar Lewis picture, which has hit the public fancy, judging by the great booking returns recorded on the production.

Elmer R. Pearson, director of exchanges of Pathe, cannot help making the prediction, he says, in a statement issued in connection with Pathe's fall plans, that the coming season will be the most prosperous in the history of the film industry. Exhibitors, producers and distributers will feel the effect of the prosperity that will continue throughout the United States this fall and winter, Mr. Pearson states.

Tales of Prosperity Coming.

"From all over the country I have been receiving optimistic reports of prospects for the fall," he announces. "Every exchange manager visiting the Pathe home office has brought with him a tale that augurs well for the motion picture industry in general during the coming months. Exhibitors everywhere are demanding a higher class of pictures than ever before. They must have them to meet the high admissions they are charging.

"Pathe enters the fall campaign with the strongest aggregation of features it has ever offered, and to this list we will continue to add the best pictures we possibly can obtain. The exhibitor's interest is Pathe's interest, and only those pictures that are guaranteed to produce exceptional returns at the box office will be issued by this organization during the forthcoming season."

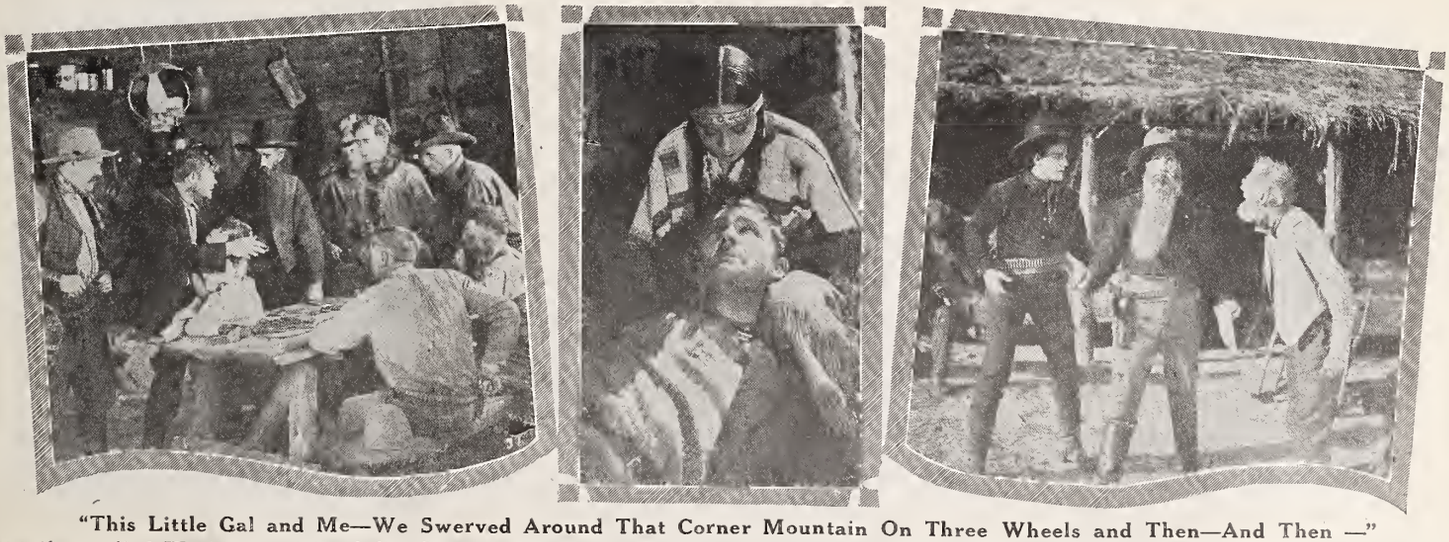
Diana Allen Scores in Victor Kremer's "Voices"

VOICES" is the picture that gives Diana Allen the greatest opportunity of her screen career, and that she made the best of it is evidenced by the favorite comment which has been excited in Victor Kremer offices by her work in this picture.

Miss Allen, not yet twenty-one, in addition to being handsome enough to be the cynosure of all eyes in any ballroom is acknowledged to be one of the most accomplished outdoor girls on the Pacific Coast.

Possessed of large independent means, she has chosen her motion picture engagements with great care ever since she took up the profession of screen acting some years ago. She has appeared in a number of successes and has attracted considerable attention.

Miss Allens role in "Voices" is one which permits her to show her power as an emotional actress.



"This Little Gal and Me—We Swerved Around That Corner Mountain On Three Wheels and Then—And Then —"

Says the excited Westerner at the left. Guess he must have fainted then and is being cared for by the Indian lassie in the center picture. Three dramatic moments from "Lahoma" which is being released by Pathe.

Curls and Old Lace.
Part of Olive Thomas' wardrobe in her latest Selznick, "Darling Mine."

Edgar Lewis Comes East; Brings "Beggar in Purple"

AFTER nearly six months spent in California in the production of two big specials for Pathe distribution, Edgar Lewis, accompanied by his wife, has returned to New York with plans for another big picture which may be made in the East. With Mr. Lewis came a print of "The Beggar in Purple," a version of Andrew Soutar's favous novel.

When he first went to the West Coast Mr. Lewis made "Lahoma," dealing with the days when Oklahoma was opened for settlement by the United States Government, from a novel by John Breckenridge Ellis.

Mr. Lewis considers "Lahoma" his best picture in years. Many of the scenes are based upon his own experience in those early days, which found him struggling to overcome the hardships of the new territory.

Mr. Lewis maintained his intention of production without stars, but cast "Lahoma" with a fine all-round aggregation of players. One of the big scenes is a sandstorm, which, he asserts, was one of the most difficult feats he has ever attempted as a motion picture director. He has purchased the rights of a famous story, and, if the necessary arrangements can be made, it will be filmed here, for the locale of the story is in the metropolis.

President Wilson Views William Faversham Film

OFFICIALS of Selznick enterprises are highly pleased because President Wilson requested that "The Man Who Lost Himself," starring William Faversham, be shown to him in the White House, W. A. V. Mack, branch manager of the Selznick Washington exchange, upon learning of the President's desire, lost no time in getting the print to the executive mansion.

Only the choicest pictures, it is said, are given entree to the executive mansion after having been officially reviewed and recommended by experts. And Mr. Selznick feels that no finer tribute could have been paid the Faversham production than the request by the President to have it screened in his private projection room.

It is also announced that practically all the big motion picture theatres throughout the country have signed to play the production. The story is from the pen of H. De-Vere Stagpoole, a well known British author, and it is said to tell the unique tale of romance and adventure of English society life with a typical American as the center of attraction.

Included in the cast are Hedda Hopper, Violet Reed and Radcliffe Steele.

With a Population of 400,000,000 India Has Only About 150 Theatres

APROPOS of the recent focusing of the attention of motion picture circles on India, due to announcements that a prominent film company in this country and another in England would establish studios there for the production of pictures, and also the more recent statement of a picture man that an association of theatre managers in that country had formed a circuit, the Moving Picture World is in receipt of an interesting letter from Rose Sanders, who for three years was buyer for a large film purchaser in India, and is at present situated in Calcutta as eastern representative of a distributing company.

Miss Sanders calls attention to the fact that while there are four hundred million persons in India, only a small percentage of that number know what a motion picture theatre is or have ever seen a motion picture, and that there are only about 150 "shows" now being operated in the whole country.

"It would certainly be a wonderful film market if the four hundred million went to the cinemas, or even if there were accommodations for half that number," says Miss Sanders. "The greatest picturegoing population is composed of Europeans, Anglo-Indians and educated Indians, who represent only a small percentage of the population.

Women Not Allowed Out.

"In regard to a very large number of the Indian population, the women, they are rarely allowed outside of the house, and no stranger ever sees them. Further there is a goodly number of natives whom one would hardly call civilized and no cinema ever goes within ten miles of their villages.

"In my position as film buyer," continues Miss Sanders, "I have found that Americans are inclined to fix prices on account of the size of India and not on its film capacity. There are only about 150 shows, out of which only about 60 are first-class theatres. On one occasion a dealer quoted me £2,000 for Great Britain rights and £5,000 for Indian rights, and when I laughed, thought me extremely rude until I explained that the number of theatres in the whole of India is less than a certain suburb of London.

Need for Theatres.

"There is room for the production of native dramas," says Miss Sanders, "but there are a number of Indian firms already producing these, which have knowledge of the country and its customs, and that it would take outside producers a long time to learn the religious rights and customs, which knowledge is absolutely necessary in the production of a correct Indian native drama. In my humble opinion, I do not think film production is needed in India as much as theatres, as already more films come into India annually than can be shown in that time, with the result that only the highest grade of picture can command anything like the prices America seems to think India can pay."

Paul Iribe, French Designer of Gowns and Decorations, Joins Famous Players

IN accord with the policy of bringing the leaders in every branch of contributing art to the motion pictures comes the announcement made by Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, of the engagement of Paul Iribe, French designer of gowns, jewelry and interior decorations. M. Iribe will immediate assist in the designing of settings and costumes for Paramount Pictures, particularly George Fitzmaurice's special productions, working in co-operation with Mr. Fitzmaurice and Robert M. Haas, head of the art and decoration department.

A leader in the field of art and decoration, M. Iribe is responsible for many innovations, including the new movement in costume and interior decoration which has developed in France under the leadership of Paul Poiret. He it was, too, who first used platinum as the setting for jewels; he was the first to design elaborate and artistic bottles for perfume; and he is the founder of the school of drawing which is probably best known in America through the sketches of Erte and Drian.

Of greater importance, however, have been his contributions to dress and decorations. As first designer for Paul Poiret and later for Paquin he created many of the most popular modes. Among the best known of the houses he has decorated is the country house of Sir Phillip Sassoon, recently the scene of the conference of Allied leaders. In the theatres he has not only designed the costumes, settings and lighting effects for many Parisian productions but has also directed much of the action so that his decorative work might be presented in the best possible manner.

M. Iribe is primarily an architect, a product of the Ecole des Beaux Arts, and at one time was the youngest architect to gain recognition in France. M. Iribe is also well known in France as a cartoonist and for five years was owner and editor of "Le Temoin," to which he contributed not only drawings but editorial articles.

It is the ambition of M. Iribe to create an art center in America which will rival that of Paris. "There is every reason why there should be such a center here," he said recently, "and I believe that in the motion picture I shall find the best medium of expression for my ideas because of their widespread audiences."

Rose Sanders.
Prominent member of film colony in Calcutta, India.

RUBBERNECKING IN FILMLAND

Pitts-Gallery Wedding Provides Jokesmiths with Fine Chances for Clever Puns

By GIEBLER

LIFE in Filmland is just one series of earthquakes after another. We had almost an entire week of peace and quiet, and we'd got our nerves all soothed down, and got back to going to bed with our wardrobe draped over a chair back as becomes a Christian people, when the temblors started staging retakes, and now everybody's got the jumps again.

Jack Warner, of Warner Brothers, says he'll have to move if the temblors don't stop coming along in the night. Jack says that every time he turns on the light to find the front door the neighbors who have beat him to the air can look right through the cracks in his bungalow and see everything that is going on.

I don't know how it is with Jack, but in my case there isn't much of anything going on me between the time a temblor starts roaring and the time I hit the street.

The idea still prevails that the shakes we've been having are just preliminary events to introduce a big bump. If such is the case, the Neck wishes it would come along and have it over; we are certainly getting fed up on this stuff of arising in the middle of the night and emerging to a street full of strange people in pajamas that do not fit any too well.

I must not say too much about the temblors, however. So many startling statements have been sent out from the Coast about our earthquakes that the mayor of our Fair City has asked everybody to lay off the temblor stuff.

Tall Buildings Still Intact.

Joseph Farnham, of New York and eastern Filmland generally, who came into town a day or two ago to take a little vacation, picked up a paper at Albuquerque on the way out that carried a story to the effect that Los Angeles was flat on the ground from First to Ninth streets.

Things are pretty flat out here, but not the kind of flatness the paper meant. Our tall buildings are still piercing the clouds with their chimneys. Stories of that kind are terribly tough on the tourist traffic, and if they are kept up we won't be able to rent an apartment any higher than the first floor in altitude, or any higher than last year's price in rents.

The people out in Hollywood may even have to take down the "No Dogs or Movies Wanted" signs from in front of the bungalows and apartment houses and rent their rooms to actors.

Very little actual damage has been done, unless we count the wear and tear on our nervous systems; if that could be reckoned up the amount would be very high. In some cases the temblors have done good; they have taught Archie MacArthur, of the Invincible Films, the virtue of early rising. Mac tells me that he was up and out in his machine at five o'clock two or three mornings last week.

Joking apart, however, a great deal of damage is being done to Los Angeles because of the wild stories being sent out and printed in papers in the East and in papers of rival towns in the West.

Very Little Damage.

Earthquakes are disquieting things, but they have never done any considerable damage to Los Angeles, and the chances are they never will. The absolute suddenness and unexpectedness of the temblors give them their terrifying qualities. The sun will be shining, the birds singing, children laughing, the band playing, everybody going about their business filled with happy thoughts of gypping somebody out of something, when all at once—here she comes! a roar, and the earth heaves and groans, houses begin to sway, the globes on the street lights break and fall to the ground, the tall palms make funny little nods to one another, chickens fly up in the air and try to stay there, terror seizes the heart, and the owner of the heart seizes his hat, if it is handy, and beats it to the open.

Of course, temblors are not the only things that are happening in Filmland. I should say not. Weddings and such like things are going on.

Pitts Marries Gallery.

ZaSu Pitts got married to Tom Gallery, her former leading man in Brantwood Films. ZaSu says honeymooning is just heavenly. I might get off a crack about peanut heaven at this point, if it didn't seem like playing to the gallery. At any rate the Neck wishes Tom and ZaSu great luck and happiness, all the way from the Gallery to the orchestra Pitts in whatever theatres of life their future acts may be staged.

H. H. Van Loan is back in our midst again, wearing a nifty looking suit of N. Y. store clothes, and full of good news about the many plays he is writing for early production.

Ruth Clifford is home again after a year's absence in the East, where she was working in Frohman productions. Ruth says she's got a contract for a dozen more features for the Frohman organization and a raise in salary, and that everything is very jake with her.

W. S. Smith, manager of Western Vitagraph, gave a party to a company of twenty stars and studio employes at the Los Angeles Athletic Club as a sort of going away party for Jean Paige, co-star with Joe Ryan in Vitagraph serials. Jean will be gone East for a few months.

Buster Keaton's mother and father from Kansas are visiting Buster. Lots of folk come out here from Kansas to miss the cyclone season—and bump into the earthquakes.

Karl Gets New Title.

Karl Brown, once a cameraman, is now a cinematographer, having been duly initiated into membership of the American Society of Cinematographers. The association is composed of ace camera crankers into which no one can join up without special invitation and after having done something big in the picture taking line. One of the big things Karl has done in the photographing line was to "shoot" Fatty Arbuckle.

The story that has been going the rounds to the effect that Mary Miles Minter was going to step off into matrimony with Percy Helton, the New York player, is not true. Mrs. Shelby, Mary Miles's mother, says there isn't a bit of truth in the rumor.

Quite a lot of folks are taking vacations just now. J. G. Hawks, scenario head at Goldwyn, is up at Big Bear Lake, fishing around. Will Rogers is taking two weeks off and building a circus for his kids. Viola Dana is spending a vacation in town and a new car. John H. Blackwood, head of the Ince scenario department, has gone to New York. Mr. Blackwood's trip is for business purposes, and can hardly be called a vacation, but since part of his mission is to select some of the most beautiful girls of Broadway shows for Ince productions, it might be scheduled in the picnic column.

I toddled around the colony between earthquakes, but found very little going on on any of the lots. Everybody likes to make location stuff and to keep as far away from overhead lights and glass-topped stages as possible these parlous times.

Conway Making "The Spenders."

I found one bunch of players braving the temblors and the heat of an inclosed stage in the Ben Hampton studio at Brunton. It was Director Jack Conway's company shooting Harry Leon Wilson's novel, "The Spenders."

Jack had a fine drawing room set, ornamented with a lot of expensive looking furniture and Claire Adams, Adele Farrington, Rosetta Brice, Niles Welch, Bob McKim up to his nefarious tricks as usual, and Joseph J. Dowling in his Joe Cannon make-up. Mr. Dowling is not impersonating any particular person or politician in the play; he is Peter Baines, the Westerner who goes to New York and out-slicks the slickers at their own game in Wilson's story, but his make-up is a perfect duplication of Uncle Joe, of "Ill-a-noy," cigar, whiskers and all.

The bunch was a friendly lot, and I stuck around and watched them for quite a spell. It was hard work and hot work. The celebrated California sunshine was beating down on the roof of the stage with all of its power and force, and on top of that the set was almost surrounded with big studio lamps, each one registering about fifteen cook stove units of heat.

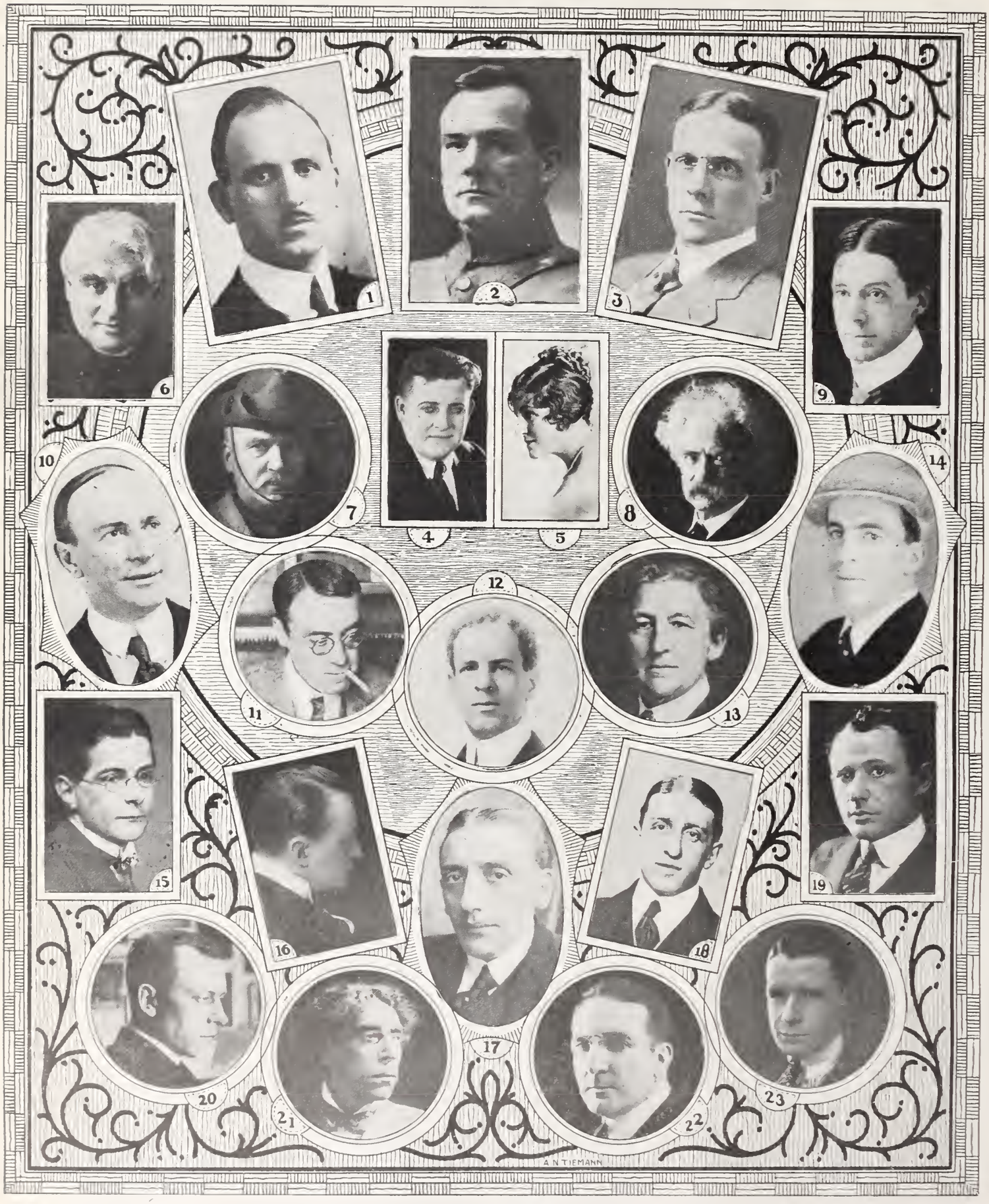
Claire Adams was wearing a winter coat and furs, and she had to come in and shake hands with everybody and smile all over the place just as if she was happy and comfortable.

Dowling Has Tough Job.

Joe Dowling had a hard part also. His Uncle Joe Cannon coat was of the long-tailed statesman variety that reached to his knees, and I don't imagine the facial alfalfa that adorned his chin was any too cooling.

After Jack Conway got things all set, he instructed the cast in their parts. "You come in, Miss Adams," he said, "through the folding doors, shake hands with Miss Farrington and the others, then walk down to where Joe is seated. You get, up, Joe, and shake hands with her, but don't be cordial; remember you don't like her."

Imagine anybody not liking little Miss Adams. But Joe, good actor that he is, got away with it, and after it was done Jack rubbed his hands and said: "Good work, my children. Very good work."

After that we got to talking about earthquakes, while they moved the camera for a close-up. Jack kinda belittled the temblors, and said that the best thing to do was to keep calm and cool when a shake came along. He almost had us believing that he was speaking from personal experience, until one of the prop men happened to mention the name of the party that held the unbroken record for quick dashes for the door during a shake-down.

A Page of Authors Whose Works Are Being Picturized by William Fox.

1—E. Lloyd Sheldon, 2—Richard Harding Davis, 3—Frank L. Packard, 4—Edward Sedgewick, 5—Pearl Doles Bell, 6—David Belasco, 7—Louis Tracy, 8—Mark Twain, 9—Justin Huntly McCarthy, 10—Clyde C. Westover, 11—Forrest Halsey, 12—Charles Neville Buck, 13—Will Carleton, 14—Julius Furthman, 15—Thomas Burke, 16—Edward Knoblock, 17—Marcel Allain, 18—Henri Bernstein, 19—Max Marcin, 20—Max Brand, 21—Israel Zangwill, 22—Thomas F. Fallon, 23—Ralph Spence.

On Eve of New Season, William Fox Extends Greeting to All Exhibitors

By WILLIAM FOX,
President of Fox Film Corporation

FOX FILM CORPORATION extends greetings to the trade at the beginning of its seventh year. To exhibitors everywhere it wishes to say that never before has it been so well equipped to serve both the trade and the public.

"Fox Film Corporation has laid its plans, fully conscious of the fact that never in the past has the exhibitor been in the assured position of independence which he now occupies. It recognizes that the exhibitor of today is his own boss, whether he be a big or a little exhibitor. And right here let me say that no exhibitor is big except the one who progresses, and that no exhibitor who progresses long remains a little exhibitor.

Wide Range of Material.

"The independent position of the exhibitor is due in a great measure to the wide range of material from which he is at liberty to choose in making up the program which he will offer to the patrons of his theatres. Furthermore, it places upon him an obligation to examine fully before selecting; he is in duty bound to do so.

"The wise men of the commercial world are very frank in stating their belief that this country is on the eve of a period of great prosperity. The ensuing profit-making will extend to all—men and women in every walk of life and in every trade.

"This prosperity will reflect upon the box-office of the exhibitor who shows worthwhile pictures to his patrons. Bearing this in mind, the exhibitor should examine the screen product at hand, and should arrange his plans for a year ahead.

Importance of Fox Attractions.

"Partial lists of our forthcoming productions appear in other columns of this paper, in these, and in display announcements in trade publications, we have tried, in a small way, to portray the great variety, the magnitude and the importance of Fox Attractions for the coming season. These announcements show, in slight manner, less than ten per cent. of our product for the year 1920-1921."

Herman Robbins.
General Sales Manager Fox Film Corporation.

Fox Holds Preview of "While New York Sleeps"

THE first glimpse of another of the Fox Film Corporation's big specials scheduled for release this fall, occurred at a special showing at the Palace Theatre recently of "While New York Sleeps," an eight reel melodrama written and staged by Charles J. Brabin, featuring an all-star cast composed of Estelle Taylor, Marc MacDermott, Harry Sothern, Earl Metcalfe and William Locke.

William Fox.
President of Fox Film Corporation.

It is a photodrama of New York City. It is told in three acts, each independent of the other. The first is a story of the suburbs and concerns a strange entanglement in the lives of a millionaire, his wife, a burglar and the former husband of the wife. The second story is laid in the atmosphere of "The Gay White Way" and depicts a version of the notorious "badger game." The third act relates a tragedy of the East Side in which the pawns are a tempestuous girl, her puny husband, the paralytic father of the husband, and the leader of a band of gangster thieves. Suspense is said to be one of the strongest factors in this production. The stories were for the most part taken from actual happenings as recorded in the records of the Police Department and Metropolitan newspapers.

Throughout the production are indications of the skilful hand of the director and the invaluable assistance of the police and newspaper men. The excellence of the photography is one of the notewirthy features of the production.

The firght scene on East River was taken at night and stands as a tribute to the skill of George W. Lane, the man at the camera. The dancing number from the Midnight Frolic and the exquisite scenes in the Palais Royal also deserve separate mention because of their photographic excellence. For this picture scheduled for September, the Fox concern have prepared a plan book, containing press stories, exploitation aids, catchlines, advertising cuts and scene cuts.

"Merely Mary Ann" Furnishes Ideal Role for Shirley Mason

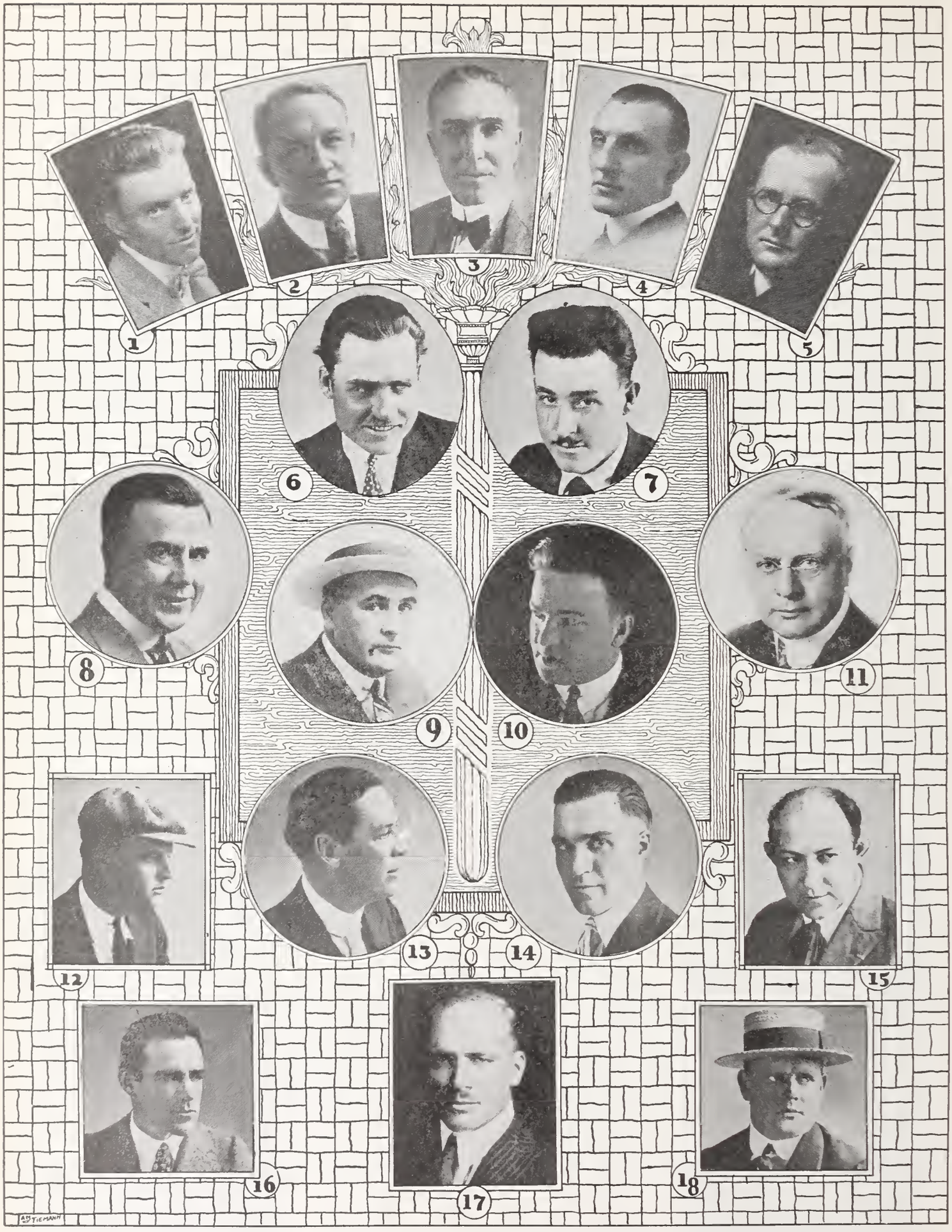
THAT "Merely Mary Ann," the Israel Zangwill story in which Shirley Mason is to be starred by William Fox, will prove as popular on the screen as it did on the speaking stage years ago, when Eleanor Robson gained fame through her interpretation of the title role, is the confident prediction of Fox Film Corporation.

"Merely Mary Ann" as directed by Edward J. Le Saint, will lose nothing of its stage fascination and entertainment force in translation to the screen. Director Le Saint himself wrote the scenario. His technical director, David M. Edwards, who is noted for his scholarly accuracy took charge of the construction of the sets. In making these as true as possible to English life, Mr. Edwards had resource to old illustrations in the novels of Dickens, done by Cruikshank and by "Phiz"—drawings which are as famous as the novels themselves.

Mr. Edwards also consulted early editions of Thackeray, which are filled with drawings. Besides this material, Mr. Edwards fortunately came into possession of a sketch, made by a London friend, of an old-fashioned English kitchen. This kitchen is reproduced in the Mason picture.

A cast of well-known film people will be seen in support of Miss Mason.

Winfield R. Sheehan.
General Manager of Fox Film Corporation.



Directors for the William Fox Pictures.

1—Lynn F. Reynolds, 2—Hampton DelRuth, 3—J. Gordon Edwards, 4—Charles J. Brabin, 5—Charles Giblyn, 6—Emmet J. Flynn, 7—Scott Dunlap, 8—Richard Stanton, 9—Dell Henderson, 10—Harry Millarde, 11—Edward J. LeSaint, 12—Roy DelRuth, 13—Thomas N. Heffron, 14—Delmar Lord, 15—Paul Cazeneuve, 16—James P. Hogan, 17—J. G. Blystone, 18—Howard M. Mitchell.

Big Features with Prominent Fox Stars in List of Coming Pictures

ASIDE from the Fox special attractions the productions for the new year include the work of notable stars. An imposing schedule has been prepared for William Farnum, Pearl White and Tom Mix.

In the Farnum series there will be six big features added to the special "If I Were King." They are headed by "The Scuttlers," by Clyde C. Westover, and "Drag Harlan" from the book by Charles Alden Seltzer; both directed by J. Gordon Edwards.

"The Scuttlers" is a big strong story of the sea and shows Farnum in that rugged type that has made him so popular throughout the world. One of the chief scenes in this picture is a fight in the hold of a sinking ship. "Drag Harlan" is another story of extraordinary force. During the year Mix will be seen in seven features, headed by "The Untamed," from the book by Max Brand; others will be "The Texan," by James B. Hendryx and "Prairie Flowers" by the same author.

Realize Power of Pearl White.

"The Untamed" is said not only to be a big Mix story in itself, but it has a cast that is exceptional. Pauline Starke, who has appeared as a star, is his leading woman. George Siegman, the famous "heavy," is also with him. He has played in "The Birth of a Nation," "Hearts of the World," and other big screen attractions. P. M. McCullough, too, is in the cast.

Exhibitors seem to recognize that Pearl White in Fox film star features will be a big box office asset. They keep asking when the series will be released. Aside from the special "The White Moll," seven powerful dramatic stories have been selected for Miss White. Among these is "The Thief," Henri Bernstein's play, which was a big success in New York, London and Paris.

She will be seen in "Tiger's Cub," from the book by George Goodchild. This is a story of Alaska with many Pearl White thrills. She will be seen also in "The Mountain Woman," from the book called "A Pagan of the Hills" by Charles Neville Buck.

Shirley Mason Busy.

Shirley Mason is one of the most attractive stars in pictures, portraying convincingly the sweet, unspoiled girl. Such roles she makes fascinating by her method of handling them—by her winsome personality and by being wholesomely different. Her first release for the new year will be a superb production of "Merely Mary Ann," the big stage success from the pen of Israel Zangwill. This is a typical Shirley Mason story, and has been given exceptional staging; to such an extent that the beauty of the scenic effects, it is said, will vie with the cleverness of the tale. Edward J. Le Saint, who has made many box office winners for Fox, directed the picture. Following "Merely Mary Ann" will come "Chin Toy," by Pearl Doles Bell—a story located in Chinatown and supplying Miss Mason with a role daintier and more appealing, perhaps, than any she has enacted. Miss Mason is scheduled for seven pictures.

Four Big Walsh Pictures.

Another popular Fox star with a large following is George Walsh. Thus far he is listed for four 1920-21 pictures. The first will be "From Now On," by Frank L. Packard, author of "The Miracle Man." It is a typical Walsh story, full of pep. It has in it deeds of both daring and cleverness, the sort which bring applause. Then there will be "Number 17," a story of love, intrigue and mystery from the novel by Louis Tracy. Also "The Plunger," written by Thomas F. Fallon and directed by Dell Henderson.

William Russell, who has added to his splendid following since he came under the Fox banner, is on the new schedule for seven pictures.

Strong Group of Stars.

His first fall picture will be "The Man Who Dared," written by Julius G. Furthman and directed by Emmett J. Flynn. The title in itself is valuable exploitation. Then will come "The Challenge of the Law," by E. Lloyd Sheldon, directed by Scott Dunlap.

Still another Russell picture will be "The Iron Rider," from the pen of the noted Frank L. Packard. Packard has written some very big thrilling stories, and he lives up to his reputation with "The Iron Rider."

A strong group of new Fox stars is that including Buck Jones, Eileen Percy and Louise Lovely—and other new ones may be looked for. Buck Jones has already proved his quality as a drawing card in drama of the open west, of courage and daring, stunts and romance. Miss Percy and Miss Lovely are well known to theatre patrons by their work as leading women in Fox productions. They will make their first stellar appearance early in the season. These three stars will give to the public a total of twenty-six pictures during the year.

Starts Serial Program.

Eileen Percy's first production, "Her Honor the Mayor," will be released in September, and her second, "The Husband Hunter," in October. Louis Lovely's first appearance will be in "The Little Grey Mouse," in October. Buck Jones will be seen in stories furnished by authors of high reputation. His first picture will be "Sunset Sprague," a Clyde C. Westover story of the West; his second "The Rangers," another Western production, as the title implies.

A distinct departure in the Fox Film Corporation policy is the inauguration of a serial program, the first production being "Bride 13," in fifteen episodes.

A study was made of the serial market and the demand for episode pictures and as a result the first serial to be made under the Fox banner was filmed.

Used Battleship Fleet.

Richard Stanton directed "Bride 13," with an all-star cast headed by Marguerite Clayton and John O'Brien. The story was written by E. Lloyd Sheldon and the scenario by Edward Sedgwick. The picture was made with the co-operation of the United States Navy, an entire fleet of warships and aircraft being engaged for several months in the undertaking.

"Bride 13" is only the first of Fox Film Corporation's serials. A second is now in course of production and others will follow—so that one episode of a serial will be released every week in the year.

Fox Comedies Very Popular.

Fox Sunshine Comedies occupy a unique position in the film comedy field because of their lavish settings, pretty girls and strong directorial staff, headed by Hampton Del Ruth. "Skirts," announced as the first six-reel comedy produced by any company, is offered as establishing a precedent and fixes a new standard in extravagant comedy for the coming year. It is said to contain all the sensational and spectacular features of a three-ring circus, the dash and splendor of a musical comedy, with many beautiful girls, and wit and humor of the best comedians.

Many additions to the large force of prominent comedy stars will do much during the new year to enhance the drawing power of this brand of Fox entertainments.

Midgets Are Featured.

Among these are the famous troupe of Singer Midgets, assembled from all parts of the world, and who have won distinction in this country by their work in vaudeville houses.

Included in this troupe is a large menagerie, which supplies the Midgets with material for many laugh-provoking situations. Another important acquisition is Clyde Cook, the noted British entertainer, who before he joined the Fox organization was the principal comedian at the New York Hippodrome for a season. There will be twenty-six new Fox Sunshine Comedies issued during the year.

New Cartoon Comedy Each Week.

The celebrated Mutt and Jeff Animated Cartoons, created by Captain Bud Fisher and screened by William Fox present comedy in its most grotesque vein. These well-known cartoons are enjoyed daily by millions of newspaper readers throughout the country, and are viewed nightly at the theatres in animated form. Steady improvement in the process of manufacture has accompanied the screen career of elongated Mutt and sawed-off Jeff; they frequently draw an audience where the featured film is not a magnet; and Capt. Fisher promises even more irresistible work by this funny pair than they have heretofore accomplished. There will be a new Mutt and Jeff Comedy for every week in the year.

Fox News will be one year old on October 11, 1920. In the face of opposition, established for from six to ten years, in the nine months of its existence it is said to have become firmly established all over the world on a plane with any and every other news reel. The reason for this marvelous growth in so short a period of time can only be due to actual worth, in point of news value, photography and general make-up, of Fox News itself.

News Exceeds Expectations.

That Fox News has come, up to, and perhaps gone a little beyond exhibitors' expectations is indicated by the manner in which it has become recognized as an essential part of the program of practically all theatres of note.

Starting out with a news reel personnel that was unexcelled anywhere in the industry, innovations have been put into effect, week after week. A news reel is essentially a screen newspaper and, with this in view the Fox News Department was organized on a newspaper plan. There is a managing editor, a night city editor, a feature editor and innumerable camera reporters. Practically every corner of the earth has its Fox News correspondent, and Fox News offices encircle the globe.

Big Plans Under Way.

Comprehensive plans are under way to strengthen still further every department and every feature of Fox News, and for the coming year this news reel holds out to exhibitors the promise that its past year progressiveness, from every standpoint, will not only be duplicated, but excelled.

Six Attractive Posters from as Many Fox Productions

Big Advertising and Production Accessories for Fox 1920-21 Output

WILLIAM FOX posters will be popular among exhibitors before the Fall campaign is well under way. Exhibitors will realize the box office appeal of these new posters. They will hold the motion picture patron until he has read everything on them, has judged of their artistry and knows where the picture is being shown.

Big propositions require big advertising. William Fox has engaged prominent artists to give the Fox exhibitors something extraordinary. He believes there is 100 per cent. more box office appeal in these posters than in any others he ever put out. The posters are for his fall productions.

Among the posters for the early part of the season are those for the following special productions: Pearl White in "The White Moll," the six-reel Sunshine comedy "Skirts," William Farnum in "If I Were King" and "While New York Sleeps."

Posters for "White Moll."

For Pearl White in "The White Moll" there will be one twenty-four sheet stand; two styles six-sheet, three styles three sheet, three styles one-sheet, two styles window cards, one-half sheet snipes.

The twenty-four sheet stand is a striking example of fine lithographic art work in multiple colors, depicting the head of Miss White as Rhoda, the White Moll, with a sinister face of Gypsy Nan alongside. The true showman will have this poster on every available space.

The six-sheets, the three-sheets and the one-sheets all are built along the same attractive, box office lines.

As regards "Skirts." This is a big, riproaring six-reel comedy. It costs a large sum to make, but it will make big money for exhibitors, it is claimed by Fox corporation. Put these posters in every available place. They are artistic. They are decorative. They will add tone to a town. People will know the exhibitor is up to date.

For "Skirts" there are one style twenty-four sheet; two styles six-sheet, three styles three-sheet, four styles one-sheet, two styles window card, one style cut-out.

A Riot of Color.

The twenty-four sheet, for instance, is a riot of color, the skirts of six girls blowing in the wind.

One six-sheet shows the famous Singer Midgets, vaudeville's great drawing card, with the "Old Lady Who Lived in a Shoe"; while the other is a Parisian creation showing a group of girls descending a flight of steps with the wind playing naughtily with their skirts.

One three-sheet shows a Fox Sunshine comedian holding the entire troupe of Singer Midgets on a tray. This for the kiddies as well as for their mothers and fathers.

Another three-sheet drawn by a well-known French artist shows a bathing girl. Stunning. Beautiful. It is done in six colors. There is no use going into wordy detail about this one. When the exhibitor sees it he will have more and better things to say about it than will fill the walls of his lobby.

Has Romantic Atmosphere.

For William Farnum in "If I Were King," the artists have cleverly captured the romantic atmosphere of Justin Huntly McCarthy's brilliant story of that delightful vagabond poet, Francois Villon in the time of Louis the Eleventh of France.

The twenty-four sheet is a masterly portrait of William Farnum in color, surrounded by four figures, also in color, of Farnum as Villon, and in rich silks and velvets as the Grand Constable of France.

Because "While New York Sleeps" is an unusual picture, the moneymaking possibilities of which are unlimited, the Fox company has done an unusual thing. It has put out twenty-four sheet stands in addition to one style of six-sheet, two styles of three-sheet, three styles of one-sheet, two styles of window cards, and one-half sheet of snipe.

One twenty-four sheet stand is divided into three scenes, just as "While New York Sleeps" is divided into three phases of New York life after dark. The central figure is that of a showgirl in a gorgeous gown. This showgirl symbolizes the Broadway night life, with its hectic lure and its joy minus foresight.

On the right is shown high society, puffing its cigarette, while the bright lights sparkle over the scene. Then comes the life among the poor, where are both wickedness and goodness, where the joy of life is as keen as in the moneyed districts, and where tragedy, gaunt and persistent, is over stalking.

Depicts River Fight.

The other twenty-four sheet shows artistically a sensational fight on the river between police and river thieves, small lights showing the outline of the big bridge behind which the lights again give an outline of the city.

One three-sheet has the dance of death. Another shows a worthless husband, thought dead, returning to blackmail his wife who has remarried. These posters give an indication of the picture. Everybody wants to see the sights of New York, and in "While New York Sleeps" they get these in overflowing abundance.

Other Advertising Aids.

In addition to this paper are exploitation campaign and press books, and some especially fine lobby display cards.

Altogether the Fox company has supplied the exhibitor with material for big campaign on its early special productions.

Similar expert attention has been paid to posters and campaign material on the William Farnum, Pearl White and Tom Mix series features, as well as on the Shirley Mason, William Russells, George Walsh, Buck Jones, Eileen Percy and Louise Lovely productions.

A thirty-six page exploitation book has been printed for the Fox serial "Bride 13." This is unique—the most complete ever issued on a serial.

Mix Breaks Records for Big Thrills in Next Fox Picture

TOM MIX, the popular western star of William Fox, who has just completed "The Untamed," a story by Max Brand and directed by Emmett J. Flynn, at the West Coast studios, goes to unusual lengths to provide genuine thrills for the picture in which he appears.

The star takes great pains and genuine pride in the fact that he breaks all horses which he uses himself, thus providing the realism which adds thrills and hair-raising stunts to productions in which he appears. In "The Untamed," a wild horse was required in considerable of the action, and the star and his director felt that nothing but a real wild horse would do. Therefore a wild stallion was captured and taken to the star's ranch at Mixville.

Here the actor got busy and exercised some of his prowess as a cowpuncher which continued for several weeks. For hair-raising thrillers, Mix has never made a production that even mildly approaches "The Untamed," which will be released shortly.

Pauline Starke, who plays opposite the star, contributes a delightful characterization in the role of a rugged western girl which will go far to strengthen her already large following, and adds greatly to the charm of the story.

Farnum Special Booking Heavily

Reports from exchange managers all over the country, received by Fox Film Corporation, indicate that exhibitors are booking the Fox special production, "If I Were King," starring William Farnum, for early playing dates, and that it will be this star's biggest box-office attraction.

This is partly due to the fact that "If I Were King" is a screen adaptation of the celebrated novel and stage play of Justin Huntly McCarthy, also to the fact that it has in the leading role William Farnum, and third, because it has been sumptuously and lavishly produced. Exhibitors are realizing the big advertising and exploitation possibilities this production contains. It was directed by J. Gordon Edwards.

Fox General Sales Manager Speaks on His Firm's Increased Distribution Facilities

By Herman Robbins, General Sales Manager of Fox Film Corporation

IN keeping with the magnitude of Fox product to be released during the season 1920-1921, Fox Film Corporation has encompassed an extension of its distribution facilities in the United States which will permit of an even greater measure of service to Fox exhibitors than in the past.

The unprecedentedly wide distribution which Fox attractions attained during the past season have pointed to the necessity for a very considerable addition to the chain of our exchanges in this country. In order to maintain the high standard of service which we have hitherto given exhibitors, and to even better facilitate the handling of the Fox product, new Fox Exchanges will be in operation in Albany, New Haven, Oklahoma and Butte. The majority of these new branches have already been inaugurated; all will be in operation within a few weeks.

"From a sales standpoint, the Fox organization faces the new season happy in the supreme confidence that it has the handling of a group of productions, the magnitude and attractiveness of which have never been equaled by the Fox output of any past year."

Views of the Fox Studios and Plant.
Left to right: Publicity and advertising departmen t, casting department and the foreign department.

The Two and One Half Million Dollar Plant Is Modern and Complete in Detail

THE Fox studio building, which occupies a block of frontage on Tenth avenue, running from Fifty-fifth to Fifty-sixth street, was erected at a cost of $2,500,000 from the plans of William Fried. It is a fireproof brick structure, three stories in height, with a total floor area of 150,000 square feet, and is entirely without elevators, the building being so arranged that all employes reach their respective offices by one flight of stairs. All deliveries of production properties are made by ramps leading to the second and to the third or studio floor.

A feature of the design is the ease with which it may be emptied of its occupants should occasion arise, sixty second being stated as the limit of time required for such clearance.

On the first floor are the shipping and receiving departments and foreign department and machine shop, laboratories and workrooms, the projection rooms and the cutting rooms. On the second floor are the reception room, Mr. Fox's private suite of offices, the executive offices, dressing rooms, carpenter shop, moulding room and the restaurant, where employes may obtain meals at moderate prices.

The third floor is monopolized by the great stage of 38,000 square feet area and the dressing rooms of the stars. In regard to dressing room facilities it may be stated that the studio has accommodations for one thousand players.

The building has its own electrical generating plant, which furnishes all the light and power required by the entire organization. The telephone system is notably efficient, the four position switchboard giving entrance to twenty-nine trunk wires.

The laboratory has a capacity of three million feet of film per week and is remarkably complete in every detail. The lighting system is of the overhead system, with remote control, and insures the maximum of efficiency with the minimum of effort.

In the carpenter shop and the machine room are installed complete equipments of wood and metal working machinery, allowing of the production of all required scenic effects and the erection of sets without loss of time or the necessity for relying upon outside aid.

The giant stage offers facilities for the simultaneous efforts of twenty directors working with full size stage settings and an air-conditioning plant, installed at an expense of $125,000, furnishes purified air to all interior departments, such as laboratory, dressing rooms, projection rooms and vaults.

Fox News Out on Time Regardless of Strike

THE strike of film laboratory workers, tying up printing and developing, assumed serious proportion, especially in the case of news reels which must be gotten out immediately. Fox News was among those affected, and drastic action was required. The supervising director of Fox News ascertained that four of his cameramen had had laboratory experience, and to them he assigned other cameramen and assistants. With the help of the entire staff of editors and clerical force, the new reels were developed and printed, cut and assembled. It was the work of an entire night to get the many prints ready for shipment to the exchanges in other cities. A fair conception of this job may be gained by the fact that Fox Film Corporation has twenty-six exchanges, each using at least five prints, and in many instances a great many more.

The prints, however, were ready for shipment and reached the exchanges on time.

MacDermott in Fox Films

Marc MacDermott, the sterling actor, and well known leading man of numerous motaion picture productions, forced to absent himself from the screen for over a year, owing to a serious operation, has returned and is now hard at work at the William Fox studios in New York.

His return to filmdom under the William Fox banner will be welcome news to exhibitors and motion picture patrons alike, doubly so, because of the fact that he returns in a big special production entitled "While New York Sleeps." His work, which is one of the outstanding and salient things of this production, which is made up of three distinct episodes, each entirely separate from the other, and depicting different phases of life in the great metropolis as it really is, surpasses anything that he has heretofore achieved in his long career, which includes work in the support among other famous actors of Richard Mansfield.

More Views of Fox Studios and Plant.
Left to right: Auditing department, telegraph and mailing departments and the office of Fox News.

Three Big Attractions Are Among Fox Pictures Listed for Release in August

WILLIAM FOX opens the new season with the anouncement of three specials for release during August. The first of these is "The White Moll," written by Frank L. Packard, and it will serve as the initial Fox feature for Pearl White. Miss White has been long heralded in this production, it being not only her debut under the Fox banner, but her first departure from the serial field.

The picture tells the tale of a girl crook who has reformed and gains the title of the White Moll because of the good she does, the kindly word she drops; because she realizes that the average criminal is largely a victim of circumstances. She rubs shoulders with the toughest and worst, and in the contact many of them learn to live better lives.

The production is in a prologue and five acts, and the megaphone was in the hands of Harry Millarde. E. Lloyd Sheldon made the screen adaptation from Mr. Packard's story.

A strong cast supports Miss White, including C. J. Slattery, and John P. Wade.

Second Special Is "Skirts."

The second special to be released in August is the much discussed Sunshine Comedy de luxe "Skirts." This is in six reels. This is the sort of comedy which will please everyone, it is claimed for it contains every element that goes to create laughs and thrills. Conceived and written by Supervising Director Hampton Del Ruth, "Skirts," is jammed with funny situations. A feature of this comedy is the famous Singer Midget troupe, with their menagerie. These clever little folk have toured the country in vaudeville over the Keith circuit, and are known to theatregoers everywhere for their mirth-provoking antics.

The cast of principals includes the famous comedian Clyde Cook (late of the N. Y. Hippodrome), "Slim" Summerville, Chester Conklin, Tom Kennedy, Harry Gribbon, Harry Booker, Laura LaVarnie, Alta Allen, Ethel Teare, Glen Cavender and Bobbie Dunn. A large ensemble of Sunshine Widows play a picturesque part in this spectacle, which, it is said, has all the sensational features of a three-ring circus, all the color of a musical comedy, and the wit and humor of the best vaudeville.

Farnum's Big Release.

Last, but far from least, of the specials for August is a screen version of Justin Huntly McCarthy's famous stage success and novel, "If I Were King" with William Farnum as the star. The scenario was carefully and skillfully handled by E. Lloyd Sheldon, and the direction was in the hands of J. Gordon Edwards.

Mr. Farnum enacts the role of the vagabond poet Francois Villon, which was originally played on the stage in this country by E. H. Sothern, who added greatly to his fame by this impersonation. The sumptuousness of the settings is notable in the screen version.

Excellent support has been given to the star. Fritz Lieber, of Shakespearean reputation, enacts the role of Louis XI. Opposite Mr. Farnum is Betty Ross Clarke, who enacts Lady Katherine. Others of note in the large cast are Claude Payton, Walter Law, Henry Carvill and Renita Johnston.

"Man Who Dared" Features Russell.

Aside from these three specials, and close to September 1, is promised William Russell in "The Man Who Dared." This is a corking good story from the pen of Julius G. Furthman, directed by Emmett J. Flynn. It is a tale of people of the lumber camp, and was filmed in the redwood country of California. Eileen Percy, who plays opposite the star, has been elevated to stardom by Fox since then, largely through the recognition she gained in "The Man Who Dared."

Another August attraction which will be warmly welcomed is Shirley Mason in a delightful comedy drama entitled "The Little Wanderer," written by Denison Clift and directed by Howard M. Mitchell. It is the story of a friendless girl who runs away from a hard taskmaster, and her experiences in a great city until love comes.

Eileen Percy's First Starring Play.

"Her Honor the Mayor" serves as the first starring vehicle for Eileen Percy. It is from the Broadway stage success of the same name by Arline Van Ness Hines, and was adapted for the screen by Denison Clift. It is an amusing tale with a vein of serious purpose, and admirably suited to Miss Percy's personality.

Another name that will be welcomed among the August releases is that of Buck Jones, who will appear in two smashing western dramas, one is "Firebrand Trevison." This story was written by Alden Seltzer, and he has provided some thrilling and unusual situations. The scenario was made by Denison Clift, and the picture directed by Thomas Heffron. Winifred Westover is the leading woman.

The other Buck Jones picture is "The Square Shooter," a tale of the land where the best man wins. The story was written by Denison Clift.

An excellent hot weather Fox attraction is "Rose of Nome," with Gladys Brockwell. The settings are in the lands of perpetual snow and are most effective, and a story by primitive passions in the far north is told.

Five sparkling and riproaring Fox Sunshine Comedies are to be released during August, and their titles alone suggest their merriment. They are "Slipping Feet," "Virtuous Husbands," "Mary's Little Lobster," "A Waiter's Wasted Life," and "Kiss Me Quick."

Mutt and Jeff, those grotesque animated cartoon stars, will appear in a series of funny films entitled "The Cow Puncher," "The Yacht Racers," "Home Sweet Home," and "Napoleon."

Drama and Spectacle in "The Face at Your Window"

COMBINING gripping drama with thrilling spectacle in one great production, and to convey a powerful lesson by means of action alone, without a hint of preaching, is what Fox Film Corporation claims to have done in "The Face at Your Window," a special all-star feature which is to be released shortly. The author is Max Marcin, author of "Eyes of Youth," "Cheating Cheaters," "The House of Glass," and other Broadway successes, The director is Richard Stanton, who made "Checkers," "The Spy," and other William Fox screen classics.

The cast includes Gina Relly, Parisian actress, who came to America specially to play in "The Face at Your Window," Earl Metcalf, Diana Aller, Frank Farrington, William Corbett, Edward Roseman, Robert Cummings, William McEwen and Henry Armetta.

The theme of "The Face at Your Window" lends itself to grand scale production. It is the struggle of capital and labor. Into it are woven a strong love story, a murder mystery, a romance of the Secret Service and a plot to overthrow the American government by violence.

The American Legion plays a great part in the story, and members of the Legion server under the direction of Richard Stanton.

Fox Is Better Equipped than Ever with Big Productions, Says Sheehan

By Winfield R. Sheehan, General Manager of Fox Film Corporation

NEVER in the history of Fox Film Corporation have we entered the year so splendidly equipped to furnish exhibitors sure-fire productions of the biggest calibre as we are today.

"Massiveness is the keynote of the great group of Fox specials which already have been prepared for the new season just before us. In the past, the Fox product has embraced a few specials each season. For the year 1920-1921, we have ready a group of special attractions such as never befroe offered the industry by any other producing concern. These specials are twelve in number.

"The phrase 'no expense has been spared' is frequently on the lips of producers, but it happens to fit the case this time. Fox showmanship trained and tested in past seasons, made accurate through many past successes has been applied to the production of the great list of attractions which will be distributed under the Fox banner this year.

"'Showmen's pictures' is the term which aptly describes the Fox output for the new season. I have every confidence that throughout the world exhibitors showing Fox pictures will find that we have prepared for their artistic success and financial profit a group of screen productions unequalled by any past record.

"Both as regards its splendid special pictures and the superb list of star attractions released in series, the Fox output for the year at hand must impress one with its unusual opportunities for successful exhibition purposes. Theatres, no matter where located, no matter what the class of their patronage, will find their needs catered to in this long list. In accordance with its well established policy, Fox Film Corporation has produced screen attractions which every type of house can play. All along the line, however, these pictures are stronger, and more massively produced than ever before.

"With William Farnum, Pearl White and Tom Mix at the head of our series of star pictures; with William Russell, Shirley Mason and George Walsh; with the splendid popular entertainment afforded by our new series of Twentieth Century brand productions, presenting Eileen Percy, Buck Jones, Louise Lovely and others; with the first Fox serial, 'Bride 13,' ready for release, with Fox News firmly established and Fox Sunshine Comedies and Mutt and Jeff cartoons more popular than ever, and especially with out great group of specials, we feel that Fox is undeniably and pre-eminently fitted to supply the needs of the motion picture exhibitor throughout the world for the season 1920-1921."

during the making of many of the picture's biggest scenes.

Spectacular scenes were made with the co-operation of the town council of Boonton, N. J. A three-story building front was built and blown up, troops of cavalry tore up and down the main thoroughfares, street cars and fire engines were seized; for many nights all the inhabitants of the town were kept awake by explosions and fires, with the result that in this picture Mr. Stanton secured unusual realism.

Estelle Taylor Has Three Different Roles in Fox Film

ESTELLE TAYLOR, who has the female lead in the new William Fox big special "While New York Sleeps," had the job of her life when she was called upon to enact three different roles in the picture.

The opportunity given to this young girl by William Fox is somewhat rare in motion pictures, but her unusual ability and enthusiasm, under the direction of Charles Brabin has resulted in a remarkable performance.

In which of the three episodes of the picture she does her best work is hard to say—opinions differ. In the first episode she portrays a wife whose first husband, thought dead, returns to blackmail her. Her happiness with her second husband is complete. And when he does return she rises to the heights of histrionic expression, conveying the feeling of mental terror so realistically that it is almost impossible to conceive she is "only acting."

The third episode brings her before the audience as a working girl, the wife of a dock watchman whose father is paralyzed—a man who can neither speak nor hear, and she is only able to make you understand with his eyes.

Louise Lovely to Star in "The Little Grey Mouse"

LOUISE LOVELY, the latest leading lady to be elevated to stardom by William Fox, has started her first picture at the Fox West Coast studios.

This star is no newcomer to the silver-sheet. As leading lady for William Farnum, with whom she has appeared in many of his screen successes. Previous to her appearance in Fox Entertainments Miss Lovely had several years' successful experience before the footlights and camera.

The story to be used as the first starring vehicle for Miss Lovely is entitled "The Little Grey Mouse," from the pen of Barbara LeMarr Deely. The authoress is an old contributor to Fox Entertainments. "The Little Grey Mouse" was especially written to suit the personality of the star, and provides her with a role said to be particularly favorable to display her individuality.

It is described as a light comedy and abounds in clean amusing situations. The megaphone has been entrusted to James P. Hogan and much is promised.

"The Little Grey Mouse" will be released early in the Fall.

Louise Lovely's Rise to Stardom Confirmed by Fox

LOUISE LOVELY has been elevated to the ranks of the William Fox stars. In a statement issued regarding the promotion of Miss Lovely, the producer outlines his plans for the introduction and exploitation of her first vehicle.

From the beginning of her public career she has created a most favorable impression by her beauty, her vivacity, and the charm of her light comedy and semi-serious work as leading woman with many of the screen's most celebrated stars. It is upon the strength of the work she has done in several Fox productions of recent release that William Fox bases his confidence in her ability to hold her own with the beauty and talent of rival stars.

The selection of Miss Lovely's first starring vehicle has already been made by Fox, and is announced under the title of "The Little Grey Mouse."

It is understood, through reports from the Hollywood studios, where the picture has already been started, that James Hogan has been retained by Fox to direct Miss Lovely's initial starring production.

Educational Tie-up Will Benefit Both the Book-seller and Theatre Manager

PROMISING a tie-up that will offer the local bookseller a profit without cost to exhibitors, Educational Films Corporation announces that 15,000 dealers will this month herald in their windows that Sewell Ford's "Torchy" now lives in two reel comedies.

Seven "Torchy" volumes have been published and the eighth is soon to come from the press. The first six have been reprinted in popular editions and it is with these that Educational has arranged the tie-up.

As the first step the publishers have dispatched fourteen by twenty-two cards, printed in colors, which they request each bookstore to display. This card carries a reproduction of Educational advertisement on the first "Torchy" comedy which appeared in Moving Picture World, the remaining two-thirds of the space being devoted to emphasizing that "Torchy" is now in pictures and calling attention to the six volumes, "Torchy," "On With Torchy," "Trying Out Torchy," "Torchy, Private Sec.," "Wilt Thou Torchy?" and "Torchy and Vee."

Accompanying these are full instructions for the tie-up and copies of the "Torchy" press books issued by Educational. This is done in order that the bookstores may know just what Educational is saying to exhibitors and that they may have the full plan before them before they are asked to order the volumes.

"We have an unusual advantage," says Educational, "since there is one of the 'Torchy' Comedies each month and instead of a single period of demand for these books there will be the constantly recurring call. But further then that we are able to offer to the bookseller a plan by which he can guage this demand and actually increase his business while he benefits the theatres showing the pictures.

"We are not confiding our co-operation to an announcement. We are simply putting it on a sane, business footing. And the best part of it is that the bookseller will know just what the exhibitor is going to do (without expense on the latter's part) and the exhibitor will have assurance that there will be some real value to him. The cards are on the table, with all of the information before all of those who are to benefit."

Capitol Books London's "Mutiny of the Elsinore"

MUTINY OF THE ELSINORE," a Metro special release of the C. E. Shurtleff, Inc., production of Jack London's most stirring story of the sea, appeared the week beginning August 1 at the Capitol Theatre, New York. This exhibition is a pre-release run; the production will not be issued generally until the first part of October.

Metro officials are inclined to ascribe the demand for this second of Metro's Jack London series to the splendid showing of the first release, "Burning Daylight," issued about a month ago, and to the commendable criticism of "The Mutiny of the Elsinore" in the columns of the trade press.

"Humoresque" Breaks Records

All records for attendance at the Criterion Theatre, New York, where "Humoresque," Cosmopolitan Productions photoplay of mother love, is now in its tenth week, were shatered for the week ending Saturday, July 31, the ninth of "Humoresque's" indefinite engagement at the Criterion.

During the week 16,165 persons paid to see the production. The best previous record was for the second week of "Humoresque's" engagement ending on June 12th when 15,934 persons paid to enter the theatre. Last week's attendance therefore, was 231 greater than during the record breaking second week.

HUNTSVILLE, ALA.—Alabama Amusement Company has been incorporated with $2,100 capital by T. W. Pratt and others to own and operate theatres.

EASTLAND, TEXAS.—Harrell Theatrical Enterprises has been incorporated with $125,000 capital.

Yep, I'm on my way
"TORCHY"
first of a monthly comedy series from the stories by SEWELL FORD
BACKED BY THESE SEVEN BOOKS
AND TORCHY STORIES IN LEADING NEWSPAPERS
JOHNNY HINES
EDUCATIONAL FILMS
CORPORATION OF AMERICA
"TORCHY"
The breeziest and funniest "Young Man" in recent fiction
is now in the Movies.
You will love Torchy on the screen
You can meet him in these books-
Torchy
On With Torchy
Wilt Thou, Torchy
Trying Out Torchy
Torchy, Private Sec.
The House of Torchy
They are One Dollar Each.

A Reproduction of Educational's "Torchy" Card.

CHICAGO NEWS LETTER

JAMES S. McQUADE

Fox Official Visits Chicago to Look Over Site for New Office and Inspect Sales Force

WINFIELD SHEEHAN, vice-president and general manager of the Fox Film Corporation, spent three days in the city last week, and on the return trip to New York stopped over at the Detroit and Buffalo offices.

Mr. Sheehan came on specially to look over the sales organization of the Chicago office and to close important, pending contracts; also to inspect the site of the new Fox offices, on Wabash avenue, near Ninth street. Bid for the construction of the new Fox offices, on Wabash avenue, near 27, and everything will be in readiness to transact business by Thanksgiving Day. The occasion will be marked by a regular Thanksgiving celebration in the new quarters by Manager Eckhardt and the Chicago force.

During an interview, Mr. Sheehan drew special attention to a great western Fox special, in six reels, which will be released September 5. The title of this picture is "The Untamed," with Tom Mix as the predominating figure. Pauline Starke is the leading woman and George Siegman, who will be remembered as the famous heavy in "Hearts of the World" and "The Birth of a Nation," figures prominently in the cast.

Mr. Sheehan pronounces "The Untamed" the greatest picture in which Tom Mix has ever appeared and also the finest western picture ever made. Although the actual acting time of the big special occupied but three months, the picture has been under way for a year and a half.

Strange to say, the leading actors in this picture are a dog and a horse, each possessing an instinct that approaches the intelligence of a human being. Each of these animals, in the normal state, is perfectly tractable; but Tom Mix—in order to make them fit their parts—actually trained them to become so untameable that they are perfect demons in horse and dog flesh. The horse and dog are both featured in the advertising matter.

"Skirts," a six-reel Sunshine comedy, has also been finished and will be released September 1.

"The Sunshine comedy occupied nine months in its production, and cost $350,000," Mr. Sheehan told the writer. He also stated that an extensive advertising campaign will be conducted for six weeks throughout the entire country, attracting public attention to "The Untamed" and "Skirts" specials.

"The progress of Fox pictures is at its zenith today," said Mr. Sheehan. "At no time in its history has Fox Film Corporation been so strong in production as now, nor has our service to exhibitors been ever so proficient."

Since his last visit to Chicago, Vice-President Sheehan has made a trip abroad, during which he visited nearly every country in Europe, in the Fox interests. His next foreign tour will be made early in 1921.

"Humoresque" at Orchestra Hall.

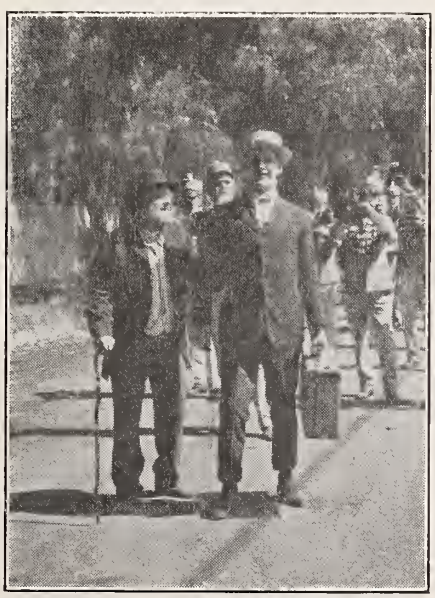
"Humoresque," the Cosmopolitan-Paramount production which has been scoring heavily in New York, will be the feature attraction at Orchestra Hall, for the week beginning Sunday, August 8. This will be an exclusive premiere showing in Chicago, the second city in the country to see the big feature. Elaborate billboard and extensive newspaper advertising has been arranged for the event. A novelty one-sheet in Yiddish will be used in the Ghetto district.

Stench Bombs Being Used in the Musicians' Strike

FOUR of the finest picture theatres in Chicago were visited by a stench-bomb thrower Wednesday night, July 28. The miscreant was caught at Balaban & Katz's Riviera Theatre after bombs had been deposited the same evening in the Pantheon Theatre, owned by Lubliner & Trinz, and in the Chateau and Oakland Square theatres on the Ascher Brothers circuit.

All of these houses have presented their programs without music since the musicians' strike started, July 5, and it is believed that the outrage is connected with the failure of the Chicago Federation of Musicians to obtain the wage increase of 50 per cent. demanded. Several of the smaller houses had also been subjected to similar outrages earlier in the week, due it is believed to the fact that they objected to their piano or organ players joining the union.

The Riviera, the Chateau and the Pantheon are on the North Side, within a short walk of each other. The Chateau, further to the south, on Broadway, was the first to suffer, but the culprit escaped. Manager Beaumont, of the Chateau, suspecting that other big theatres would be visited, immediately phoned the manager of the Pantheon to be on the look-out. Half an hour later a bomb was placed in the Pantheon, but the perpetrator escaped notice. The visit to the Riviera followed about three-quarters of an hour later, and it is believed that the same man was responsible for the four outrages.



Grand and Uproarious Feelin.'
"An' they met me with a band" says William Russell in "A Live Wire Hick," released by American.

Winkler Disclaims Knowledge.

Joseph Winkler, president of the Chicago Federation of Musicians, disclaims all knowledge of the affair. "I have no control over such happenings," he said over the phone. "I am at the end of a string and I can't keep track of what 3,000 others are doing."

Seeing that the exhibitor members of the Allied Amusements Association are standing like a rock against the demand of the Federation, the latter has been actively engaged in a campaign to induce the non-union musicians in the smaller theatres to join the musicians' organization. These non-union musicians, as stated in a former letter, comprise fully 50 per cent. of all the musicians in Chicago, engaged in moving picture accompaniment.

A typed letter dated July 26 was sent out to each of these non-union musicians (most of them being women or girls) by the Federation. This letter warned them that if they wanted to preserve a clean record with the Federation, they must cease playing immediately and make application for membership. This letter failed to win a single applicant, it has been stated by a trustworthy authority.

Send Clipping to Non-Union Men.

On July 15, newspaper clipping from a Chicago daily, containing an advertisement of the Federation which warned the public against attending any unfair picture theatre, was mailed every non-union musician in the small theatres. The letter, in every case, was sent by registered mail. On the newspaper clipping, stamped with a rubber stamp, in red ink, the following words appeared: "If you wish a clean record with the Chicago Federation of Musicians, you will cease playing in any unfair theatre. Now is the time to make application for membership in the musicians' union." Not a single case of defection has been reported up to the present writing.

It is interesting to note what the manager of a well known theatre on the South Side says about the absence of music, and he had a large orchestra before the strike started.

"Business has not been affected in the least by the musicians' strike. On the contrary, patrons are enjoying the change. In talking it over with my patrons, I have noticed that there were more who approved of pictures without music than there were of those who lamented the lack of it."

This statement is especially interesting, from the fact that the orchestra employed was quite popular.

The outrages perpetrated by these stench-bomb throwers have already succeeded in alienating any sympathy that may have been entertained for the mu-

sicians. Theatre goers are strong in their denouncement of this Chinese method of securing a victory, and openly support the theatre owners in their fight.

Texas Shows Way to State Members of N. P. T. O. of A.

FRED J. HERRINGTON, traveling representative of the National Picture Theatre Owners of America, was in the city Friday, July 30, on his return from Minneapolis, where he arranged for a state convention in that city on October 5, 6 and 7.

On his present tour Mr. Herrington has arranged for the following conventions: Missouri state convention, at Moberly, August 10 and 11; Kansas state convention, August 17 and 18, the place of meeting to be fixed; Kentucky state convention at Lexington, September 7 and 8. Mr. Herrington will represent the national organization at the Milwaukee convention, August 3 and 4.

At the Texas state convention, held at Dallas July 13 and 14, Mr. Herrington was present and reports that it was a remarkable success. Liberal action on the part of the exhibitors present, both in moral and financial support, was enthusiastically shown, Mr. Herrington says.

Mr. Herrington said to the writer that it is his chief hope that the spirited action of Texas exhibitors will be emulated by the exhibitors of other states.

"President Sydney Cohen, of the national organization, is sparing no effort to fully establish, in every state of the Union, a strong state organization, well financed and well organized," said Mr. Herrington.

"These are two of the prime essentials, in the opinion of President Cohen."

Wisconsin Exhibitors to Hold Convention August 3 and 4

WISCONSIN exhibitors will hold a convention Tuesday and Wednesday, August 3 and 4, at the Hotel Wisconsin, Milwaukee, the chief object being to decide on the necessary steps to increase the membership of their state organization. About 16 Wisconsin exhibitors attended the Cleveland national convention of the Motion Picture Theatre Owners of America, and it is the aim to have the state organization thoroughly representative of all exhibitors in the state.

Fred Seegert, secretary of the Wisconsin body, has invited Joseph Hopp and other national officers of the Motion Picture Theatre Owners of America to attend. Mr. Hopp has advised the writer that he will be present.

Illinois Convention to Be Held in Near Future

A MEETING of the executive committee of the Illinois Exhibitors Alliance will be held at headquarters, in the Century building, Monday afternoon, August 2, to decide on the date and the city for a convention of Illinois exhibitors. It is expected that the convention will be held in Peoria or in some other city nearby Chicago.

National President Sydney Cohen, of the Motion Picture Theatre Owners of America, has written President Hopp, of the Illinois organization, urging the holding of this convention. One of the chief objects of the meeting is to add to the membership of the national organization throughout the state of Illinois.

"Overall Hero" at Rialto

For the first time in the history of the two houses, Dr. Hugo Riesenfeld is giving a two reel comedy a place on the bill of the Rialto Theatre after having been shown at the Rivoli during the immediately preceding week. "An Overall Hero," the second of the Chester Comedies distributed through Educational Exchanges, is the picture to receive this honor. "Four Times Foiled," first of the Chester Comedies, was shown at both the Rivoli and Rialto, but in this case a couple of weeks intervened between the two showings.

Mildred Harris in New York

Mildred Harris Chaplin, wife of Charlie Chaplin, is making her first real visit to the East.

She arrived in New York on Saturday, July 31, accompanied by her mother. She stated that her trip to New York was purely for the purpose of resting after a strenuous season of work.

Educational Reports Million Dollars in Bookings from Only Nine Exchanges

PRACTICALLY one million dollars in exhibitor contracts, obtained in the first active month of operations by only nine of its exchanges, is reported by Educational Film Exchanges, Inc., distributing organization of Educational Films Corporation. This represents bookings of only the Los Angeles, San Francisco, Des Moines, Minneapolis, Cleveland, Cincinnati, Detroit, Indianapolis and New York branches. In their reports to President E. W. Hammons the various managers insist that this is only a preliminary report before actual canvasses of their territories have started.

Educational now has also in operation exchanges in Boston, New Haven, Buffalo, Philadelphia, Washington, Louisville, Atlanta, Chicago, Omaha, St. Louis, Kansas City, Denver, Salt Lake City, and Seattle. This leaves only Dallas-New Orleans territory not actively engaged, these offices to be opened in a few weeks.

An exchange system throughout Canada, with branches in St. John, Toronto, Montreal, Winnipeg, Calgary and Vancouver will be announced within the next week.

"Work of opening any new exchange system naturally requires time," said Mr. Hammons, "and it is to be expected that the first exclusively short subject exchange system, would find many new problems. Another thirty days will find us with a complete system covering this country and Canada that will compare in service and efficiency with companies that have maintained branches for years.

"Our record for contracts signed by nine exchanges is a remarkable one and we feel sure that all of the offices will show a proportionate success. Our various managers report that almost without exception they are able to book our product as soon as the exhibitors see the pictures. We believe that we already have a list of first run accounts that will compare favorably with those of any other film company and this is just a start.

"Our own success with scenics, travel, nature and other short subjects convinced us long ago that theatres wanted this superior product. We have not been deceived and the dollars and cents records prove that.

"We have invested a large sum in establishing what we believe to be the ideal system of distribution. In advertising and exploitation helps we have gone much further than any company in this field.

"This we will continue to do and I predict that by the first of the year we will be able to report a showing that will be staggering to those who do not appreciate the importance of the short subject field."

"Yes, I'm Sure It Was Purple."
Says Miriam Cooper in "The Deep Purple" released by Realart.

Greenbaum Resigns from Loew to Head Bradley Film Studio

JACK M. GREENBAUM, for several years manager of Loew's Alhambra, one of the largest theatres in Cleveland, has tendered his resignation to take effect August 1, and will become secretary-treasurer and studio manager of the Bradley Feature Film Corporation of that city.

Mr. Greenbaum has been in the motion picture business for eight years, all that time in the capacity of an exhibitor and manager. He started at the Doan Theatre, St. Clair avenue and East 105th street, when that house was owned by his father and himself. Later he and associates bought the Alhambra, which a year ago was sold to the Marcus Loew interests. To Mr. Greenbaum belongs a great share of the credit of upbuilding the business of the Alhambra, which at the time he took hold of it was a losing proposition.

The first production, which will be made in a studio which has been fitted up in the Andrews mansion, on Euclid avenue, Cleveland, will be "Women Men Love," a story by Charles T. Dazey. The cast signed for this production includes William Desmond, Ruby DeRemer, Lucille Lee Stewart and Enid Markey, besides a number of others.

Work will begin about August 5. Mr. Dazey will stay in Cleveland to aid the director, Sam Bradley, during the making of the photoplay.

Gina Relly Sails for France

Gina Relly, the famous French star who was brought to this country to play the featured feminine role in "The Face at Your Window," an Americanization photoplay showing the menace of the spread of Bolshevism, which Richard Stanton recently finished for Fox, sailed on the steamer St. Paul on Saturday, July 31, for a six-weeks' vacation in England and Southern France.

Before she left for abroad, Mlle. Relly authorized her representative, Merritt Crawford, to conclude negotiations which she had begun with a firm of independent producers to star in a big dramatic production this fall.

NEWS of the INDEPENDENT FIELD

PRODUCTION By C. S. SEWELL DISTRIBUTION

Dana Enthusiastic Over Independent Outlook on Return from Record Sales Trip for Arrow Film

P. B. DANA, Arrow's sales manager, has returned from a four weeks' trip, during which time, it is reported he secured contracts for a large part of the country on many of the Arrow Productions.

During his trip Mr. Dana visited all of the independent exchanges in the following cities: Pittsburgh, Cleveland, Detroit, Chicago, Milwaukee, Minneapolis, Des Moines, Omaha, Kansas City, St. Louis, Indianapolis and Cincinnati.

In Minneapolis, Mr. Dana concluded what is said to be one of the biggest sales ever made in the independent field, with the National Film Company, of Minneapolis, of which company E. A. Kellett is manager. This sale was for the territory of Minnesota, Wisconsin, North and South Dakota.

In each of these cities Mr. Dana says he found the independent exchange men all optimistic. He is himself enthusiastic over the conditions of the general film market and had this to say: "I am glad to state that at last the independent exchanges have come into their own. Everywhere I went on my western trip I found independent pictures securing first runs and obtaining regular money for them. The feeling among the independent exchanges is that they can now afford to pay more money for their productions because their field has been broadened. Instead of the various exhibitors being tied up with non-cancelable contracts which prohibits the independent man from obtaining his share of the business, I find that they are open to conviction and have the dates to give the independent man when he comes forth with a picture or a series of pictures worth while.

"I found on my trip that in every big city there are being built a number of new theatres, which means that there is going to be a bigger and better field for the independent exchange men. With more theatres to play, the independent man has a better opportunity of selling his wares and at a good figure; also that the independent exchange men are using more discrimination in their buying than heretofore. The tendency is to secure bigger and better productions and demand higher rentals, more in accord with the quality.

Field Is Attractive.

"The new possibilities in the motion picture field at this time are becoming more attractive every day to a large class of business men. I found on my trip no less than six new exchanges that have started up in the past few months. These men have been attracted to the independent field by the promising conditions that now hold forth. These men are all good business men who bring to the industry ability and brains that are sure to make them a success and place them in the foreground within a reasonable length of time."

While on his trip Mr. Dana disposed of a great part of the country on such pictures as "Woman's Man," "Love's Protege," "Before the White Man Came," "The Daughter of the Don," "The Chamber Mystery," the Muriel Ostriche Comedies, the Xlnt Comedies, the Arrow Comedies and a number of old features and short subjects.

Aywon's Program Includes Features, a Novelty, and Jekyll and Hyde Travesty

THE first of the several big features soon to be released by The Aywon Film Corporation will be "The Woman Above Reproach," in which the new "find" of Nathan Hirsh's, Florence Chase, will be starred supported by a well selected cast.

"The Woman Above Reproach" is said to tell a very dramatic story of a young wife who was grossly misjudged by her over jealous husband. In the seven reels are said to be many interesting and sensational scenes that Mr. Hirsh states will make a very strong appeal to motion picture fans. The feature has been given an elaborate and lavish production.

Several other photodramas in which Florence Chase will star are also to be released by Mr. Hirsh through Aywon.

Following the release of "The Woman Above Reproach," The Aywon Film Corporation will make available for exhibitors and state rights buyers, an unusual novelty. This is the remarkable picture, "The Evolution of Man," in which the Man-Ape, Jack, plays the leading role and gives a performance that, it is said, will convince people that Darwin was correct in his theory. Mr. Hirsh states that "The Evolution of Man" is the sort of a picture that deserves to be played up as a special feature in every meaning of the word and that its many exploitation angles are fully covered in the press book to be issued.

Aywon will also soon release "When Quackel Did Hide," the travesty burlesque on "Dr. Jekyll and Mr. Hyde," starring Charlie Joy of the Joy Comedies. "The Charming Deceiver," a five-reel drama of a young girl that marries a man much older than herself, is also scheduled for early release by Aywon and is said to be an unusually fine feature with an all-star cast.

Sales for Fanny Ward Production Very Heavy

The Joan Film Sales Co. announces it is prospering beyond its own expectations, and that organized for the purpose of offering "bigger and much better" pictures to the state rights market, the reception that its first release, "She Played and Paid," has won is warmer than anticipated.

Those who were somewhat doubtful about the claims of superiority made by Joan as to the ability of Fanny Ward and the excellence of plot, cast and direction of, are now said to be lavish in their praise of this production, and that it measures up to Joan's expressed policy, viz., the release of state rights pictures that should equal the greatest regular releases in every respect.

Indications are that "She Played and Paid" will be treated as a big feature that many first-run houses will book the production for several days' run. It was declared by state rights men that this release of Joan's comes just in the nick of time—when the demand is for a higher grade of state rights pictures.

Treve Collins Writing Two-Reelers for Legend

Treve Collins, Jr., who is writing the special two-reel comedies for Legend Film Productions, Inc., is the latest arrival in filmdom from the ranks of "fictioneers."

He started his writing career as a reporter on the Brooklyn Eagle, following which he set sail in the short story field and was placed under contract by the American Youth, of Chicago, to write a series of adventure stories.

He then became editor of the Movie Monthly of Atlanta, and later joined the staff of a newspaper syndicate as writer and cartoonist. About a year or so ago he took over the editorship of syndicated motion picture pages and between times wrote stories.. It was these later stories. It was these later president of the Legend Co., ran across in his search for high grade humorous material for Legend Comedies.

Mr. Collins writes his own continuity and will work with Director Tefft Johnson in the screening of the stories. Edna Shipman and John Junior will be the featured players.

Second Van Comedy Ready

The sales department of the Reelcraft Pictures Corporation has received the second comedy featuring Billy B. Van, the vaudeville favorite. The title will be "Lucky Hoodoo." "Lucky Hoodoo" is the third release of the new Royal Comedy series now being distributed by Reelcraft. This new series is reported to be playing the best theatres in the territories, where it has been released.

Dimitri Stephon Joins D. N. Schwab Productions

Joseph Klein, general manager for the D. N. Schwab Productions, Inc., announces the appointment of Dimitri Stephon as Supervisor of Sales and Publicity for that organization. The latter has left the field of journalism for the new enterprise, this being his first affiliation with pictures.

In the past Mr. Stephon has been "on" the New York Sun, the New York Evening Telegram, for which he conducted a musical column in addition to "desk" duties, and his most recent connection before associating himself with Schwab Productions was in the capacity of a "reviewer" for Variety.

Announces New Contract

Joe Brandt, who with Jack Cohn, heads the C. B. C. Film Sales Corporation, has arrived at the coast and has closed an additional contract. The C. B. C. Film Sales has undertaken to produce and distribute a series of 26 two-reel lively westerns.

We Don't Believe in Titles. Here they go and name this Arrow five-reel comedy, "Bachelor Apartments" when it is plain to be seen that it is otherwise.

Southeastern Pictures Corporation of Atlanta Purchases Criterion Film Service, Incorporated

THE purchase of the Criterion Film Service, Inc., a leading independent Atlanta exchange, by the Southeastern Pictures Corporation, Adolph Samuels, president, was consummated July 31. The deal figures as one of the most important negotiated in the southeastern field in many months' as the consolidation gives the Southeastern company probably the largest variety of releases in the south.

Under the amalgamation, both concerns will occupy offices on the same floor of the new film building erected at 106-108 Walton street by Mr. Samuels and which will be ready for occupancy about August 15. M. A. Lightman, head of the Criterion Film Service, will continue to direct the affairs of the firm as before, and the business of the two companies will be conducted separately under their original names.

Mr. Samuels' purchase gives the Southeastern Pictures Corporation 591 short subjects, with the new Al. St. John comedies heading the list; about 100 features, including the Clara Kimball Young productions; and eight serials.

Jans Service to Offer Several New Features

An announcement will soon be forthcoming from Jans Service, the recently organized exchanges for New York and New Jersey, that absorbed the New Jersey-Rolfe Company, as to several new feature pictures they will make available for exhibitors in the territory covered.

It is the intention of Jans Service to handle only those pictures that can be classed as real box office attractions. The officials of the exchanges are now choosing a number of such pictures.

Buyers Bidding Heavily on "Whispering Devils"

Never in the history of Equity Pictures, it is said, has there been as much excitement and interest in the disposal of the territorial rights on any of its pictures, as on its six-reel Conway Tearle production, "Whispering Devils," since Inter-Ocean paid a record price for the foreign rights and Sam Zierler, of the Commonwealth Film Co., followed suit by purchasing at a very high figure, the rights for New York and New Jersey. It is a new picture, the latest production of Conway Tearle's and Rosemary Theby's, with an excellent cast, a plot that is highly dramatic and fetching—it deals with the temptations of an enchantress—and a direction and setting that is as effective and generous as it is costly.

Big Teaser Campaign for Kremer's "Voices" Starring Chester DeVonde

THE press of business at the Victor Kremer, Inc., office has reached such volume that some of the staff had to curtail their vacation and others had to postpone same for an indefinite period.

The program previously outlined by Victor Kremer is now in full swing. "Voices," Chester De Vonde's six-reel production, will be simultaneously released in New York, Philadelphia, Pittsburgh, Washington, Detroit and Cleveland by the end of this month.

A large number of teasers will be distributed between now and release date. The story is said to lend itself exceptionally well to a full-fledged teaser drive.

The first of the monthly five-reel Western releases are now ready and arrived in New York, where they will be cut and titled, and the release date should not be later than the first of October.

The new Kremer Klever Komedies expect to also be ready for release on or about the first of October. The above mentioned are the products of the Victor Kremer production units. The company is also ready to purchase big productions, and options, subject to screen examination, on several pictures, featuring some prominent stars, both male and female, have been taken by the company.

Independent Films Employing Unique Exploitation for Neal Hart Pictures

In the exploitation of the Neal Hart series of Pinnacle Productions the Independent Films Association is striving to do distinctive things.

One feature in conjunction with this campaign is a cartoon comic strip along the "daffodil" type by Joseph Fischer, whose comic strips have appeared in various newspaper syndicates throughout the country.

Eddy Eckels, general manager of the Independent Films Association, says that the old idea of exploitation simply must be forgotten if the interest of the public is to be maintained and a progressive step upward is made in multiplying film fans. "We have employed a force of clever exploitation and advertising men.

"To keep one step ahead of the other fellow in the picture game everything must be a new idea, novel, original, unique. If this can be accomplished it means that we are going to make life easier for both the exhibitor and the exchange men, for the public is going to seek out what it wants without solicitation. And that is just our goal—to keep the public clamoring, without solicitation on any one's part, for each and every one of the Neal Hart features."

Pioneer Forces to Open Exchange in Milwaukee

In keeping with plans for the invasion of every important point throughout the country, the Pioneer Film Corporation will now be represented in Milwaukee, through arrangements having been completed whereby the Greater Stars Productions of Chicago will handle all the Pioneer features from now on.

Offices have been taken in the Toy Building, Mr. Gibbs in charge.

Arrow Corrects Error

Arrow Film Corporation wishes to correct a statement published in August 7 issue of the trade papers relative to the purchase by First National in Minnesota of rights on "Woman's Man" and "Love's Protege." This is in error, as it was the National Film Company of Minnesota which contracted for the rights on these two productions.

Brooklyn Theatre Has an "All-Pioneer" Week

Pioneer announces that William Goldberg, manager of the North Strand and Panorama theatres, Brooklyn, has just concluded one of the most successful weeks since the inception of his theatres.

He confined his showings to Pioneer pictures and inaugurated "Pioneer week." Despite the hot weather, he attracted the crowds and did a capacity business every day.

"I am for Pioneer, because the pictures appeal," says Mr. Goldberg in a letter to Pioneer. "My Pioneer week went over big and I know that you will be glad to hear this."

Harry Cohn Off for Coast

Harry Cohn, of Jack and Harry Cohn, producers of the Hallroom Boys Comedies, who has been east for the past two months, in conference with his brother regarding plans for 1921, left New York Saturday for the coast. He will stop off in Chicago and then proceed directly to the Hollywood studios.

Harry Cohn expressed himself as very well pleased with the reception the Hallroom Boys Comedies are receiving and promised that next year's series will be even more popular than this year's.

Signet Buys Territory for Doraldina Picture

Elmer J. McGovern, presenting Doraldina in "The Woman Untamed," announces that Greater New York City and Northern New Jersey rights have been sold to the Signet Films, Inc.

David Solomon, president of the Signet Films, Inc., closed the deal which gave his concern the rights on this production, immediately after viewing the picture.

See Her in the Centre? Well, She's Known As "The Woman Above Reproach."

Scenes from the new Nathan Hirsh production in which Florence Chase is being starred. Nope, we don't know how they got the title or anything, only we're going to see her do that dance as shown in scene 1.

Hyman Silverman
Who recently joined sales force of C. B. Price, Inc.

McGovern Offers "The Woman Untamed" Showing Doraldina in Four Unusual and Daring Dances

PERHAPS no other picture released in previous years, it is claimed, has featured such dancing as is shown by Doraldina in "The Woman Untamed," which Elmer McGovern is releasing on the independent market, and in which she is supported by Dark Cloud, who has the role of the mysterious and savage "witch doctor," and Jay Morley, who is seen as the young American sportsman who lands for a few hours of hunting on a cannibal island in the South Seas.

Doraldina as "Nasoni" and her manner of landing among the man-eating savages of this island and her strange influences over them paves the way to the heart of a strange romance. When a man-killing first mate of a rum-laden death ship sweeps the deck with mutiny and ruin, the one girl aboard chooses her chances with the sea rather than face the beast.

While retribution stalks aboard the ship, the girl makes the shores of a South Sea Island, where the savages at a religious feast have just been promised by their chief the appearance of Nasoni, goddess of the sea. Her arrival matches the high-pitched frenzy of the savages and to them she is a sacred thing, a splendid trophy of the sea, sent direct from the gods.

The story is said to provide Doraldina with a logical reason for four unusual and daring dances into which she has instilled the temperament, abandon, fire, and spirit characteristic of Latenrau, Spanish dancer.

Mr. David Solomon, president of the Signet Films, Inc., and who has purchased the rights on this production for Greater New York and Northern New Jersey remarked: "For one thing, Doraldina dances better than any one I have seen dance in a picture and she has less impediment as to clothing than most dancers have the luck to enjoy. At that the censors cannot say anything, because it is the law of mechanics that forces operate on their own plane, and clothes have little to do with the plane of savages.

Jans Pictures Inc. Reports Majority of Territory Sold on Olive Tell Films

The majority of territory on the Jans Pictures, Inc., features "A Woman's Business" and "Wings of Pride" has been sold and both of these pictures are reported as going over big for the exhibitors that have booked them.

Recently "A Woman's Business" played at Loew's New York Theatre to some of the best business done this summer.

As in "A Woman's Business," Olive Tell also plays the stellar role in "Wings of Pride" and both of the features were directed by B. A. Rolfe, of the Jans organization. In "A Woman's Business" the leading role is that of a young society girl who believes that a woman's business is marriage and she goes about arranging matters in much the same way that a cold-blooded business man would one of his big deals. Later the girl learns that a woman's business concerns many other things besides the contracting of a money marriage.

In "Wings of Pride" the principal role is that of a pampered adopted daughter of a rich society matron of New York. The girl is completely satiated with pride and it is some time, and after a series of remarkable events, that her pride takes a fall and she is brought to a realization of her proper sphere in life.

Elaborate exploitation accessories and finely executed posters done by a well known artists are available on both "A Woman's Business" and "Wings of Pride."

They are ready for demand.

Hyman Silverman Resigns from Public Projection Room to Join C. B. Price, Inc.

Hyman Silverman has resigned as manager of the Public Projection Rooms, 729 Seventh avenue, to join the sales force of C. B. Price Co., Inc.

Mr. Silverman's four years in the public projection business has given him a wide acquaintance throughout the country among both producers and state rights men and in the foreign field.

His experience in the motion picture business dates back to the time when he became an oprator for Marcus Loew when Mr. Loew first started in the Gem Theatre on Houston street. Following this he was head operator for William Fox, and then entered the public projection business.

With the C. B. Price Co., Inc., Mr. Silverman's activities will not be confined to the sales.

Howells Buy Foreign Rights on Mack Swains

After viewing the first Mack Swain comedy, "Full o' Spirits," David P. Howells closed with the C. B. Price Co., Inc., for the handling of all the foreign territories on these two reel comedies which are being produced by Jean Perry.

The first release is said to be especially timely, as it deals in a humorous way with the spirit world.

While the initial announcement of these pictures was made only last week, many inquiries have already been received by C. B. Price Co. from the state rights buyers. The C. B. Price Co., Inc., intend to give these pictures a very wide distribution. It is also their intention to prepare on these pictures a most thorough line of exploitation matter.

Hallroom Comedy at Broadway Theatre

Jack and Harry Cohn, producers of the two-reel Hallroom Boys Comedies, in which Percy and Ferdie are featured, report that "The Misfortune Hunters," their latest release, has been booked for a full week's run at the Broadway Theatre, New York. The Cohns state that their comedies are receiving longer first run bookings everywhere.

Arrow Sells Two.

Arrow announces that it has closed contracts for Texas, Oklahoma and Arkansas on "The Law of Nature," "Before the White Man Came" and "The Profiteer" with the R. D. Lewis Film Co., of Dallas, Texas.

D. N. Schwab Moves

The announcement of the removal of the D. N. Schwab Productions, Inc., of which Joseph Klein is general manager, is announced to take effect Monday, when they will be located at 1600 Broadway, in the suite formerly occupied by Sol Lesser.

The first production of this new organization now "state righting" is "Fickle Women," starring David Butler. The production—a five reeler—is a filmization of Sophie Kerr's "Sitting on the World," which the Saturday Evening Post published.

Buyers Visit Arrow

A number of Eastern independent exchange men were callers at the Arrow offices in the Candler Building during the past week. Among them were Harry Hirsch, manager of the Lightning Photo Plays Service of New England with offices in Boston. Others were Mathew Tetlitz, of the Penn Film Service, Pittsburgh; J. Emanuel of the Royal Pictures, Inc., Philadelphia, and Max Herring, an ardent Hank Mann comedy booster from the Exhibitors Film Service, of Pittsburgh.

Hoxie in Another Serial.

As soon as Jack Hoxie finishes his current serial, "Thunderbolt Jack," for the Arrow Film Corporation, he will commence at once on another western serial of the thriller type, according to William La Plante, studio manager for the Berwilla Film Corporation, producers of "Thunderbolt Jack."

The Polish Seems to Be Taken Away from "The Golden Trail" in Scenes 1 and 2—While 3 Is Like a Million Dollars
This new Arrow release is full of pep and action of a varied nature. Jane Novak is starred and she may be seen at the right.

Film Frolics Announces "His Better Half" Will Be Title of Forthcoming Flora Finch Fun-Film

FILM FROLICS PICTURES CORPORATION announces as a result of its advertising campaign there is a heavy demand from state rights buyers all over the country for rights to the new series of Flora Finch comedies, and it is expected that the alotting of territory will begin within a week.

"Beat your competitor to it" is the slogan which this company has adopted in its campaign with buyers. The actual filming of these pictures has been started somewhat earlier than was anticipated, due to good fortune in finding the exact locations desired for "out of the ordinary" exteriors for these comedies.

The title of the first release will be "His Better Half," and it is promised as a hearty laughgetter and one that will duplicate the success attained by this star when she appeared in numerous pictures with the late John Bunny.

McGovern Pleased with Result of Advertising

Running separate advertising plates in the last issue of four trade papers for his production, "The Woman Untamed," has brought a deluge of replies from every section to Elmer J. McGovern. From both exhibitors and state rights buyers came the requests for further information regarding this Doraldina production.

Mr. McGovern points to this as proof that the popularity of Doraldina is already established, and exhibitors are waiting to book the production as soon as possible.

This advertising display is announced as only a forerunner of the plans on advertising and publicity. "The Woman Untamed" lends itself to an elaborate exploitation campaign and the intention of Elmer J. McGovern is to give the exchanges and exhibitors every aid possible, and real co-operation in mapping out their local campaigns.

Has Attractive Posters.

The Ritchey Lithograph Company has turned out very attractive posters for Elmer J. McGovern's Doraldina production, "The Woman Untamed."

Two one sheets, two three sheets, one six sheets and one twenty-four sheets have been made. A big taste of the dances, thrills and adventures of this South Sea Island picture are portrayed in an artistic manner.

Wild Animal Scenes in Screen Snapshots

Jack Cohn, who with Louis Lewyn, coast representative, produces "Screen Snapshots," reports that the fifth issue of this single reel bi-monthly, which has just been released, contains some exceedingly interesting as well as educational shots of the making of wild animal scenes in big productions.

The Snapshots cameraman caught Charles Gay, the noted trainer of jungle beasts, at work, with his charges at the L-Ko studios. The lions are shown being forced to perform for the director, who with the cameraman has taken to a cage for safety.

Pioneer Completing Reorganization Plans, Important Changes Pending

The re-organization plans now under way at the headquarters of the Pioneer Film Corporation in New York it is announced will shortly be consummated and the expectations are that the results will represent one of the most rapid strides taken by this steadily growing motion picture enterprise.

New exchanges are now being established and the personnel at headquarters is being increased and experts in their respective lines are being added in an effort to give Pioneer not only increased prestige, but place it in a still higher position in the motion picture field.

General manager M. H. Hoffman states that the changes being made promise to do more for the growth of Pioneer than any move made in the past. He laid stress on the policy of Pioneer to better the service with the exhibitors and see to it that no stone is left unturned, in so far as improving the systems and business methods employed by the Pioneer.

Jans Points to Completed Pictures As Bearing Out His Early Promises

Recalling the promise made at the inception of the company a few months ago, that only high class pictures, real box office attractions would be produced and released under the Jans label, Jans Pictures, Inc., points to the features already completed, in fulfillment of that promise.

First came "Love Without Question," with Olive Tell and a strong supporting cast, which is announced as having established new box office records in many theatres. Following this was "A Woman's Business," in which Miss Tell also was the star, which was produced by B. A. Rolfe. Both of these pictures are adaptations of well-known novels.

The next production was a spectacular and out-of-the-ordinary feature, "Madonnas and Men," which was well received at a special premiere some weeks ago at one of the leading theatres. This picture was also directed by B. A. Rolfe.

The latest Jans feature in another Olive Tell picture, "Wings of Pride," from the novel by Louis Kennedy Mabie, which promises to duplicate the record of this star's previous pictures.

Errol Comedy Has Big Sale.

Reelcraft Pictures Corporation reports satisfactory progress for the sale of its new Royal Comedy series. Many territories have already been sold.

The first release of the new series is a two-reel comedy featuring Leon Errol and titled "Buggins." Reelcraft Exchanges that have already released this picture report a large number of bookings.

Billy B. Van is the star in the second picture, which will be released shortly.

"Up in Mary's Attic" Opens in Philadelphia

The comedy drama, "Up in Mary's Attic," which is being distributed through state rights exchanges, will open in Philadelphia on Monday, August 8, at the Metropolitan Opera House, one of the biggest theatres in the country. Preceding the opening, a number of unique exploitation stunts have been arranged, including co-operation with the Navy recruiting service, also window displays in several of the largest stores in the city. The use of an aeroplane, together with a stunt by a "strong man" of the navy will be employed in this exploitation.

Abramson Now Filming Another Big Production

Ivan Abramson is at present working in the International studios on a new production, "The Wrong Woman." It is described as a gripping dramatic story presenting elements of pathos and humor unusual.

The cast is headed by Montagu Love and Olive Tell, and includes Regina Quinn, Guy Coombs, Jack Crosby and Wilfred Lytell, and the characters are said to be such as to bring into strong relief the best acting abilities of this strong cast.

Copperhead Releases Dates

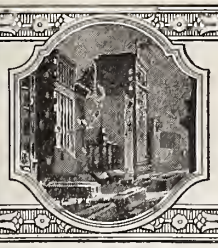
There have been many inquiries in the trade relating to the date when the Copperhead Series of dramas will be released. The Photo Products Export Co., of 220 West 42nd street, New York City, who are marketing the pictures, give the approximate date of release as August 15, when a sufficient number of pictures will be ready for shipment. There are to be twelve pictures in all; at present six of them are cut and titled.

Greater Features Buys.

Arrow has closed a contract with the Greater Features Film Co., of Seattle, for "The Deemster," a Hall Caine story; "The Law of Nature" and "Before the White Man Came," a fall release of Arrow having an all-Indian cast. Also twenty-six two-reel Hank Mann comedies and ten one-reel Hank Mann comedies.

Three Scenes from Latest Gladys Brockwell Picture, "Sister to Salome," Made by Fox.

We take great pleasure in introducing to you the war famed—well, it's Gladys Brockwell trying to prove that she is the celebrated figure's sister. "She knelt at his feet and asked to forgive—That the modern sister Salome has may live."



LOS ANGELES NEWS LETTER

BY A. H. GIEBLER

Tourneur Gives Title of His First Picture for Associated

MAURICE TOURNEUR has announced that his first picture for the Associated Producers will be from the famous James Fenimore Cooper novel, "The Last of the Mohicans." The picture has been under way for the past four weeks and Barbara Bedford, Tourneur's recent "find," is playing the part of Cora Munro, elder daughter of General Munro. Lillian Hall is cast as the younger sister Alice. Albert Roscoe has the part of Uncas, the "last of the Mohicans," and others in important roles are Jack McDonald, Nelson McDowell and Omer Whitehead.

Resigns Stage for Screen Directing.

Fred S. Butler, for five years stage director of the Morosco Dramatic Stock Company, has resigned to devote his entire time to directing his son, David Butler, in pictures.

Would Fight Sunday Closing.

Eugene Roth, president of the Roth-Rork Productions, and owner of a number of theatres in San Francisco, has arrived in Los Angeles. One purpose of Mr. Roth's visit is to aid the local theatre men in forming a league to meet the campaign for Sunday closing which, he declares, is under way throughout the state of California.

The Roth-Rork Film Company is now completely organized, and will commence producing about September 15. The first picture to be made will be James Oliver Curwood's "Golden Snare," under Director Edwin Carewe, with an all-star cast. Many of the scenes will be made in Canada, but the interiors will be filmed at the Katherine MacDonald studios.

President of Dial Goes East.

Otto Bollman, president of the Dial Film Company, which is producing a new series of all-star features at the Brunton studios, leaves this week for New York to purchase stories for future productions. The Dial program calls for six feature productions during the coming year.

Zasu Pitts a Bride.

Zasu Pitts, star of the Smith Syndicate, Inc., was married recently to Tom Gallery, leading man in pictures. The marriage took place at Santa Ana, the ceremony being performed by Rev. Henry Eummelen, pastor of St. Joseph's Catholic Church. The bride and groom gave their age as twenty-one.

Publicity Director Weds.

Silas E. Synder, well-known publicity director of the Coast, was married recently to Miss Elenita Sepulvida, a descendant of an old California family. Mr. Snyder was formerly publicity director for Balboa and is now handling the publicity for Clermont Photoplays.

Howard Dietz Returns East.

Howard Dietz, director of Goldwyn publicity in New York, has left Culver City for the East after several weeks' conference with J. S. Woodhouse, director of publicity at the studio. J. A. Jackson, formerly connected with the New York World, has come to the western coast studio to join the publicity department.

Grandmother Adopts Mary Pickford II.

Little Mary Pickford Rupp, four-year-old daughter of Lottle Pickford Rupp, has been legally adopted by Mrs. Charlotte Pickford, with full consent of both parents. The little girl will bear the name of Mary Pickford and will take the place in Mrs. Pickford's home made vacant when her famous aunt, Mary Pickford, became the wife of Douglas Fairbanks.

Los Angeles Studio Shots

MARY MACLAREN left this week for New York, where she will make final decision as to whether or not to accept an offer from the Shuberts to star in a stage play.

The Wallace Reid company, under Director James Cruze, left for San Francisco this week for scenes in "Always Audacious."

John H. Blackwood, Ince scenario chief, has gone to New York to secure new players for coming all-star Ince productions.

Winthrop Kelly has come from New York to direct a company under the personal supervision of Maurice Tourneur for Associated Producers.

Ruth Clifford has returned to the Los Angeles film colony after a year's absence in New York. She will star in Frohman productions to be made in the West.

Frank Borzage arrived in Los Angeles this week to begin preparatory work on a new Marion Davies picture which he will direct for Cosmopolitan Films.

Tina Modotti and Myrtle Stedman play prominent roles in "The Tiger's Coat," now being filmed by the Dial Film Company.

"The Barbarian," Monroe Salisbury's first independent production, is receiving its final cutting and titling and will be given a Los Angeles preview before it is taken to New York.

Agnes Christine Johnson, Ince scenario writer, who recently married Frank M. Dazey, is expected to return to the Ince studio from her honeymoon about September 1.

David Smith, Vitagraph director, has been working for the past three weeks on preliminary scenes of "Black Beauty."

Naomi Childers and Sylvia Ashton play important roles in "Canavan," Tom Moore's new play for Goldwyn.

Hardee Kirkland has been cast in the first ZaSu Pitts picture for the Smith Syndicate.

Jean Paige, co-star with Joe Ryan in the Vitagraph serial, "Hidden Dangers," will make a trip to New York upon completion of the serial.

Roy Stewart, who has finished his work in the new Betty Compson picture, has gone on a tour through Northern California and Yosemite.

Margaret Loomis and Carmen Phillips support Wally Reid in "Always Audacious."

J. G. Hawks, Goldwyn scenario head, is vacating at Big Bear Lake.

Meggie Albonesi in "Great Day"

On his return from Europe, Jesse L. Lasky announced the selection of Meggie Albanesi to play the adventuress in "The Great Day," the first production of the Famous Players-Lasky British producers. This young actress has won praise from the London critics since her debut three years ago, and has appeared in several stage successes, with the Terrys in "Henry of Navarre," Robert Lorraine in "Cyrano de Bergerac," and Galsworthy's "The Skin Game," now running in London.

Division Managers and Home Office Executives of Selznick.

Standing, left to right: J. J. Rotchford, V. P. Whitaker, Lloyd Willis, A. S. Hyman, Briton N. Busch, David Selznick and C. C. Pettijohn. Bottom row: Sam Sax, C. R. Rogers, C. C. Ezell and Charles McClintock.

Camp Theatres to Join with Exhibitors in Observing National Paramount Week

C. E. SEIBERT, director of the Central Division, Community Motion Picture Bureau, with headquarters in Chicago, having supervision over government camp theatres throughout the Middle West, has completed arrangements with District Manager Harris P. Wolfberg and Sales Manager Steve Montgomery, of the Chicago office of Famous Players-Lasky Corporation, to have every government theatre under his jurisdiction observe "Paramount Week." About sixty camps are included in Director Seibert's territory, from Denver to Cleveland to Atlanta.

The government authorities also have arranged to celebrate Paramount Week at all the theatres of the big Great Lakes Naval Station, near Chicago.

Arrangements are now afoot whereby the government will make its Paramount Week nation-wide, the national headquarters having taken up the matter of including every camp theatre in the country in the movement.

Not content with just booking a solid week of Paramount Features, G. T. Adams, supervisor, inspector and broker of the Community Motion Picture Bureau's theatres in the Middle West, is making big plans for "jazzing" Paramount Week. He has doubled all his accessory orders for the week, planning big advertising campaigns within the camps. In co-operation with the exploitation department of the Chicago Paramount office, Mr. Adams is preparing to "pull" a lot of exploitation stunts. Sales Manager S. R. Kent reports from the home office of Famous Players-Lasky that approximately 4,000 theatres have already been booked solid for Paramount Week. This represents a tremendous spurt during the post week and exceeds the total bookings recorded at the corresponding date last year by nearly a thousand.

Neilan Flies to Meeting of Associated in Los Angeles

THE aeroplane played an important part in the activities of the Marshall Neilan company recently. After finishing the exterior scenes for "Dinty," the new Neilan picture starring Wesley Barry, Mr. Neilan flew from San Francisco to Los Angeles to attend an important meeting of the Associated Producers. The flight was made in a little less than four hours and is conceded to be a record flight, the trip usually taking four and a half to five hours.

Earl Cooper, famous western auto racer and air man, acted as pilot to Mr. Neilan on this trip with Dan Davison, well known flyer, as his assistant. The journey was made from a field outside of San Francisco to the Charles Chaplin field in Hollywood.

Soon after Mr. Neilan left for Hollywood Wesley Barry, Marjorie Daw and Agnes Ayres, three Neilan stars who had been working in San Francisco the past week, boarded another aeroplane and flew from San Francisco to Oakland to take part in the First National Day activities there. On the field they were welcomed by Mayor John L. Davie, of Oakland, and Eugene Perry, manager of the Turner & Dahnken theatre there.

Written by Mr. Neilan himself and scenarioized by Marion Fairfax, "Dinty" offers still another type of story for First National release from the Neilan studios. A plot of deep heart interest with many highlights of comedy brought out effectively by the star, Wesley Barry, is promised. Others in the cast are Marjorie Daw, Colleen Moore, Pa O'Malley, J. Barney Sherry and Newton Hall.

Marshall Neilan Is Going to Occupy An Elevated Position.

The noted director is seen here with Earl P. Cooper, who is the noted flyer, having made the flight from San Francisco to Los Angeles in the record time of four hours.

Looking New York Over

E. R. Krause, of the advertising department of the Cleveland Plain Dealer, was in town this week, getting copy for the Plain Dealer's annual motion picture section, which will appear with opening of the fall season.

He got a slanting look at Broadway, but had to hustle back to look after the copy for the Sunday section, which goes to press early, and did not get as big an eyeful of Broadway as he hopes to acquire later.

THE LADDER

To Success in Latin-America

Is Pictured on Page 870

READ—AND MOUNT!

A Quintet of Crandall Theatre Managers.

Left to right, John Upperman, Savoy Theatre, Washington, D. C.; Robert Slote, Appolo Theatre, Martinsburg, W. Va.; T. M. Eastwood, Knickerbocker Theatre, Washington, D. C.; Joseph J. Bell, Joy Theatre, Washington, D. C., and Harry E. Lohmeyer, Avenue Grand Theatre, Washington, D. C.

Harry M. Crandall and Four of His Executives.

Left to right: Abe Dresner, manager of Crandall's Exhibitors' Exchange, Washington, Joseph P. Morgan, general manager of Crandall Theatres, Washington, Harry M. Crandall, controlling Crandall Theatres; John J. Payette, assistant general manager Crandall Theatres, and Nelson B. Bell, general press representative of Crandall's Theatres.

Crandall's Managers Visit New York to Make Study of Picture Industry

HARRY M. CRANDALL could not bring Manhattan to Washington, so he took his entire executive organization to New York for a three-day study of the picture industry.

The party left Washington on the midnight train, August 1, and spent Monday in making a quick survey of the city. During the late afternoon and evening they were the guests of Pathe at a Long Island shore dinner and visited Coney Island and the Times Square cabaret belt.

Tuesday morning was devoted to the study of methods of picture presentation, followed by the larger New York photoplay houses and to a survey of the production and distribution problems. The entire party attended the Winter Garden in the afternoon and Ziegfeld's Follies and the Midnight Frolic on the New Amsterdam roof followed a dinner at the Astor to members of the New York press.

Wednesday found the managers touring the studios in New York and New Jersey, and in the evening Ed. Wynn's Carnival at the Selwyn Theatre provided amusement until it was time to board the midnight train for home. In addition to Mr. Crandall the party included Joseph P. Morgan, general manager of the Crandall Enterprises; John J. Payette, assistant general manager; Nelson B. Bell, director of advertising and publicity; Abe Dresner, manager of Crandall's Exhibitors Film Exchange; Charles E. Talbot, manager Metropolitan; Joseph J. Bell, Joy Theatre; Thomas M. Eastwood, Knickerbocker Theatre; John Upperman, Savoy Theatre; Harry E. Lohmeyer, Avenue Grand Theatre; Zebulon Clark, Apollo Theatre; Nat Glasser, York Theatre; John Stump, Strand Theatre, Cumberland, Md.; Robert Slote, Apollo Theatre, Martinsburg, W. Va.; Samuel MacMurray, Rialto Theatre, Roanoke, Va.

During the absence of the executive staff, George A. Crouch managed successfully the various departments of the circuit.

Harry Levey Commissioned to Make Hospital Picture

THE Harry Levey Service Corporation is to make the first motion picture ever produced for a hospital for the purpose of spreading propaganda and securing funds. Mr. Levey has been entrusted with this task by the National Jewish Hospital for Consumptives, Denver, and directors and cameramen have gone West for their work.

The film is to play a part in a campaign to secure funds for research work. The aim is to discover a preventative and cure for tuberculosis. The hospital will have told in motion pictures the story of its work and activities. It is a national institution, and cares for consumptives who cannot afford to pay for proper treatment.

It is the belief of the hospital officials that, were it possible to bring to Denver people from all parts of the country and conduct them through the hospital, there would be no doubt in their minds as to the worthiness of the cause and the necessity for funds to carry it forward. Since this is neither practicable nor feasible, they have hit upon the plan of bringing the Mountain to Mohammet, and the hospital will be taken visiting.

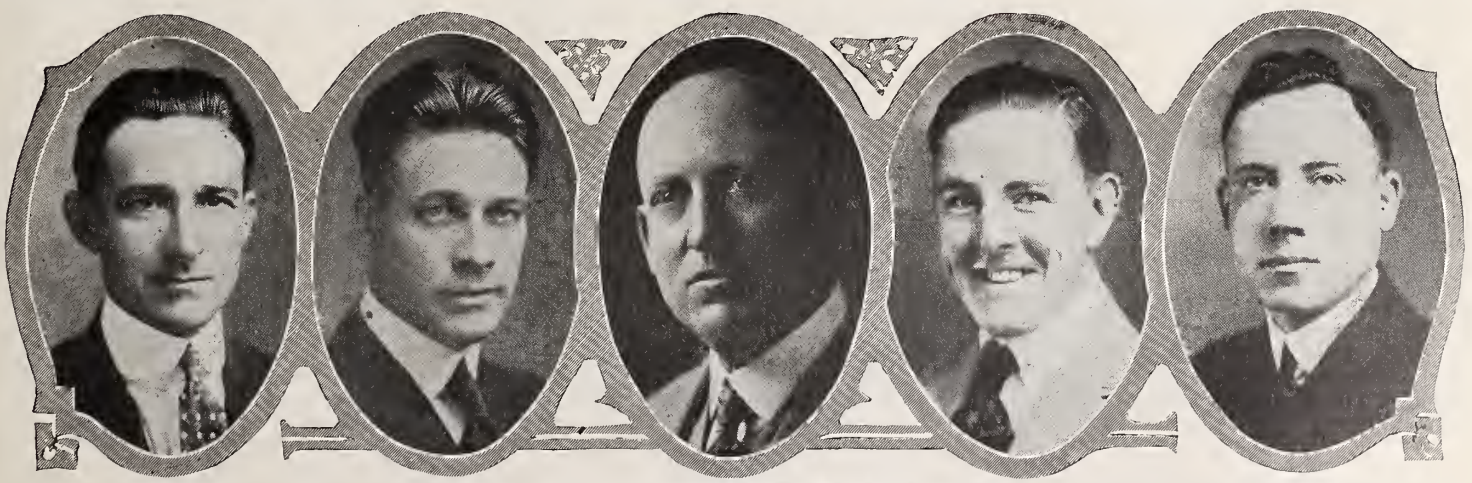
Theatrical Protective League Would Standardize Contracts

A VIGOROUS effort to establish all dealings between producers and Minnesota exhibitors on a fifty-fifty basis will be made this fall in Minneapolis by the United Theatrical Protective League.

"We are going to present to the state legislature a bill which provides for standardizing contracts," said William A. Steffes, president of the league. "Under the present system exhibitors are subject to numerous delays and disappointments, owing to the frequent cancellation of bookings."

Mr. Steffes contended that after exhibitors had signed up for certain pictures and had paid a deposit thereon it was only fair that the "other party" should keep his end of the bargain and make a sure delivery of the film on the scheduled date.

Another matter which the league expects to have adjusted through legislation is a change in the deposit system. The proposed bill provides for both sides paying an equal sum for deposit. This amount is to constitute a fund that will remain in the State of Minnesota.



A Group of Crandall Theatre Managers.

Left to right: Zebulon Clarke, Appolo Theatre, Washington, D. C.; Charles E. Talbot, Metropolitan Theatre, Washington, D. C.; John Stump, Strand Theatre, Cumberland, Md.; Samuel MacMurray, Rialto Theatre, Roanoke, Va., and Nat Glasser, York Theatre, Washington, D. C.

Educational and Non-theatrical News

Conducted by Margaret I. MacDonald

Charles Urban Products Meet with Marked Success in All Sections of This Country

THE marked progress being made by the Kineto Company of America is one of the outstanding facts that point to a wider use of the educational film. Charles Urban, president of this company, has received many congratulatory messages of late regarding his Science Series, one of which, "The Guillemot," was included in this week's Rivoli Pictorial. It was the featured subject of the pictorial, and in a setting of news events had an excellent opportunity of making an impression.

Eventually Mr. Urban intends to incorporate the Science Series studies with the Charles Urban Movie Chats. Their length averaging around 300 feet, they lend themselves admirably to the combination reel. The final editing of these films will leave the exhibitor a choice of presenting the Science study as a special subject, or as an intimate part of the Movie Chats. The Science Series, as stated in a previous issue, will have a continuous run at the Rivoli Theatre.

An idea of the remarkable success of the product of the Kineto Company's laboratories can be gained from the fact that the Standard Film Service Company of Ohio, distributors in several Middle-Western States, for the Charles Urban Movie Chats have included in their plans intensive circularization among the exhibitors in their territory, besides heavy advertising campaigns in all the regional trade publications. They also state that Ohio, Michigan and Kentucky are especially strong for the Movie Chats. To facilitate matters for the distributors, the Kineto Company has made arrangements to ship a complete line of advertising and exploiting accessories to the Standard Film Service Company.

In addition to his other activities, Mr. Urban is busy editing his library into the various divisions of the Urban Popular Classics which will ultimately form a 1,000 reel permanent encyclopedia to be called "The Living Book of Knowledge."

Chicago Studio of Reelcraft to Produce Industrial Films

THE Reelcraft Pictures Corporation has assigned the Chicago Studio to the exclusive production of industrial films, for the present at least, according to the statement of President R. C. Cropper. "Our Chicago studio has completed more industrial and commercial contracts within the past two months, than usually came to any one concern within a year, with the result that we have been forced to move all of our comedy units to the Coast, and devote the entire Chicago studio and staff to the industrial films," says Mr. Cropper.

"When first we ordered Reelcraft to produce the industrial films, we figured it only a temporary demand, but with each release comes additional business until it has grown to be a tremendous item in our revenue.

President Cropper has called a convention of Reelcraft exchange managers and salesmen, to be held the present week at the Chicago office of Reelcraft, at which time the policy for the coming season will be discussed and announcement made of the new releases to be added to its exclusive short subject program.

Flanders Past and Present Shown in Burton Holmes Film

THE Paramount-Burton Holmes travel picture, "In Flanders," consists of an interesting series of scenes showing in alternation Flanders as it was before the war, at is looked when the war was finished, and its present appearance under reconstruction.

Even now, as the camera has recorded it, there are still present evidences of the terrific avalanche of lead and steel which rained on Flanders during the conflict. Shell holes which have been converted into pools of water are a common sight, and buildings still show marks of the hand of the invader. Along the banks of the Iser Canal are scenes of ruin. British tanks marooned in Flanders mud are sorry sights which remain to bear witness of a dismal past. Dixmude is shown in its reconstruction period as compared to its torn condition of a couple of years back. The cameraman has given much attention to historic Ghent, and one is able to get a very good idea of the town from the pictures which are shown, including the house in which the Treaty of Ghent was signed in 1812. A few surviving Beguinages, which are not, strictly speaking, nuns, but women who chose to live in seclusion, are shown. This picture is well worth while in its illustration of the subject which it represents.

Latest Goldwyn-Bray Release Tells History of Locomotive

THE Tale of the Iron Horse," the featured subject in the Pictograph for July 31, gives the history of man's efforts to control the power of steam, from the day when James Watt conceived the idea of harnessing the steam power which raised the lid of his mother's teakettle to the day of the giant Twentieth Century locomotive. The picture shows the first "Puffing Billy" which ever ran on rails, back in 1804; the "Tom Thumb," built by Peter Cooper in 1829, the first engine which turned a curve without tipping over; the DeWitt Clinton, called the grandfather of the present huge locomotive, the first engine to run and to pull a train in New York state. The number of wheels on each locomotive has progressed along with its power, so that there are twelve wheels to an engine now instead of six.

At Dartmouth College skiing may be said to be a "required subject" in that the snowfall is often so deep that the skiing is the only method by which the students can attend classes. Instead of taking dull gymnasium class drills, the students take long ski hikes over the snow-covered hills. They enjoy the athletic "course" hugely and become expert at it. The Bray-Goldwyn Pictograph shows the Dartmouth students in skiing and tobogganing contests and bring a feeling of coolness to spectators.

The reel closes with "The Trained Horse," a Jerry-on-the-Job number.

Art of Mask Making Features Paramount Magazine Release

MASK making, a subject of interest, is featured in the Paramount Magazine of August 1 under the title of "Masks and Manners." Charles Ellis, a connoisseur in the art, is shown at work in his studio completing masks that will eventually glower from behind Broadway's footlights next fall. The final touch is given this screen presentation in showing the finished masks, with all their comedy and gruesomeness, on men and women of celebrity.

"The Garden of Dreams" exemplifies the real beauty of classic dancing. Several handsome, graceful girls take the dancing roles. The scenes were taken in the artistic surroundings of Mr. Frank A. Vanderlip's estate, completing the atmosphere for such a subject.

"Bub and Susie," by Frank Moser, appear in "Down the Mississippi," the animated cartoon for this number.

Burton Holmes Travel Picture Deals in Cocoanuts and Copra

THE next Paramount-Burton Holmes Travel-Picture, to be released August 1, bears the title "Cocoanuts and Copra." The cocoanuts forms the basis of much of the wealth-getting of tropic lands; copra is the money-making white inside of the cocoanut. The picture takes you to the Philippines, where you are transported in native fashion over lazy rivers and much more rapidly over good Yankee-built roads until you come to the heart of the copra company, where you may paddle and ride through the various plantations and note the enormous variety of uses that are made of cocoanuts. Even the hairy husks are used to make a special kind of floating rope. Industrious Amazons handle tens of thousands of cocoanuts, and can be seen getting them from the trees, splitting them open, drying, sorting and packing them to be shipped to the centers of manufacture in various parts of the world.

Some Things Worth Knowing

THAT the Goldwyn-Bray Pictograph for August 7 illustrates Nature's eternal miracle in the annual renewal of life, and also contains a study of milk for the baby in a subject called "Goats to the Front." Both of these are intensely interesting and well-arranged studies.

* * *

That the Goldwyn-Ford Educational Weekly for August 7, called "Into the Big Cypress," shows the Seminole Indians stirring up the alligators in the cypress woods of Florida, and hunting for their nests and eggs in the most unexpected places. An intimate glimpse of the daily life of the Seminoles is also included in the picture.

Advertising and Exploitation

By Epes Winthrop Sargent

Why Exploitation Is a Necessity in Promoting Motion Pictures Properly

APPARENTLY actuated by serious motives, a manager in a town of about 20,000 asks, "Why is exploitation?" He seems not to know the answer, for he writes, in part:

"There is no use raising hell to put over a flivver, and a good picture will sell itself. It seems to me to be a lot of bunk. You don't see the dramatic attractions doing that sort of thing."

Times Have Changed.

This sounds all right, if you read it quickly, but no sane manager is going to use exploitation to put over a picture he knows will not please. If he is compelled to run one of that sort, he will keep it quiet in the hope that his sins will be forgiven him. On the other hand, the exploitation of good pictures is essential.

Ten years ago it was not necessary to exploit pictures. Pictures were still a novelty and people came to see pictures, not knowing or caring much what they saw. There were some leaders and in turn Pathe, Biograph and Vitagraph were favorites and could fill the houses, but mostly people went to see two or three one-reel pictures and were content if they saw them.

Self-Filling Theatres Then.

The business was self-feeding; film rentals were small and almost any house could make money practically without effort. There were no stars to speak of and it was seldom that a one-reel picture cost more than three figures to produce. Some eight or nine years ago the younger Kennedy remarked: "Father is always pleased when Griffith wants to spend five or six thousand dollars on a picture, for he knows it will be a wonder."

This being the condition, it was not necessary to exploit the individual player or picture, any more than it is necessary to go out and advertise flour as the chief component of bread. But just as it is necessary to spend money to promote individual brands of flour, it is necessary to make an effort to call particular attention to certain pictures.

Need for Hustle.

It is very true that a good picture will sell itself, but it often requires time, and with bookings ranging from one day to seven, as a rule, there is not sufficient time for word-of-mouth advertising to do its work.

With the present large rentals and a multiplicity of attractions, it is necessary to gain immediate and intense interest if a picture is to be put over. A drama attraction plays for a run in New York. The smaller town papers follow the New York stage. The attraction is known to the town when it eventually arrives, some months or perhaps a year later.

Even Cow Goes Dry.

The exploitation gained in New York travels all over the country and the show runs on that. Anna Held, for instance, ran for several years on the milk bath stunt, though it was worked but once.

The film, on the other hand, may be shown in the country before it plays its few brief weeks in New York. It must be sold from a flat start. Only exploitation can do this. For this reason exploitation is a necessity if an exhibitor is to get his rental investment back.

Road Companies Different.

The conditions are different from the road companies. These companies require a more intensive treatment, through exploitation. Some few films are sold through interest in the star. The rest must be sold through locally created interest, intelligently aroused. The better the exploitation, the larger the receipts.

That's the why of exploitation.

Another Gillette Window Practical to Every One

THIS display for "Suds" arranged by Roth and Partington and the Gillette razor agency in San Francisco for the appearance of Miss Pickford at the Imperial, is along the same lines as that for "Sick Abed" lately shown.

Stunt Good Anywhere.

The window is one of the most valuable small locations in San Francisco, and Roth and Partington appear to have a first mortgage on it, though other companies have also used the space to advantage.

The doll stunt, planned by Roth and Partington, is particularly good because there is no town so small you cannot find doll things in some store and you only have to match the laundry outfit with a doll of the proper size.

The suds are cotton batting, but if you want to go to the trouble of rigging up a motor with a beater, you can get seething suds which will give life to the display and add to the attraction.

Little Mary wasn't pretty in "Suds," but you can use a pretty doll to attract attention.

Just Happened

SOMETIMES exploitation just happens. Last week we told how the Broadway stood out the crowd for the opening performance of "Up in Mary's Attic" and got a ballyhoo which stood even hard-boiled Broadway on end.

It now appears that the ballyhoo was self-originating. Only 150 passes were issued, of which not more than a hundred were used, but the crowd got there an hour before the time and stood waiting to get front seats.

It was purely the result of accident, but it put the show over with a bang that the most experienced press agent might envy—and it totally smashed the pass grabber's hopes of getting any more free seats, for the Broadway has been doing a stand-up cash business ever since.

Mary Pickford Never Looks Like This in "Suds."

They don't make dolls as ugly as the little slavey in the old Maud Adams success, so Roth and Partington had to use a pretty face with the Gillette window display in San Francisco when she played the Imperial. That doll stunt is mighty useful.

A Suggestion Manager is the Newest Idea

Colorado Jungle Built to Exploit a Tarzan Picture

BUILDING its own jungle for the exploitation of "The Revenge of Tarzan," formerly known as "The Return of Tarzan," was the stunt of the America Theatre, Denver.

The house has a large lobby, and with the assistance of R. P. Allison, the Denver exploitation man for Goldwyn, a jungle

A Detail of the Design.

was built in a shallow box, which looked a lot more than it cost.

Cutouts from the big sheets were used as the basis of the display. A dirt ground and plenty of foliage did the rest. A parrot was chained in the foreground at one corner and a lion, borrowed from a toy store, gave color to another portion. The cutout was set well in back and partly masked by the foliage, and had it not been for the retention of the lettering on the base of the sheet, the deception would have been even better.

Skillful lighting helped considerably in getting the proper effect, a mixture of green and blue lights giving a forest atmosphere.

On a frame at the base of the display were shown stills and cutouts.

The display looks as though it had cost much time and money, but the money cost was negligible, since most of the decorative material was borrowed and good planning reduced the time required for construction.

Got Savings Bank to Boom Picture Theatre Opening

SOMETHING new in joint publicity was worked by the new Turner and Dahnken house opened in Oakland.

The bank took the stand that since provident families allowed a certain percentage for amusement in their yearly budget, it was glad to welcome to Oakland the T. & D. D. house, holding the First National franchise. It was a joint talk on amusements, savings and budgets. It helped the new house, and it got more readers for the bank than a dry, non-news item would have done, so it worked all the way around.

Free advertising is always good, not so much because it is free as because it is unusual and to some extent a guarantee.

Ever try for it? It's worth while.

Small Advertising Stunts Bring Important Results

M. ROSENTHAL, of the Allen Theatre, St. Catherines, Ont., gets excellent results with small pieces of distributed advertising because he knows how to give them the required snap.

One is a four page folder about 3 by 3½ which reads on the front cover "Positive proof of Graft in the City Hall." The two inside pages go on to say "Would not make half the sensation that 'Male and Female' is making this week at the Allen Theatre." The house signature is printed on the back.

Another is a card with about 200 words for "The Courage of Marge O'Doone." This merely gives the big situation in a few words, leaving the rest to curiosity, but it rouses curiosity powerfully.

For "Don't Ever Marry" he used auto and tie cards, and the lobby was changed into a kitchen on wash day, with a lot of baby clothes on the line and a general air of disorder to give kick to the urge "Don't Ever Marry." He also advertised for a couple to get married on the stage, but June had taken all the brides and there were none left for July.

The printing cost $4, the lobby a credit card and the marriage offer nothing at all; pretty cheap when the results are considered.

How the America, Denver, Put Over "The Revenge of Tarzan."

The box set is built up of cutouts, a live monkey and parrot, a toy lion and some real plants. worked with green and blue light effects, it made a splendid lobby attractor.

San Francisco Circuit Has a Suggestion Manager

SOMETHING new in exploitation is the Suggestion Department inaugurated by Messrs. Roth and Partington, managing directors of the California, Imperial and Portola theatres, San Francisco.

The suggestion department solicits ideas from all employes, from the ushers up. It is felt that no member of the force is too small to have a good idea sometimes and everyone is encouraged to turn in suggestions. These are worked into shape by the suggestion head, passed along to the directors and either used, filed for reference or rejected.

Mrs. McCabe Heads Department.

The department is under the management of Mrs. Ann McCabe, who, under the name of Ona Otto, conducted the first motion picture department in a daily paper in the West, inaugurating this feature in the Bulletin away back in 1911.

The suggestion bureau is no new idea in commercial circles, and concerns like the National Cash Register have been largely built up on suggestions, but this seems to be the first use of the idea in the management of picture theatres, and the experiment will be watched with interest.

Elaborate Family Auto Idea Got Over in the Virginias

USING much the same stunt as that of Tally's, in Los Angeles, the Trenton Theatre, Lynchburg, Va., put out a family car, but decorated it with folding go carts, walkers, nursing bottles, rattles and the like, hung over the sides.

The idea was more elaborately carried out than the Tally stunt, and served as a more instantaneous ballyhoo, but it lacked the element of surprise. A mother and four children replaced the many-offspringed fat man, the inanimate objects supplying more of the humor than the occupants, which is a safer bet where the acting ability of the stunters cannot be counted upon.

You can use one of the two stunts for any matrimonial film.

You Don't Need a Photo

You don't have to have a photograph to send in with your stunt. Just send in the stunt if you cannot illustrate it.

Meet Claud Saunders: He's Worth Knowing

Logomachy Stunt Again Serves to Boom Feature

APPARENTLY logomachy in contests is gaining favor. The stunt was recently used by Joseph Weiss and William Birnkrant, of the Globe, McKeesport, Pa., to put over their anniversary attraction. They had Wanda Hawley in her first stellar production, and wanted to put her over as well.

They devised a hook-up page with local merchants and gave fifty ticket prizes to the most perfect scores. It ran way ahead of the straight hook-up for publicity and interest, and it lasted longer. Also it did the merchants a lot more good.

The scheme is simple. Each announcement was regarded as a unit in the contest. Competitors were at liberty to make the title "Miss Hobbs" as many times as they could find the letters in each announcement. The answers indicated each space and the number of times the words could be formed without using the same letter twice. This not only drove home the play title but caused each advertisement to be closely studied.

At first glance the stunt seems so simple that it would be supposed that all the answers would be similar, but with six and eight point in the announcement, it is surprising to find that not many get the top value out of their allowance of letters.

The complete advertisement was a full six columns and was run the Saturday before and the Monday of the opening, giving the people a chance to work all day Sunday if they wanted to.

It got the Realart production over, and it will work for any short title play with the possible exception of the Tarzan stories.

How One Man's Poison Became Another Man's Meat

IMAGINATION helped C. E. Wilkenson, of the Strand, New Cort, Ark., to a special attraction for an opening. Incidentally he got square with a tribe of film salesmen and has apparently added to their burdens.

He had planned to open the Strand with a bang and he wanted an attraction. He had local officials to make talk, but he wanted someone from out of town to lend distinction.

And just then G. A. Alt came down from Little Rock to get the Wilkenson signature to a First National contract. Wilkenson promptly elected him as the famous imported orator and told him to go and talk to the audience or he wouldn't sign.

The contract was for thirty weeks, two days a week. What could Alt do but promise?

Touted on Throwaways.

Wilkenson got out throwaways and announced the additional attraction, and Alt went in and told them all about the business. He had to take the second show, too, and when he got over to Jonesboro, a week later, he found himself billed to talk at the Grand, in connection with a two-day showing of Anita Stewart in "The Yellow Typhoon."

The manager knew he was on the same contract closing job and he had him at his mercy.

And although the house was not a new one, the attraction took so well that he had to play a third show to the standout.

Now a course in elocution will be included in the training of all film salesmen. But how did Wilkenson know that anyone would care to hear a film salesman talk?

So You'll Know Them

Note—Commencing with this issue, it is our intention to present to you the men who have built up exploitation to its present advanced stage. We offer this week Claud Saunders, exploitation head of Famous Players-Lasky. After we have shown you the home office men, we will give you a glimpse of the field staffs and the local managers.

CLAUD SAUNDERS began his studies in exploitation more than a quarter of a century ago as advance agent of a small repertoire company touring the Middle West. In the internal he has acted as agent for touring companies, street shows, carnivals, circuses and the larger touring companies, as well as intervals of house management.

Claud Saunders.

His connection with motion pictures dates back to the presentation of "Caberia" at the Knickerbocker Theatre, under the direction of Harry R. Raver, the pretentious offering of the Itala Film Company which was the first really great production to be shown in this country, and the first to be offered at the two-dollar price.

Later he represented "The Birth of a Nation," "Intolerance" and "Hearts of the World."

Had the Big Three.

His handling of these large productions brought him his present position as the head of the exploitation forces of the Famous Players-Lasky, and it was he who built the exploitation staff up to its present high efficiency.

Trained in the hard school of the road "agent," he knows every angle of the publicity game in all corners of the country and brings to his work a practical knowledge and experience.

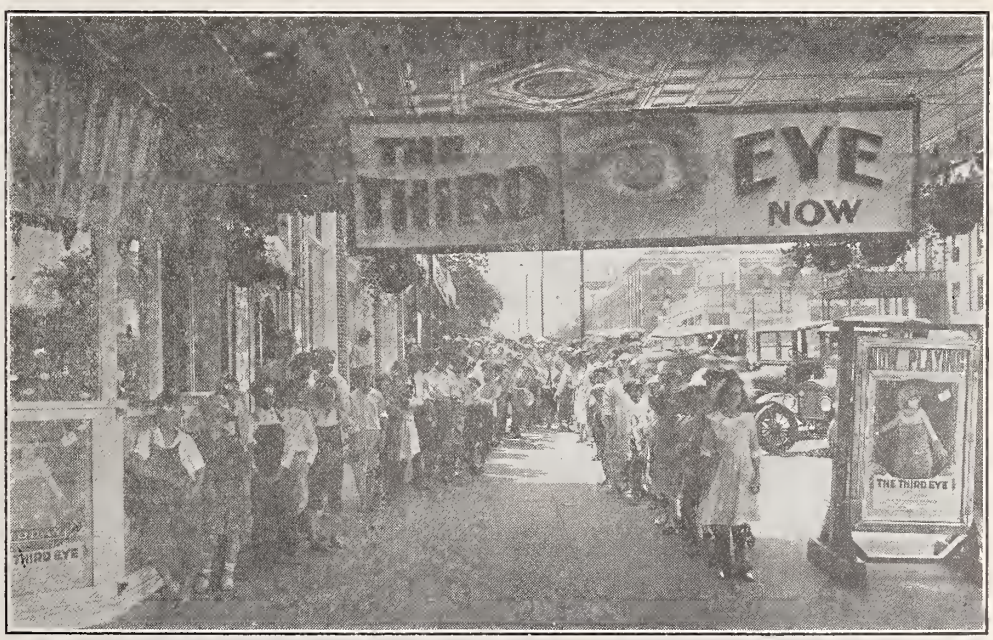
The exploitation department of Famous Players-Lasky was organized a little more than a year ago with a staff of ten men. Today he has thirty field men, covering twenty-eight exchange centers, and to quote one of these field men, "The new blood is making the old-timers hustle to keep on their feet."

Three-Eyed Omaha Kiddies Told of Serial's Coming

LOOKING around for something to launch the Pathe serial, "The Third Eye," the Muse Theatre, of Omaha, picked up the pasters used for this thriller and announced that kids with three eyes could see the first episode without money and without price. They offered to furnish the eyes.

It does not show well in the cut, but each of the kiddies in this picture have three eyes, instead of two or four, the third eye being pasted in the forehead above the bridge of the nose. This is a new adaptation of the perambulator stunt, and should commend itself to others because of its novelty.

If you can't get pasters, get some black grease paint and roughly draw the outline of an eye on the kids. It will stick better than gummed posters this weather.



The Eyes Have It, Three to One, in Omaha.

The Muse printed up some third eyes and then announced that any three-eyed kid could get in to a free matinee, and the only kids in Omaha without three eyes were sick in bed. It put the serial over to a good start.

American Has a New Idea in Exploitation

American Mailing Cards Useful to the Exhibitor

FINDING that the recently adopted stickers have proven their value to the exhibitor, though originally intended to sell film to the exhibitor rather than to the public, the American has planned to let him in on other schemes primarily designed as exchange advertising.

The most recent is a 3 by 4¾ card illustrated with a scene from a still of "The Week End" and captioned "Hold dates open for 'The Week End' with Margarita Fisher and Milton Sills." This has been reproduced in quantity for house advertising, the text being altered to start off with a request to the patron to hold a date open for the play. The reverse of the card is blank and may, if desired, be printed as a mailing card or with an advertisement or program, or it may be used without additional printing as an enclosure for program envelopes or form letters.

The cards are apparently photographs, and they form very attractive advertising pieces.

One More Window Dressing for "Why Change Your Wife?"

RUNNING neck and neck with "Down on the Farm" for persistent plugging, "Why Change Your Wife" seemed to be the Paramount best bet, and still they come—both of 'em.

This window display was used some little time ago in Cincinnati when the subject played the Walnut. It is interesting from several angles, the chief being the player-piano roll for the plugger song which is used to frame the window. This is lettered with the title of the song and the rolls themselves are also shown.

Another good angle is the use of the same cutout for two displays. That on the left shows Robert and Beth seated at the fountain in what she called her bathing suit. Cutting away the fountain and mounting the cutout on the piano gave a more airy effect to the same piece. A small cutout card on the same lines has the Victor dog added, which is germane to the play.

The records are the three used in the play.

How's This for a One Sheet Poster?

How one clever manager advertises his coming serials with a drop to which are tacked his banner and cutouts from the various lithographs. This is worked for some time before the advent of the serial, being dropped at every show.

Used Big Poster Drop to Tell About "The Lost City"

CLAUDE D. KLINGER, of the Refowitch, Freeland, Pa., makes his own poster drops to put over serials. This is used at each show for a week or ten days before the opening, and gets the crowd interested.

This display for "The Lost City" shows the general idea. The airplane is a model, and the banner is the one to be used for the house front at each showing. Its use on the drop helps to identify it and make it a trace mark. The rest of the display is formed of cutouts from the lithographs tacked onto a wood drop. This makes a comparatively inexpensive announcement and one which will sell strongly.

It's August—That Means—Buy "Picture Theatre Advertising" and Cure Your Summer Ills.

Show Before and After to Pull the Patrons In

ONE of the best window advertisements we have seen lately is offered by one of the stores of the New York Edison Company. They use a quaint Colonial figure as a sort of trade mark in their advertising, and they have two of these little men, cut from board, mounted on a bench. One streams perspiration and his face shows acute distress. The other faces a fan and his countenance is wreathed in smiles.

With a card telling that a visit to your house will make the difference, you can get a cheap and permanent summer display. If you can tap a water supply, finish the warm figure in spar varnish and let him perspire actual water. You will greatly increase the value of the display.

Have the fanned figure mounted so that the breeze from the fan will make him rock slightly. If you are willing to go to a little trouble, you can rig a wind motor, to be run from the fan, to make him roll his eyes and smile, but just the cutout figures will suffice in most instances.

Some Day, Perhaps, They'll Reissue "Why Change Your Wife?

If they ever do, think of all the nice exploitation suggestions you'll have. Here is one from Ohio which works in the music rolls.

Changed Title Required a New Press Book Plan

BECAUSE "The Return of Tarzan" was changed to "The Revenge of Tarzan," all of the cuts, mats and other material for the press book had to be remade.

Fifteen thousand books were already off the press and ready for binding, when it was decided that "Revenge" would sell more tickets than "Return," so a new cover had to be provided, a new insert printed to explain the change, and the entire set of slides, cuts, mats, posters and other accessories prepared.

It was hard going for a hustling Goldwyn press staff, but it meant more money for the exhibitors and they went to it with a will.

Ask your wife how your ads look. She's not afraid to tell you.

Walter P. Lindler Moves to New York Office

Hidden Cache for "Treasure Island" Found by Kid Who Needed the Coin

SOMETIMES a mistake is better than a carefully planned stunt, and Ben Ferris, of the Minneapolis office of Famous Players-Lasky, wears a wide smile; but next time he pulls a stunt he is going to examine with care the original drawing, the cut, the mat and the plate and then stand alongside the press and look over the papers as they come through.

He has a darned good reason for this performance. He got away with murder once—purely by accident—and he wants no more trunk mysteries in his.

How It Started.

The New Liberty, St. Paul, had booked "Treasure Island" and wanted to put over the buried treasure idea. There is an island in the Mississippi which is partly summer resort and partly a camping place. Ferris decided that this would be about the place where Flint would bury his treasure if he ever got that far inland, so a fifty-dollar treasure was buried and the St. Paul News was hooked up with the scheme to get publicity.

A part of the launching stunt was to publish a map of the territory in which the treasure was located. This, of course, included the island.

Something went wrong with the flong and the stereotype plate showed a smudge not drawn by the map maker. No one around the newspaper or theatre thought much of the defect. They knew it was a defect and looked on it as such.

But it was different with the kids. About ninety-nine out of every hundred regarded that smudge as a tip from heaven and they headed for the place marked with the smudge.

That this happened to be the garden patch of one of the rich campers meant nothing to them. There was fifty dollars buried there and they wanted it.

They put more than fifty dollars' worth of immature beets, infant cabbages, baby beans and other truck into the vegetable hereafter before they could be chased off, and the other affluent campers got out guns and boathooks and clubs and patroled their patches.

Pat McDonaugh.

The story was too good to keep. It got into the afternoon editions of all the papers, with the star rewrite man grinding the copy, and it got a laugh that was worth the money it cost Ferris to square the owner of the garden patch.

And the News announced that the next day a party would be personally conducted by Ferris, and the exploitation man was there with a small regiment of his private army.

There was also a horde of boys armed with shovels, hoes, trowels, hooks and hands. Ferris made a speech and told the boys that he was standing within thirty feet of the spot where the treasure was buried. Then the guards gripped their clubs to herd the boys into the circle and they went to work.

Pat Got the Box.

Among those present was Pat McDonaugh. Pat's father was in the city hospital and his mother was a car cleaner. He did odd jobs when he could find anything for a fourteen-year-old boy to do. He was chastely clad in a one-piece overall suit, a near shirtwaist and a coat of freckles.

The kids took more than an hour to find the treasure and Ferris was worried. He was afraid that perhaps someone had dug up the box during the night without reporting to the newspapers.

He knew what would happen if no box was found. These kids were not open to reason.

Needed the Coin.

Then a yell announced that Pat had struck pay dirt. The other kids swarmed around, but Ferris reached him first, hustled him into a waiting car and took him down to the newspaper to get his photograph.

Then Pat made a bee line to the hospital to tell his father, and then to the railroad yards to tell his mother. He is going to get a good school suit for next fall and give the rest of the money to his dad.

Somewheres In This Vicinity There Are $50 in Gold. Get Your Shovel.

How Ben Ferris put over "Treasure Island" for the New Liberty, St. Paul. This shows the actual site of the treasure. The day before the kids mussed up a perfectly good vegetable garden, misled by a flaw in a cut.

Hooked Up His Attraction With the News of the Day

LEO M. VALDEZ, of the Royal, Laredo, Tex., believes in trying to hook up his house advertising with the news of the day.

Recently a Mexican uprising, just across the Rio Grande, took two columns in the local paper. At the bottom of each column was a reference to the Chinese bandits in "The River's End."

Between the talk of Chinese immigration into Lower California and the fact that there is only one river to those who live along the boundary waterway, he had everyone interested.

When he had Katherine MacDonald in "The Thunderbolt" he linked her with the daily spring showers, and a divorce case of more than usual prominence was ridden by a one-inch reference to "Don't Ever Marry." "The Love Expert" was touted in the report of the marriage license bureau, and Mr. Valdez is probably planning to horn "Yes or No" in the election chatter. He seldom takes more than a column inch, but he puts it where it will be seen and read.

Lindler Wins Promotion

Walter P. Lindler, former exploitation man at the Minneapolis exchange of Famous Players-Lasky, has been promoted to be assistant to Claud Saunders, head of the exploitation department, and will have his mail sent to New York in future.

Mr. Lindler was for three years with "The Birth of a Nation" and is well known in connection with the exploitation of dramatic enterprises.

Exploitation Stunt Interests District Attorney

Double Barreled Local Contest Was the Allison Drive in Dayton Theatre

SOMETHING good was lately developed by Mark Gates, of the Dayton Theatre, in putting over May Allison in "The Cheater." It will work anywhere and it will work for two weeks.

It was announced that Miss Allison had donated a life-sized oil painting of herself to be awarded as a prize to the local star most distinguishing herself in a local production to be made at the Dayton.

Hooked Up the Town.

The tickets carried voting coupons and the stores were hooked in with votes. If you went to the theatre you got votes. If you bought a dollar's worth of goods from the department store you got votes. If you bought a stove or a dairy lunch or an auto tire, or music, or silk stockings, or undies, or shoes, you got votes.

And each store, of course, made a display of Miss Allison's picture and stills and things, to show it was in the contest.

And the theatre gave the newspapers press stuff, and the individual contestants worked what pulls they could command to get press stuff, until Harding and Cox had to take back seats in their native state

Telling the Reason.

The Dayton announced that Miss Allison was interested in the prize because she got her own start as a prize winner, and that, of course, gave all the girls the idea that maybe they would get a chance in the movies, and they worked harder than ever.

It was a stunt which stirred up the entire town, and it helped make business all the week for "The Cheater." If it did only that it would be publicity well worth while.

But wait! In a few weeks the Dayton is going to put on a little musical comedy with all of these local stars, and all the local boys and most of the local girls and the old men and women, who make cash registers in the daytime, are going to jam into the theatre, even if it is hot, to see the girl they voted for.

And the Dayton will get another big week without more than half trying.

Just think that last part over. The stunt paid for itself the first week. All that comes from the musical comedy production is going to be pure velvet.

And the beauty of it is that you can do this in your own home town, with the local music teacher putting on the show for you, and you can get an oil painting of the star for very little money, if you can't work the company for one.

Nat Rothstein Does It Again

Nat Rothstein, who is a whale on press books, is pluming himself on the book he has just issued for the Joan Sales Co. on Fannie Ward in "She Played and Paid." He offers a lot of good stunts, some well prepared press copy, a larger than average array of ready made advertisements, and good layout of cuts. If you book the film, make certain you get a press book. It's worth making a kick for if you want her to pay when she plays.

"Up in Mary's Attic" Also Cleans Up in the South

WITH "Up in Mary's Attic" taking real cash money from Broadway crowds, R. B. Wilby, district supervisor for the Southern Enterprises, with headquarters in Birmingham, kicks in with some stunts done by Manager R. L. Towns, of the Strand, and H. C. Holt, the Strand sign artist, and remarks with pride that they gave the record another $500 hoist.

Mr. Wilby, who was the first we know of to buy his own theatrical page when the editor would not donate one, knows what can be exploited as well as the next man, and he saw the chances in "Up in Mary's Attic" as soon as he heard of it.

For a starter he linked up a department store with a bathing suit display, as shown in the illustration, using dummies and cutouts. Mr. Holt had a good eye for perspective and got the different cutouts in very good order.

Holt also got as good a window, though smaller, for a cigar display, and then he built a truck for a perambulator, with a real bathing house and the girls. Down in Alabama bathing suits are as good as snow, and the perambulator was a money-maker.

But the big stunt was a bathing suit contest pulled at a local park, with prizes of bathing suits for the stoutest, the most slender and the prettiest combination of girl and suit. There were small ticket prizes to other contenders, and, though they were only shooting at the park clientele, they got some breezy newspaper stuff from the stunt.

District Attorney Asks About a Fake Suicide

BEFORE last week's warning against the prevalent fake suicide story was in print, the District Attorney of New York City had asked Harry Reichenbach to explain if he had planned a story of a suicide in Central Park, as the result of which police dragged one of the park lakes for two days.

The press agent denied having anything to do with the story, and the hunt for the culprit is still on, but it gives emphasis to the fact that if you fool with the police you are apt to get into trouble.

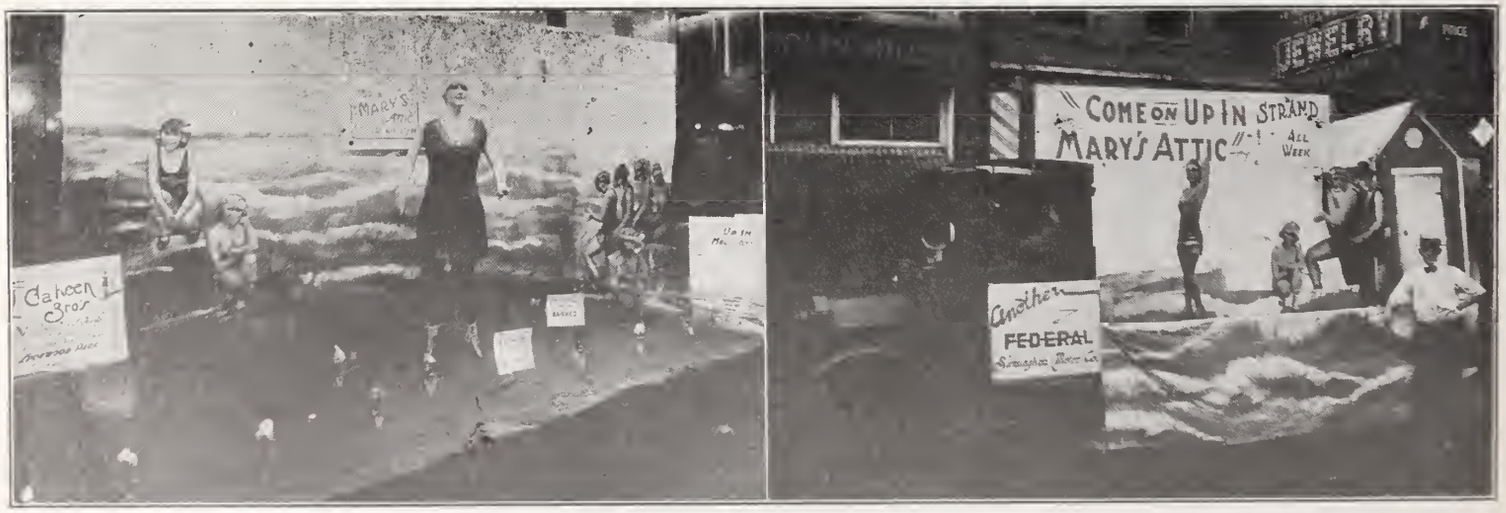
Several fake suicides have been staged of late in various parts of the country. This department has not chronicled them, because it does not believe that it is good publicity, and used the first example only to serve as the basis of a warning. One film salesman does not dare go back to Waterloo, Iowa, because of a plant, and there are others who are made nervous at the sight of a tin shield.

Such stunts never have a permanent effect for good, and in the case of the New York exploitation the inventor faces a charge of third degree forgery.

When you fix up a plant, be certain that it has not the boomerang curve.

Boats Carried the Banner for a Selznick Attraction

USING excursion boats as banner carriers for a motion picture was the idea of the Strand Theatre, Syracuse, for "Out Yonder." All of the boats running to Crystal Beach carried huge banners to tell of the joys to be found "Out yonder," and you could use your own judgment as to whether the beach or the play was being referred to.



It Is Not Broadway Alone Which Is Glad to Be "Up in Mary's Attic."

Mary is also playing in Birmingham, Alabama, and the cut shows one of the hook up windows arranged by R. B. Wilby, District Supervisor, and L. R. Towns and H. C. Holt, of the Strand. The right hand side of the cut shows the perambulator with a real bath house and painted girls. Personally we should prefer a painted bath house and real girls, but Wilby had the real girls out at the summer park where they could reach more people.

Good Exploitation, but Still "On the Hog"

Pig Hogged Publicity for Marshall Neilan Feature

LATELY New York was supposed to be all het up over a lion in a hotel room —and a fashionable hotel, at that. Now San Francisco kicks in with a pig at the St. Francis. A pig is not as noisy as a lion, but it is a lot more assertive.

Pete Smith put over the stunt for Marshall Neilan's "Go and Get It." Pat O'Malley of the troupe, was staying at the St. Francis and one morning the pig arrived in a crate. The management refused to let him in and the lawyers were called in.

The compromise was to keep the pig in the basement, but somehow he got up into O'Malley's room and O'Malley gave him a bath for the benefit of his vocal organs—the pig's, not O'Malley's. The vocal organs were helped a lot, but some of the guests were moved to complain, so the manager was moved to complain, and this time the reporters instead of the lawyers were sent for.

O'Malley had a good story as to how he came into possession of the pig, and the next morning the papers ran big spreads, and no District Attorney sent for Pete.

You can work it for a girl and your own hotel, if you fix the proprietor first. It doesn't cost much and it has the element of novelty.

Painted Waterfall Helped Cool Perspiring Patrons

COLD wave suggestions seem to work best with "The Silver Horde" and now Ascher's Merrill Theatre, Milwaukee, has seen the Sun's painted icicles and goes it one better with a painted waterfall.

The waterfall was arranged over the ticket box, as shown in the cut. It was cool and inviting, and it drew. There is no real coolness in painted water, but in July any suggestion of water is appealing, and it got the crowd. A real fall might easily have been rigged with a tank and pump to obviate the need for drainage, and the cost need not be great, since the installation would serve the remainder of the heated term and could be put away for next year.

The lobby, which is long, was hung with icicles, lighting effects both here and in the lobby materially helping the display. At the far end of the lobby a painted Alaskan dog team gave the last impetus to the imagination as the patron passed into the auditorium.

Early in the season the exploitation for "The Silver Horde" broke about even between fish and ice, but as the weather grew warmer the proportion has changed to about 90% ice, and it seems to pay, even with the high cost of ice.

Pathe Exhibitor Sheet Celebrates Anniversary

COMPLETING its first six months of existence, the Pathe Messenger points with pride to that fact. The Messenger is the exhibitor organ of the Pathe exchange and is sent free to all managers. If you are not on the list you should be, for it contains many valuable aids. A novel feature is a local supplement issued for each branch containing local news for that territory, supplementing the exploitation suggestions and helps from all over the country. It is edited by J. Irving Green, of the exploitation staff, under the supervision of Victor M. Shapiro, exploitation manager.

Jimquin's Press Agent Plants Fake and Gets Three Tales of Hindu Yogi

REMEMBERING the stunt worked in New York for "The Virgin of Stamboul," when a Turkish diplomat came hunting his long lost niece, Jimquin, of the Rialto, El Paso, cooked up a stunt with his publicity man, O. Westcott Young, for "The Eyes of Youth."

Thursday, July 16, the Yogi Rabindingh, arrived at the Hotel Del Norte in El Paso, and announced that he was in search of his daughter, who was believed to be passing under the name of Gina Ashley.

Tried a Want Ad.

He sent a two fours over to the newspaper offices which read:

"Two years ago my daughter disappeared from my home in India. I have traced her by means of my crystal glass to New York and from there to Kansas City. She is living under the name of Gina Ashley or Ashling, and I believe she is now in El Paso. She is twenty years old, light complexion, dark black hair and could be easily picked out of a crowd by her marvelous eyes. Please help me find her. Send any information to Del Norte Hotel."

That, of course, brought a reporter over to see what was up. The evening Herald laid off the story, and no effort was made to swing it. The Times fell for a first day story, and gave the Yogi the better part of two columns. Then the editor got suspicious, made a round of the press agents and was frankly told it was a fake.

Fake Was Admitted.

It was the only way to save the story, and the paper agreed to carry on. It ran a second day story to the effect that the gamblers were trying to arrange with the Yogi to break the bank across the Mexican border by means of his crystal globe, and a third day story spilled the fake. That brought it up to Sunday, and it ran into the regular dramatic section with a story of the play.

The blowoff was a humorous story in which it was told that Young was the supposed Yogi. An effort had been made to get an actor, but none was handy, and the pressman had to make up and do the best he could.

Cost Was Small.

He went up the line in white face and came back in brown. No effort was made to arrange for the plant, and the papers did not know until the second day. The Yogi was seen on the roof garden restaurant and in other public places, and the entire cost was $31.59, which covered about three columns of news story and a double column cut; pretty cheap publicity.

Just to keep things going, Young was put into a prologue during the run of "The Eyes of Youth," and the reporter, in writing up the expose, called him a cousin to Clara Kimball Young. With this added honor, he carried off the prologue well, and even if he did drip brown makep all over his copy paper between shows, he thinks it was worth while.

Got Out a Red Ink Extra

Lester F. Wheelan, who was recently transferred to the Detroit office of Famous Players-Lasky, celebrated his arrival by getting out a red ink extra announcing "He's Alive. 'The Sea Wolf.' See him tomorrow at the Strand."

The serial number of this stunt is up in the hundreds now, but it seems always to work, and overprinting a limited edition of the local paper is one of the most popular ideas.

Gosh! We Can't Even Get Real Water Now—It's Painted.

But even if it is painted, it looks cool and a lot of people went to Ascher's Merrill Theatre, Milwaukee, to see "The Silver Horde" just because it looked so blamed cool. Moral, if you want a crowd, play up the Eighteenth Amendment.

Got a Big Prologue for Quarter Page Space

Worked Telephone Teasers "For the Soul of Rafael"

USING the telephone to put over a play is not new in the small towns, but E. H. Butler, of the Wilson, Russelville, Ark., worked a teaser stunt on "For the Soul of Rafael," which offered some new angles.

He started by printing on the front page of the local papers: "Have you heard of the Artega jewels? They're the most precious in the world. Rachel Estevan, of Russelville, who last had them, will offer a reward to the finder. Phone 642 F. 7, and ask 'What is the reward for?' Miss Estevan will answer and give all information."

The number was that of a special wire at which was placed an operator who gave the stock reply to "What is the reward for?" "For the Soul of Rafael at the Wilson, Mr. Blank. And where do you wish seats reserved?"

A large proportion of the callers ordered their seats over the phone and the mailing list was materially augumented by the names and addresses obtained.

Building up, Mr. Butler had paper mouthpieces printed up reading "Call 642 F. 7 and ask 'What is the reward for?'" These were mailed to all telephone subscribers, and by many were placed over the mouthpiece.

Apart from these mouthpieces the cost was confined to the salary of the operator and the results were all out of proportion to the cost.

Contends It Pays to Hustle for Patrons in Summertime

CONTENDING that it is more necessary to work for patrons in the summer than in winter, T. H. Schrader, of the Columbia, Pittsburgh, changes his exploitation scheme each week and works harder than in the winter when the weather is apt to drive patrons in.

One result of his recent experiments is to arrive at the conclusion that lobby dressing pays. He had given most of his thought to the newspapers, feeling that the proper sort of lobby work cost more than it was able to draw, but he fixed up a nice cool lobby for Constance Talmadge in "Two Weeks" in July, and found that it brought in extra money.

Now he is going to go in more strongly for lobby work, for he has at last found out that the cool looking lobby will help to make summer business. He is rather late in arriving at this conclusion, for most managers know that it is not the cost, but the effectiveness of a display which counts, and a cool lobby will draw people in by force of suggestion.

Mr. Schrader has always contended that once people were headed for a show, the lobby could not help. They were already sold. He did not realize that it creates a mental impression which sometimes works powerfully.

Dog Team Proves Draught for Idaho "Silver Horde"

UTILIZING a more or less Alaskan dog team to pull them into "The Silver Horde" was the expedient adopted by the Paramount Theatre, Lewiston, Idaho, for the dog days. He put wheels on the sledge and had the team driven around town for a perambulator.

The lobby carried a display of snow shoes, furs and similar equipment, and backed by a good newspaper campaign the crowd forgot about the heat in looking at the cool retreats of the salmon.

Alaskan dog teams are rare, but collie dogs will serve at a pinch for the mamelutes and if you have never worked the stunt, the result will surprise you. It is a good plan to break the dogs to harness a couple of weeks before you expect to use them. Sometimes they need a little schooling.

Got a Big Prologue Scheme for "House of Toys" in K. C.

STARTING in a month in advance with teaser ads, T. B. McCormick, of the Isis Airdrome, Kansas City, put over his premier with a prologue of 140 and ran for four days to big business with "The House of Toys."

The title of the American attraction gave him the idea. He hooked up a local toy store and then arranged with a local dancing master to stage the production in return for the advertising he got. Using some graduate pupils, the dancing master got a roster of 140, and, of course, each of the performers drew a certain amount of business on his own name, which is always the advantage accruing from a purely local production.

A quarter page space was taken the Sunday before the opening, and the production was heavily boomed, with a cut of the instructor. A special program was issued, with the names of all participants, which will serve as a permanent advertisement, and 15,000 postal cards were also sent out.

The net result was four days of big business—the first four-day run the enterprise has tried.

Desperate Hero in White Had Fourteen-Inch Auto

PARADING a tall man dressed all in white, and dragging a toy automobile by a string, the Top Theatre, Syracuse, got the crowd for "The Desperate Hero." The man was six feet and the auto was fourteen inches, the contrast in sizes pointing the joke. On a card, carried like a flag over his shoulder, was a sign which read: "I will raffle this auto at the Top Theatre tonight. Believe me, I'm desperate."

Backing this up Andy Sharrick, exploitation man for Selznick, effected a tie-up with the Army recruiting station. The station carries a twenty foot banner to the effect that you did not have to be a desperate hero to join the army and travel without the troubles which beset Tom Moore in "The Desperate Hero."

In addition to this the boards were properly posted and the Army trucks all carried signs.

Printed Up Paper Bags to Exploit "Everywoman"

REVIVING a time-tried sunt, O. E. Child, of the Portland, Oregon, office of Famous Players-Lasky, hooked up one of the leading chain groceries to the run of "Everywoman" at the Liberty.

The store used a brownish paper bag and to get contrast red ink was used for the legend: "Everywoman should buy her good things to eat at the Star Grocery. Everywoman should see 'Everywoman' at the Liberty Monday and Tuesday, July 19 and 20."

The latter half of the legend was printed at the bottom where it would still show after the package was made up and the top part of the bag folded over on itself.

How about those live exhibitors who used to advertise on the bags of the peanut venders this time of year? We have heard of none to date. They used to be common.

Make Your Own Features

Don't get the idea that your features must come from out of town. Try some home-made stunts on dull nights. Draw on the local choirs for solo numbers. Use your orchestra for soloists. Get your dancing teacher to stage a number now and then. Anything from out of town sounds important, but the local angle works strong.

Make a frame 4 by 6 feet. Stretch scrim across. Put in some lights with reflectors and arrange to connect with your light circuit. Paint a huge question mark on the scrim, being careful that you do not fill the mesh.

Put some local singer behind this with the stage lights all off and the house lights on. When the song is done reverse your lights by cutting down the house and throwing the current into your reflector lights. This will disclose the singer. Call it The Mysterious Voice, or some fanciful name, vary the singers, and you'll get people interested. And you'll find the singers will do better while they are in the dark. It's simple enough to try. See if you like it.

A Pathe Poster With a Remington Touch.

Pathe Posters are almost always good, but this spirited sketch is better than even the Pathe average. It is interesting to contrast this work with the old A. B. C. posters—if you remember that far back.

"THE INVISIBLE RAY"

A Smashing Serial Winner in 15 Thrilling Chapters

Written by Guy McConnell

STATE RIGHTS NOW SELLING

JOAN FILM SALES CO., Inc., wants to hear from every live State Right Buyer, Independent, and Exhibitor who wants to get in on the biggest serial winner in years. We've got the goods and everything else to back it up to make this serial a sensational success. Get busy. Wire us TODAY.

JOAN FILM SALES CO.
Incorporated
33 WEST 42nd STREET
NEW YORK

JOAN FILM SALES CO., Inc., Presents

THE INVISIBLE RAY

State Rights Now Selling!

The Most Astounding Serial Ever Filmed

The Serial with the Biggest Box-Office Pull On Record

The Serial with the Theme of Tremendous Interest at the Present Moment

"THE INVISIBLE RAY" is exactly what we say it is — ***The Most Astounding 15 Episode Serial Ever Filmed.*** It is the serial with the sensational Box-Office pull. Based on a mystifying invisible ray, it is packed with brand new production ideas never before seen in any serial in history.

It brings you two popular stars, RUTH CLIFFORD and JACK SHERRILL, in a story entirely unusual, distinctly different, and tremendously effective with your audiences as well as in your Box Office.

NOW BEING SOLD ON STATE RIGHTS. Write or wire for territory and prices and ask for a copy of the extraordinary Advertising campaign book. Don't delay. Communicate NOW with

JOAN FILM SALES CO., Inc.
33 W. 42nd St., New York

Starring
MISS RUTH CLIFFORD
as "Mystery" and
MR. JACK SHERRILL
the Fighting Juvenile of the Screen.

Produced by the Frohman Amusement Corporation Wm. L. Sherrill, Pres.

Foreign Rights Controlled by J. Frank Brockliss

Look at These Grauman Ads for an Optical Trick

Two Good Examples from Sid Grauman's Theatres

ALTHOUGH the Grauman Million Dollar Theatre, Los Angeles, is the larger house and gets the best of it in the advertising displays, we think that the better work is done for the Rialto. One reason for this is that the space sizes better. The house takes a full five columns. The Rialto gets eight to ten inches and the other house gets most. Generally the space is a[llotted] inches, which gives the [ad] space for height [and] drawing mus[t] re-

A Grauman Advertisement for "Suds."

The Rialto spaces are better proportioned, which is why they show to greater advantage and usually are selected for these columns. This is so true that we believe that it would pay the press department to use only such portion of the five columns as they need. This will reduce the cost and at the same time give them better results—which is the main argument. Sixteen inches will utterly ruin five columns for anyone else, so they will achieve their aim by dominating the space, which is what they are chiefly after.

If you looked at these cuts in the original you would believe that the display for "Suds" was an inch or two deeper than the other. Put them at a little distance and you would be willing to gamble on your belief, yet both are eight inches deep. The lines run up and down in the "Suds" display and across in "The Mollycoddle." This is one of the prettiest examples of illusion that we have found.

Wouldn't You Think That This Ad for "The Mollycoddle" Was Wider and Not as High as That for "Suds"? If You Do, Measure Them.

Just for an experiment these two displays were passed around the office and six people gave the "Suds" ad a greater depth of from three-quarters to an inch and a half, yet the two spaces are precisely the same. This points up what this department has often said—that lines running up and down give apparent increase in depth, while lines running across give the appearance of width. It does not show as strongly in the reproductions as in the original size, but even at that you may be deceived by the appearance.

Experienced pressmen know this law and make it work for them, and you will find it a good thing to remember. Even so small a thing as the white spaces on either side of the type bank in "The Mollycoddle" ad adds to the apparent width. It looks wider than it would were the space completely filled with type. Both are good displays, and both catch the eye, though through different devices. One trusts to picture, while the other fairly throws the type at you by isolating it in white space.

But you will get a laugh from the statement that the play got so much laughter that the management was obliged to put in extra soundproof curtains to save storekeepers across the street from annoyance. "The Mollycoddle" is one of Fairbanks' best, but we don't think it quite as good as that.

—*P. T. A.*—

Takes Five Eights Just to Tell House Is Cool

TAKING five eights—paying for forty column inches—just to boom a cool house is going strong. That is what H. W. Jameyson, of the Midland, Hutchinson, Kan., did. Kansas is no real summer resort and you have to fight to get them in, and we think that this space will do more to coax them in than the best story ever screened. It's a fine little idea and by no means a waste of money. Managers are so used to advertising film that they forget they can also advertise their houses, and yet to suggest that their house is cooler than ice cream or a bathing suit will bring more business than even "The Miracle Man."

Mr. Jameyson worked with Stanley Chambers, of Wichita, and absorbed his ideas on open spacing, with the result that he does his instructor credit and turns out the same eye-pleasing spaces that make business for the Palace. We show two of his examples, a three tens and a four fourteens. Both have the characteristic open effect which mark the Palace advertising and bring business.

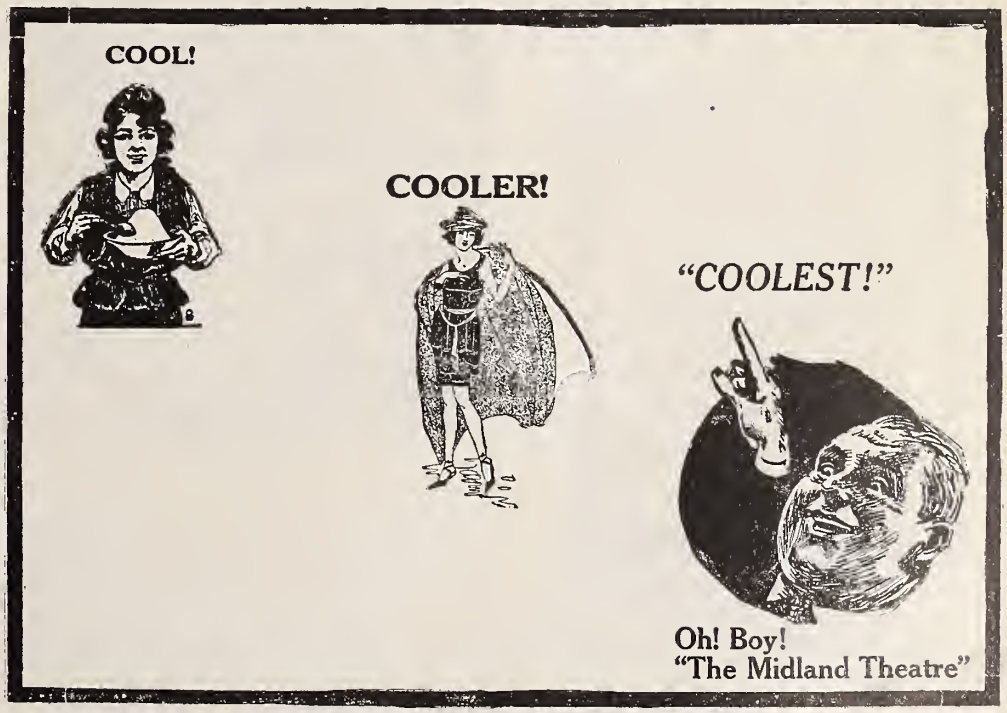
Two Open Displays Which Please the Eye.

Open work is especially desirable in summer, and it works as well in winter. It is largely an adaptation of press book stuff, but it is an intelligent adaptation, and we are glad to add Mr. Jameyson to the list of real folks. He says that the N. in Stanley Chambers' name stands for "Newton." Now perhaps Mr. Chambers will contribute what the "H. E." stands for and then we'll get them both right.

—*P. T. A.*—

Crandall Theatre Spaces Now Dominate the Pages

NELSON B. BELL, of the Crandall theatres, Washington, has been as busy as a three-legged dog trying to scratch fleas. In addition to looking after the advertising for the theatres, he has been Sunday, dramatic and rotogravure editor for the Post. Outside of that he is



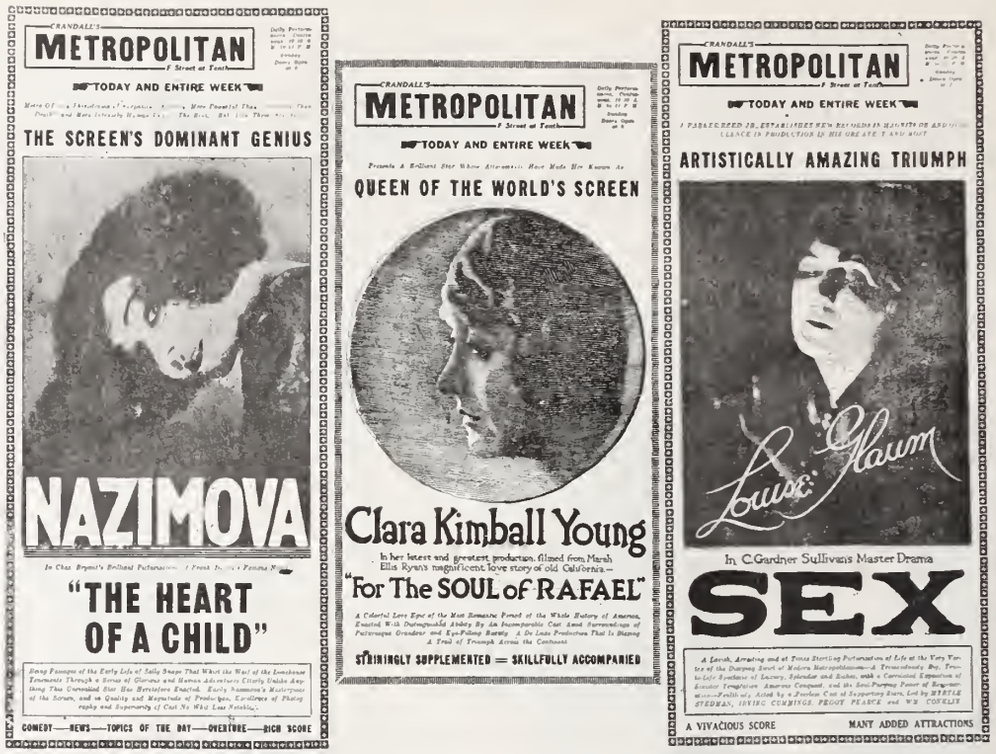
A Forty Inch Space Which Is Not Wasted.

You Can Have Reverse and a Good Space, Too

permitted to sleep occasionally. Mr. Bell, you may recall, has been having a time getting distinctive stuff for the Metropolitan. For a time he turned to hand lettering and sketches, but he is too good a pressman not to see that there was something better, and he has turned to frame and type to back his display. He sends in proofs, so we don't know what he got in the paper on the Nazimova and Glaum cuts. They look like perilously fine screens for newspaper work, yet too coarse a screen would have spoiled the effect.

Mr. Bell points out that the titles are hand worked, with the exception of the Nazimova title, and says it with the air of one who hates to give us pain. He doesn't. Hand lettering is all right for titles if it is not too fancy and if the small stuff is taken care of by type. His artist does very well. The two half-tones were made by his own engraver to give him what he wanted.

The Clara Kimball Young picture is cut down from a four column space. There was a three column in the press book, but he could not get hold of a cut, so he reduced the four column cut to get a stronger line. The three column cut was finer in line, and he was afraid of losing much of it in the negative, which points out the big rule in cut making that it is always better to reduce than to enlarge. Mr. Bell was having a lot of trouble for a time, but he has kept at it until he has worked out a design which stands out like Dempsey sitting with the kindergarten class. And he is doing it with less space than he started out with. It is not your space but the disposition you make of it which counts.

—P. T. A.—

Three Good Examples of Nelson Bell's Advertising in the Washington Newspapers. These Three Column 200 Line Spaces Dominate the Entire Page, Which Is What He Is After.

Here's a Hyman Display to Serve You As a Model

GETTING a good display in a single column is many times more difficult than getting a good display in a quarter page. There are few good type faces in the six and eight point sizes. These are mostly body types and a solid face is stocked, a Roman or something very similar. Edward L. Hyman, of the Strand, Brooklyn, is turning out work we regard as a model in this line and this single thirty-five lines is one of the best he has put out thus far. The other night Paul

A Single Thirty-five Lines Actual Size.

Grey, who is helping with the press work, explained that this letterer is an old newspaper artist who has been at the work for eighteen years. Even at that he is deserving of praise, for we know men who have been at it longer than eighteen years who could not letter as clearly, and clear lettering is the one great essential.

—P. T. A.—

Something New in Ideas for a Large Combination Space

COMBINING cuts, reverse and type in a five ten and a halfs gets a nice display for the Walnut, Louisville, for "The Courage of Marge O'Doone." The lettering in reverse is all large enough to be read with ease, the selling talk is all

A Clever Combination Display.

in clear type and the cuts are such as to catch the eye. It is an excellent example of combination work and a credit to the house. There is no objection to reverse if the black does not blot out important facts and provided that it holds together with the white space. If big white letters are put against the black they will show up. Small lettering will be wholly lost.

Someone around the Walnut has a pretty idea of how to build advertising. The play permits the use of the wintry background sketch, which helps a lot at this time of year, and the artist has worked one of the cuts into the background, framing the rest. It does not show clearly in the cut, but that group in the lower left hand corner is a part of the main design, which is why it is not framed in, as are the others. We think the artist is entitled to feel very well pleased with himself.

—P. T. A.—

Wide Display Saves This Advertisement from Ugliness

WHAT might otherwise be an ugly and conventional display is saved by adding a portrait cut and making it a four sixes. It is from the Lyric, McKeesport, Pa., a town which probably does not boast very good compositors. They run to the old-fashioned straight-lines-across-the-space, and probably they cannot be weaned from their errors. By

A Four Sixes Saved by Its Layout.

making the space wide and setting in a cut the curse is lifted from the straight-across formation and the advertisement looks by no means bad. It is not an advertisement of distinction, but it gets over better than would a straight all type with the same layout. It is a good example of how to cheat the small town compositor.

New Motion Picture Theatres Planned

SEATTLE, WASH.—Large theatre will be erected on Third avenue, between Pike and Pine streets, to cost $250,000. Address owner, care West & Wheeler.

PORTSMOUTH, VA.—Harry Hofheimer will erect theatre and store building here.

MANITOWOC, WIS.—Badger State Construction Company has contract to erect large theatre, to cost $300,000.

RICE LAKE, WIS.—H. L. Alban, Endicott Building, St. Paul, Minn., is preparing plans for opera house, to cost $50,000.

MUNICH, N. D.—Munich Playhouse Company contemplates erecting one-story brick or frame moving picture theatre and dance hall, 30 by 80 feet.

*COLUMBUS, O.—J. W. & W. J. Dusenbury Amusement Company has been incorporated with $100,000 capital to erect brick, steel and concrete theatre, 100 by 190 feet, on North High street, between 12th and 13th, with seating capacity of 1,600.

PHILADELPHIA, PA.—Nixon-Nirdlinger Agency, 16th and Walnut streets, has plans by Hoffman-Henon Company, Finance Building, for alterations to Belmont Theatre, an exclusive moving picture house, on 52d street, above Market.

PHILADELPHIA, PA.—A. H. Levin has contract to erect one-story moving picture theatre, 40 by 151 feet, at 4022-24 Girard avenue, for Philip Green, 4050 Girard avenue, to cost $30,000.

BARSTOW, TEXAS.—James Carragen, El Paso, Texas, will erect large fireproof theatre, to cost $420,000.

DANVILLE, VA.—C. K. Howell, Atlanta, Ga., is preparing plans for moving picture theatre to be erected on Granby street, to cost $250,000. Address J. C. Hester.

KIMBALL, W. VA.—H. A. Lucas, Law and Commercial Building, Bluefield, W. Va., has contract to erect two-story fireproof theatre, 36 by 100 feet, for Charles K. Wagner, Pocahontas, Va., to cost $18,000.

GREEN BAY, WIS.—D. M. Haggerty, 415 South Washington street, has plans by Harry Carr, Minahan Building, for one-story brick and hollow-tile moving picture theatre, 44 by 101 feet, with seating capacity of 900, to cost $25,000.

SHEBOYGAN, WIS.—Contract has been let for an addition, 24 by 40 feet, to be built to building at Eighth and Center streets for Majestic Theatre, 538 Penn avenue.

BIRMINGHAM, ALA.—Marcus Loew, 1493 Broadway, New York, will erect moving picture and vaudeville theatre here. Address T. H. James, local manager.

LOS ANGELES, CAL.—Weymouth-Crowell Construction Company has contract to erect moving picture theatre and garage for California Hotel, to cost $250,000. Theatre will have seating capacity of 575.

LONG BEACH, CAL.—Limberger & Hite have plans by Walker & Eisen, Los Angeles, for theatre to be erected at American avenue and Bronce Way, to cost $200,000. Plans include pipe organ.

ELGIN, ILL.—Frank Thealin, Grand Theatre Building, has plans by W. G. Barfield, 68 Washington street, Chicago, for rebuilding theatre, 50 by 140 feet, on Grove avenue, with seating capacity of 1,600, to cost $150,000.

LA GRANGE, ILL.—K. C. Holman, 15 Sixth avenue, has plans by York, Regan & Burke, 1323 North Clark street, Chicago, for theatre and hotel building to be erected at Fifth avenue and Harris street, to cost $500,000.

AMES, IA.—Abe Frankel and A. H. Bank, Iowa Building, Des Moines, Ia., have plans by Vorse, Kraetsch & Kraetsch, 911 S. & L. Building, Des Moines, Ia., for remodeling Twin Star (moving picture) Theatre, to cost $12,000.

EVANSVILLE, IND.—Standard Theatre Company has plans by J. E. O. Pridmore, 38 South Dearborn street, Chicago, for six-story brick, terra-cotta and reinforced concrete theatre, store and hotel building, 144 by 148 feet, to be erected at Sixth and Main streets, to cost $450,000.

BALTIMORE, MD.—Douglas Amusement Corporation has plans by Lockman & Murphy, 356 Drexel Building, Philadelphia, for theatre, store and apartment building, 90 by 172 feet, to be erected at 1317-33 Pennsylvania avenue; fireproof, composition roof, reinforced concrete floors, steam heat, airline cooling system.

BALTIMORE, MD.—Hornstein Amusement Corporation has purchased site at 1615-19 Pennsylvania avenue and six small houses on Brunt street for improving moving picture theatre.

BOSTON, MASS.—William J. Stober has purchased from Isabelle M. Anderson the four-story building at 18 Province Court, which will be converted into moving picture theatre.

DORCHESTER, MASS.—Dr. H. Norman has plans by Funk & Wilcox, 294 Washington street, Boston, for two-story brick moving picture theatre, store and office building to be erected at Blue Hill and Woodland avenues.

HOLYOKE, MASS.—Majestic Theatre Corporation, 205 Main street, has plans by G. B. Alderman & Brothers, 316 High street, for alterations and one-story addition to theatre on Main street, to cost $50,000.

TAUNTON, MASS.—J. A. Glenn, 15 Trescott street, has contract to make alterations and erect an addition to building on Broadway for Grand Theatre, to cost $25,000.

*ST. LOUIS, MO.—Woerman Construction Company, Syndicate Trust Building, has contract to erect two-story theatre, 35 by 185 feet, at Sixth and Chestnut street, for Audrey Realty Company, 1560 South Broadway, to cost $90,000.

MANCHESTER, N. H.—Palace Theatre Company has plans by L. H. Lampert & Son, Rochester, N. Y., for one-story brick addition, 69 by 76 feet, to theatre at 56-72 Hanover street.

BUFFALO, N. Y.—Eastern Concrete Steel Company, Morgan Building, has contract to erect theatre and roof garden at 622-34 Main street for Shea Amusement Company, 40 Court street.

NEW YORK, N. Y.—Sarca Realty Company, 214 West 141st street, has plans by Harry Creighton and H. C. Ingalls, 347 Madison avenue, for two-story theatre to be erected at 149 West 137th street, to cost $200,000.

*TOLEDO, O.—E. H. Voss has contract to remodel theatre on Main street, near Starr avenue, for East Side Amusement Company, 519 Main street, to cost $28,000.

TOLEDO, O.—M. Rabbitt & Sons, 209 Nasby Building, have contract to erect two-story brick moving picture and vaudeville theatre, 50 by 128 feet, on Broadway, near South street, for Community Amusement Company, 2309 Fulton street, to cost $65,000.

FREEPORT, PA.—J. M. Steffen, Natrona, Pa., has contract to erect one-story moving picture theatre, 50 by 60 feet, for H. A. Seitz, to cost $20,000.

PHILADELPHIA, PA.—M. Stackhouse has contract to make alterations to one-story brick Allen Theatre at 1209 East Chelten avenue, for Marcus A. Benn, 6330 Woodland avenue, to cost $10,000.

*READING, PA.—L. H. Focht & Son, Baer Building, have contract to make alterations and erect an addition to three-story theatre at 334 Penn street, for Grand Opera & Market House Company, to cost $40,000.

FAIRMONT, W. VA.—Frank G. Stewart, 1419 Sansom street, Philadelphia, has contract to erect one-story and balcony moving picture theatre, 45 by 200 feet, on Main street, near Quinn, for Fairmont Amusement Corporation.

*KENOSHA, WIS.—G. Linderman, 237 Lake avenue, has contract to remodel theatre at 256 Main street, for Majestic Theatre, to cost $75,000.

WEST HAVEN, CONN.—Herman Penn, 255 Campbell avenue, will erect one-story brick moving picture theatre, 60 by 180 feet, to cost $50,000.

CLEARWATER, FLA.—H. W. Bivins and John S. Taylor will erect theatre, to cost $60,000.

SEBRING, FLA.—Milton Baker will erect one-story moving picture theatre at Magnolia street and Ridgewood Drive.

*BELLEVILLE, ILL.—Work has been started on new Arcade Theatre by Mullen Building Corporation, to cost $250,000.

CLINTON, ILL.—William Owens has contract to erect large amusement building to be known as the Coliseum for Clinton Amusement Company.

ELDORADO, KAN.—Work is under way on new theatre and hotel building for Eldorado Hotel Company, to cost $300,000. Address W. R. Childs, secretary.

*BOWLING GREEN, KY.—E. G. Holliday Company, 22 Noel Building, Nashville, Tenn., has contract to erect one-story moving picture theatre, 53 by 209 feet, for Crescent Amusement Company, to cost $150,000.

TAUNTON, MASS.—Black-Spitz Theatre, Inc., Caesar Misch Building, Providence, R. I., has plans by Edward J. Bolen, 142 Bercley street, Boston, for theatre.

ASHLEY, MICH.—Moving picture theatre has been opened in Odd Fellows Hall by G. D. Whitman.

GRAND RAPIDS, MICH.—Pierre Lindhout has plans by H. W. Beecher for brick and concrete moving picture theatre to be erected in Madison square, to cost $45,000.

MARQUETTE, MICH.—Foster Construction Company, Caswell Building, Milwaukee, Wis., has contract to erect building for Delft Theatres, Inc.

*VICKSBURG, MISS.—R. W. Boult has contract to remodel theatre on Walnut street, install typhoon cooling system, redecorate interior, install Roberts-Morton orchestral organ, improve front, for Saenger Amusement Company, to cost $25,000.

ST. LOUIS, MO.—Building at 1457 Chateau avenue has been purchased by John P. Murphy. First floor will be equipped as moving picture theatre.

ST. LOUIS, MO.—Famous Players Missouri Corporation has acquired building at 207 North Broadway which it will convert into moving picture house, to be known as Criterion, with seating capacity of 900, to cost $90,000.

BEATRICE, NEB.—W. A. Ransdell has leased building which he will convert into moving picture theatre. Improvements will cost $7,000.

AUDUBON, N. J.—William Congezer is president of company formed to erect moving picture and vaudeville theatre at White Horse Pike and Kings Highway, to include six stores and large roof garden, to cost about $100,000.

NEWARK, N. J.—Adams Brothers, Paterson, N. J., proprietors United States Theatre in that city, have plans by William T. Fanning for large moving picture theatre, with seating capacity of 2,000, to cost $1,000,000.

DANSVILLE, N. Y.—Lally Amusement Company has plans by Henry T. Higgins, 73 West Fifth street, for new theatre.

WHITE PLAINS, N. Y.—P. J. Gallagher, 1181 Broadway, New York, has contract to erect rear addition to theatre on Main street for J. Lynn, 156 East Boston road.

FARGO, N. D.—W. J. Hawk will erect theatre here.

CLEVELAND, O.—G. Teaga Company, 5927 Euclid avenue, has contract to erect one-story moving picture theatre, 50 by 150 feet, at East 152d street and St. Clair avenue, for Five Points Theatre Company, 1029 Williamson Building, to cost $100,000.

ALLENTOWN, PA.—Liberty Theatre Company will erect new moving picture house, to cost $275,000.

*CORREY, PA.—C. R. Rogers, 256 Eagle street, has contract to erect one-story moving picture theatre, 40 by 100 feet, on South street for Rex Theatre, Oil City, Pa.

*FARREL, PA.—H. J. Conrath Company, Ariel Building, Erie, Pa., has contract to erect one-story and balcony moving picture theatre, 42 by 130 feet, at Idaho street and Apple alley for Stahl Brothers Amusement Company, Oil City, Pa., to cost $5,500.

*Additional information since previous report.

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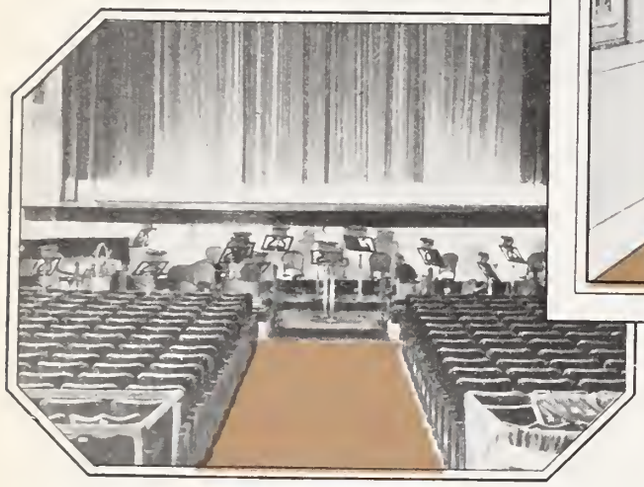

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Live News from Everywhere

Washington, D. C.

Leader Theatre Books Vaudeville.

ANOTHER film theatre is to add vaudeville attractions to its regular bill of pictures. The Leader Theatre, on Ninth street, near E street, is undergoing remodeling and redecoration prior to being converted into a combined vaudeville-motion picture house.

The Leader is equipped with dressing rooms and other facilities, making it readily adaptable for its new use. Little change in the arrangement of the stage is necessary and negotiations are under way for the daily showing of a program composed of acts produced by one of the vaudeville circuits. The front and entrance of the building will be remodeled and redecorated. Arthur R. Parker will continue as proprietor.

The Strand Theatre was converted in a similar manner a couple of weeks ago when it changed hands.

To Give Week Runs to Features.

Lawrence Beatus, manager of Loew's Palace Theatre, returned from a vacation spent at Atlantic City, N. J., and a conference with his employers in New York, with the announcement that, beginning about September 1 next, Loew's Columbia Theatre will divorce itself from its two-a-week program to the running of each film for at least one whole week. Mr. Beatus also stated that the Columbia is soon to be renovated and redecorated, the work to be done between shows—that is, after 11:30 at night and 10 o'clock the following morning.

Riggs Building Changes Name.

Following the purchase of the Riggs Building, at Fifteenth and G streets, Northwest, by Keith's Theatre interests, the name has been changed to Albee Building. This means that the address of the Washington bureau of the Moving Picture World is now 622 Albee Building. Roland S. Robbins, manager of Keith's Theatre, will also serve as manager of the Albee Building. This also is the home of the National Press Club, known far and wide among the members of the motion picture industry.

Crandall Improving the Knickerbocker.

It sure is paint-up-clean-up month in Washington. Added to the list is Crandall's Knickerbocker Theatre, in which extensive alterations are to be made. Manager Tom Eastwood is up in the air over the prospect of having dirt and dust all over the place and his tidy house all askew, but it has to be done, Tom; the public is demanding a maximum of comfort.

New stairways will be built to facilitate access and egress to and from parts of the house which are not now remote from the entrance, but to and from which shorter cuts have been cleverly devised. Box arrangements and seating are to be appreciably amplified along lines of greater comfort.

Crandall Buys Apartment House.

At the same time comes the announcement that the Beacon Apartments, across the street from the Knickerbocker, has just been purchased by Mr. Crandall. The price of the structure is said to be $200,000. It is the intention of the new owner immediately to remodel the building, installing such improvements as are needed, and to hold it as an investment. The Beacon was for many years considered unique among Washington apartment houses by reason of the fact that architecturally it is a flatiron building, occupying a triangular plot of ground directly facing the intersection of Eighteenth street and Columbia road.

Attractions Week August 1

Chicago.

Randolph—The Right to Love.
Castle—For the Soul of Rafael.
Barbee's—The Return of Tarzan.
Casino—The Breath of the Gods.
Orchestra Hall—Hairpins.
Ziegfeld—Reclaimed.
Riviera—Silk Husbands and Calico Wives.
State-Lake—Life's Twist.

Los Angeles.

Grauman's—Held by the Enemy.
Rialto—Suds (fourth week).
Kinema—Married Life.
Clune's Broadway—The World and His Wife.
California—Cupid, the Cowpuncher.
Symphony—The Valley of Doubt.
Tally's Broadway—The Wonder Man.
Garrick—Let's Be Fashionable.
Superba—La La Lucille.
Alhambra—The Yellow Typhoon.

Pittsburgh.

Grand and Liberty—Go and Get It.
Olympic—Man's Plaything.
Cameraphone—The Great Accident.
Loew's Lyceum—The Sins of St. Anthony.
Minerva—The Valley of Doubt.
Savoy—Three Gold Coins.
Blackstone—Let's Be Fashionable.

Louisville.

Walnut—Rio Grande.
Mary Anderson—Love Without Question.
Majestic—Crooked Streets.
Alamo—The Revenge of Tarzan.
Strand—Why Change Your Wife?

St. Paul.

Garrick—The Great Accident.
Liberty—The Perfect Woman.

Minneapolis.

Garrick—Marshall Neilan's No. 3.
Strand—Homer Comes Home.
Lyric—The Perfect Woman.

Kansas City.

Newman—The Perfect Woman.
New Royal—One Hour Before Dawn.
New Twelfth Street—Sand.
Liberty—The Dark Lantern.
Doric—Dombey and Son.

Cincinnati.

Lyric—Sex.
Palace—The Fourteenth Man.
Grand—The Revenge of Tarzan (second week).
Walnut—The Forbidden Woman and The Valley of 10,000 Smokes.
B. F. Keith's—The Man Who Lost Himself.
Gifts—Molly and I.
Strand—A Dark Lantern.

San Francisco.

California—What's Your Hurry?
Portola—Away Goes Prudence.
Imperial—The World and His Wife.
Strand—Desert Love.
Rialto—Going Some.
Tivoli—A Splendid Hazard.
Frolic—Human Stuff.

Boston.

Tremont Temple—Deliverance.
Gordon's Olympia—Don't Ever Marry.
Beacon and Modern—The Fighting Chance.
Boston Theatre—Frivolous Wives.

New York City.

Broadway—Up in Mary's Attic.
Criterion—Humoresque (tenth week).
Capitol—The Mutiny of the Elsinore.
Rialto—Hairpins.
Rivoli—A Dark Lantern.
Strand—The Jack Knife Man.

Baltimore.

New Wizard—The Sins of St. Anthony.
Hippodrome—Dollar for Dollar.
Blue Mouse—Married in Name Only.
Strand—Sinners.
Garden—Sink or Swim.
New Theatre—The Woman and the Puppet.
Parkway—Going Some.

Pittsburgh

Liberty to Open in Fall.

WORK on the new Liberty Theatre, New Kensington, Pa., was started April 1 and it is expected to have it completed in the early fall. A. Sourla, at present manager of the Star Theatre, New Kensington, will be manager of the new house. It will have a capacity of 1,400 and will cost in the neighborhood of $200,000.

Arcade Closes for Repairs.

The Arcade Theatre at New Salem, Pa., has closed down for remodeling. Proprietor Charles Bryan says he will have a far different looking place when he gets opened again. One hundred more seats, new lobby and redecorating are among some of the improvements proposed.

Repaint Front of Duchess Theatre.

Henry Hellwick, of the Duchess Theatre, Delmont, Pa., has had the front of his theatre repainted, and the appearance of the house speaks very well for the investment.

Soltz Acquires the Acropolis.

J. Soltz has taken over the old Acropolis Theatre, formerly conducted by Max Steinberg, and is doing good business. The house seats 300, and as Soltz is running good pictures he is doing capacity business as a rule.

Wertheimer Buys the Colonial.

An important real estate deal was consummated when the Colonial Theatre on South Pittsburgh street, Connellsville, Pa., was sold to David Wertheimer, of Connellsville. The theatre was formerly owned by several real estate men of Washington, D. C., and has not been in operation for some time. The building is of brick and is widely known among residents of Western Pennsylvania, having been at one time been among the leading show houses of this section.

The house has changed hands many times. It seats about 1,000 and is modern in all respects. Mr. Wertheimer says that he had no immediate plans for making improvements on the building. When asked if he intended operating the theatre for shows or moving pictures he replied that he was not certain at present whether he would or not. The consideration was not announced.

Brevities.

Isaac Guggenheimer, owner of the Blackstone Theatre, Pittsburgh, has gone on a motor trip to New York and the White Mountains. Sam Defazio will be in full charge of the theatre during his absence.

Chris Volmer, of the Idle Hour Theatre, Pittsburgh, is spending his vacation in Atlantic City, accompanied by his wife.

Lawrence Smith, of the Lowrie Theatre, Troy Hill, spent his vacation in Canada.

Milton Samuels, manager of the Centre Square Theatre, has returned from a two weeks' stay at Atlantic City.

J. B. Cox, of Cox's Theatre, Mt. Pleasant, Pa., has returned from California, where he went for the benefit of his health, as well as to attend the Democratic Convention. Mr. Cox says he feels much improved and that it's a great life getting your picture in the News Weeklies and meeting the screen stars.

Harry Browarsky, manager of the Rex Theatre, East Liberty, Pittsburgh, is spending his vacation at Atlantic City.

Harry W. Meyers, manager of the newly opened Strand Theatre, McKees Rocks, Pa., proved himself a hero recently, when he saved a 13-year-old boy from drowning in a deep creek in the town. Harry saw the boy's peril when he was going down for the first time, and jumped in without removing his clothes.

Golden Gate Gleanings

Coliseum Closed for Enlargement.

THE Coliseum Theatre, at Clement street and Ninth avenue, has been closed for enlargement, remodeling and redecorating, and the entire organization, including orchestra and stage hands, has been moved to the Lincoln Theatre, near by. The Coliseum, owned and operated by Samuel H. Levin, was opened but a little more than a year ago and has been described as the finest suburban district house in America. The seating capacity, which is now 1,900, will be increased to 3,000, the change being necessitated by a phenomenal increase in business. The improvements will cost about $100,000 and will include the installation of a new ventilating system.

Movie Dance the Latest.

An innovation in dansants has been introduced at the New Fillmore Theatre and is becoming very popular. The dances are held in the annex, which formed the original theatre. The ballroom connects with the lobby of the new theatre and between dances couples may stroll into the theatre and enjoy the pictures. The Business League recently held a "move dance" there and other organizations are reserving the ballroom.

Fresno Houses Not Sold.

The recent announcement to the effect that James Beatty had sold his theatre interests at Fresno, Cal., to the Paramount proves to have been immature. A deal for such a transfer has been under way for some time, but has not been consummated.

Kinema to Be Rebuilt.

The Kinema Theatre at Fresno, Cal., recently badly damaged by fire, will be rebuilt as quickly as men and materials can be secured and will probably be reopened within two or three months.

New Theatrical Organization.

Following a series of meetings tentative plans have been adopted for the formation of an association to be known as the Affiliated Amusement Industries of California and at an early date a gathering will be held at which officers will be chosen and permanent headquarters decided upon. All branches of the amusement industry will be included in the membership and questions of mutual interest, such as legislation, labor policies and all kindred matters, will receive attention. The Sunday closing of theatres is again being agitated here and this propaganda will be closely watched. All demands of organized labor for increased wages and new agreements will be passed upon by the new body.

Sun Theatre Changes Hands.

The Sun Theatre, located on upper Market street, adjoining the Rialto, has been taken over by Charles Newman and will soon be operated under a new name and a new policy. The new owner of the Sun is well known here as a dispenser of cheer, having been the proprietor of the famous Newman's College Inn in the good old days when they dispensed 'em over the mahogany, and if he succeeds even half as well in his new venture Newman's College Theatre will be an immense success. A lot of innovations are promised by Manager W. J. Casey.

Frolic Now on Theatrical Map.

Under the energetic management of Robert Abraham the Frolic Theatre is doing the best business in its history and is getting a splendid share of Market street trade. Bob is offering Frolic patrons some big theatre ideas along the line of presentation and these have met with an immediate response.

Tom Maguire Visits Northwest.

Tom Maguire, head of the Breck Photoplay Supply Company, has returned from a visit to the Pacific Northwest, where he visited many former friends in the amusement industry. He reports that exhibitors are enjoying a good business in all parts of the Coast territory.

To Make Eastern Visit.

T. L. Haines, Jr., of the Atlas Educational Film Corporation of California, is preparing to make an eastern trip in the near future to visit the Devry factory and to make further business connections.

Recommends State Censorship.

An effort to revive the agitation for the state censorship of moving pictures is being made by Dr. G. B. Maynard, director of social economy of St. Louis, Mo., and lecturer at the University of California summer session. He declares that the pictures now being offered are filled with objectionable features and advocates strict state control.

Big Scenario Deal Consummated.

Jules Brulatour, who is backing Hope Hampton, has signed a contract with H. H. Van Loan whereby the latter agrees to furnish four stories a year for $5,000 each, with a percentage of the gross receipts. The contract was signed at San Francisco and Mr. Van Loan has since left for Los Angeles.

All Star Makes Changes.

E. R. Williams, who has been booker for the All Star Features distributers, has been made manager of this exchage and Fred M. Woldenberg has rejoined the firm, taking the position of booker. M. M. Stern has been added to the staff as road man. Sol L. Lesser, head of All Star, is expected here this week to take part in the First National celebration to be held at Oakland. Screen Snapshots, the latest acquisition of this exchange, is being placed rapidly throughout the territory.

Film Men Enjoy Vacations.

G. C. Parsons, manager of the Goldwyn exchange, has returned from a motor trip to Lake Tahoe and Nevada. C. A. Nathan, manager of the Universal exchange, is away on a two weeks' vacation.

New Film Building Assuming Shape.

The new fireproof film building at Golden Gate avenue and Leavenworth street is rapidly assuming form and will be occupied early in the fall. All the space in the building has been let and in many instances the quarters to be vacated by firms that will move have likewise been leased.

Atlanta

Begin on New Charleston Theatre.

WORK has begun at Charleston, S. C., on the new theatre to be erected by Albert Sotille, head of the Pastime Amusement Company.

The new house boasts 3,000 seats, and is said to be planned on the scale that rivals anything established or contemplated in the South.

Samuels Selling Theatre Interests.

Adolph Samuels, president of the Southeastern Pictures Cororation, and proprietor of a string of theatres in Georgia, is disposing of his exhibiting interests. In line with this policy he has announced the sale of the Alamo theatres at Valdosta and Newnan, Ga., J. H. Smith, of Thomaston, Ga., and E. B. Armistead, of Social Circle, Ga., figuring as the buyers.

Mr. Samuels owns two theatres in Atlanta in addition to his exchange interests and theatres in other Georgia towns.

Bromberg Buys Interests in Premier.

A. C. Bromberg, veteran exchangeman in the Southeast, has purchased the interests of the Premier Pictures Corporation in Georgia, Florida, Alabama and Tennessee. William Conn, manager of Premier's Atlanta office, will return to Charlotte to look after the concern's interests in North Carolina, South Carolina and Virginia.

Mr. Bromberg will conduct his enterprise under the style of A. C. Bromberg Attractions, and after September 1 will occupy the offices at 61 Walton street, now the home of the Southeastern Pictures Corporation. The latter firm moves to the new Samuels film building prior to the date named.

The deal means that Bromberg Attractions will now have exclusive rights in this territory to the Hallroom Boys comedies, Helen Gibson series, Helen Holmes series, "The Spoilers" and other features.

Brevities.

M. A. Lightner, manager of the Criterion Film Service, has repurchased the Wilson Theatre, Mussels Shoals, Ala., and the Fields Theatre, Sheffield, Ala., which he sold to C. L. Hackworth, Huntsville, Ala., a year or more ago. The consideration is understood to be considerably above the figure in the first transaction. Mr. Lightner is now negotiating other important deals, it is reported.

Wayne Pierson, exploitation representative of the Famous Players-Lasky Corporation in this territory, is spending his vacation in New York.

R. J. Savini, president of Savini Films, Inc., is on a business trip to Louisiana, Mississippi and Alabama.

Baltimore Brevities

Goldberg Will Manage Marford.

THE Harford Theatre, 2620 Harford avenue, which is operated by the Harford Amusement Company, will be under the management of Thomas D. Goldberg, manager of the Walbrook Theatre, 3100 West North avenue, after the improvements which are now being made on the Harford are completed and that theatre is reopened. This has come about due to Mr. Goldberg having bought an interest in the Harford, having been invited to do so by Drs. J. J. and Joseph Valentini, who were the sole owners, as they are obliged to give most of their attention to their professional activities. Mr. Goldberg has been appointed president and Dr. J. J. Valentini will act as treasurer of the reformed company. The playhouse is expected to be reopened to the public about October 10.

Picture Garden Purchase Settled.

The purchase of the Picture Garden Theatre property, 31 West Lexington street, by Joseph Blechman and wife from John J. Faupel, in fee, was completed on Wednesday, July 28, and settlement for the purchase of this property was made at the office of the Title Guarantee and Trust Company. A consideration of $110,000 was indicated by the stamps, but the price was shown to be considerably larger than that by mortgages. Mr. Blechman has been successfully conducting the Picture Garden Theatre for some time. Extensive improvements are now being made on the theatre after plans by Oliver B. Wight, architect.

Picture to Induce Teachers.

So that recruits of trained teachers and students may be gained for the Maryland State Normal School, a film which was produced at that place was shown at the concert of the Municipal Band at Charles and Twenty-fifth streets, for the first time under the auspices of the Maryland State Board of Education. This film was shown at the Rialto Theatre, North and Linden avenues, on Monday, August 2. It will be shown in all the principal cities and towns throughout the state and its name is typical of its use, as it is called "The Call of the Hour."

Health Board Movement Fails.

The plans of the Maryland State Board of Health to interest the people of the rural districts of Maryland in better health conditions by the aid of moving pictures have been broken up. Dr. John S. Fulton, secretary of the board, was making a tour of Southern Maryland in his automobile and had a moving picture machine and some film with him. The engine of the machine furnished the power to run the projection machine. The pictures illustrated his talks.

Apollo Theatre Under Way.

The construction work on the Apollo Theatre, Baltimore's latest addition in the moving picture field, which will be located at 1500-6 Harford avenue, has been started. The owners are Leo H. Homand, of Palmore & Homand, and C. Constantine. It will probably be ready for the public on October 15. It is to be a two-story building with a balcony. The seating capacity will be 1,300 and the approximate cost will be $85,000. William E. Stumpf, who now operates the Goodtime Theatre, has been appointed the manager of the Apollo when it opens. The lighting plan of the Capitol Theatre in New York is to be employed and a Moller organ will furnish the music.

Improving the Brodie Theatre.

Improvements to cost $9,500 are now under way on the Brodie Theatre, 1118-22 Light street. Of this amount $6,500 is to be put into an organ to furnish music for the playhouse. By the improvement 100 extra seats will be added to the present seating capacity. The lobby and interior are to be remodeled. The theatre is owned by J. Flax. F. A. Allex is the manager.

Exhibitors on Picnic.

The Maryland Exhibitors' League gave an all-day picnic at Miller's Park, near Baltimore, on Tuesday, August 3. Invitations were sent out to the film men of Baltimore and vicinity and Washington and many attended with their families. Louis A. DeHoff, of the Whitehurst Theatrical Enterprises, and William E. Stumpf headed the committee of arrangements.

"My, How Shocking!"
Gasps Margarita Fisher when she learns that her pet pup walked on a live wire in American's "The Week End."

Buffalo Bulletins

General Theatres Acquires Circle.

THE General Theatres Corporation has acquired from the Morton Amusement Company the Circle Theatre, at Connecticut and Fifteenth streets, and "Billy" West, connected with the Regent Theatre for several years, will be the new manager. This purchase of the Circle makes the fifth theatre under the control of the General Theatres Company. The houses are the Allendale, Arcadia, which when reopened will be known as the Star; the Ellen Terry and the Marlowe. Harry Marsey is president of the company.

Million Dollar Theatre at Falls.

The new Marcus Loew theatre, announced in the World, will be a million-dollar proposition, according to papers filed with the secretary of state at Albany and the county clerk in Lockport. These show that the company is capitalized at $1,100,000, consisting of 65,000 shares of stock, 5,000 shares of which will be preferred stock of the par value of $100 and 60,000 shares of common stock with a par value of $10. The company will erect a motion picture and vaudeville theatre on the west side of Little Fourth street, extending from Little Fourth to the alley between the Third street stores, with the main entrance in Third street, midway between Little Fourth and Niagara street.

Sherry Stage Manager.

A. R. Sherry, former manager of Shea's Hippodrome and the Star Theatre, has been engaged as stage manager of the new Shea Criterion, which will reopen September 1. The Criterion will be operated by the Shea company and the Famous Players-Lasky corporation. The house will be under the direction of Harold B. Franklin.

To Join Griffith Orchestra.

Clifford G. Smith, Howard Danzer and Rolland Wells, Buffalo musicians, will leave in the fall to join the orchestra of thirty-two pieces which is being organized to tour the country with D. W. Griffith's "Way Down East."

Some Excellent Publicity.

With the assistance of A. J. Sharick, special exploitation representative of the Selznick Pictures Corporation, Manager William MacFarlane of the Liberty and Palace Theatre in Canandaigua, has procured some excellent publicity. The Daily Messenger at Canandaigua has been induced to give away each Saturday a special motion picture star supplement, consisting of Selznick star photos printed in sepia on 120-pound paper, size nine by twelve. The paper carries announcements of the stars to be run each week and on the day the supplement is distributed a long story about the star is also published.

Local Company's Big Plans.

The plan of the Buffalo Motion Picture Company to take over the large building at Main and High streets for use as a motion picture studio is rapidly rounding into shape, and it is expected that this fall pictures will be made there. Earl L. Crabb, general manager of the company, who is now in New York, it is expected, will transfer his office to Buffalo as soon as the negotiations for new building are completed.

Mosher Resigns at Palace.

Ira M. Mosher, president of the Buffalo Theatre Managers' Association, and manager of the Palace Theatre, has resigned at the latter house and has been succeeded by Howard J. Smith, president of the Buffalo Palace Theatre Company. Mr. Mosher has not as yet made his plans for the future, but it is expected he will remain in Buffalo with some motion picture interests.

Hartwell Favors Movies.

Ernest C. Hartwell, superintendent of schools in Buffalo, believes that the plan of the Visual Education Association to introduce projection machines in the public schools to aid in the education of children is quite feasible and that pictures would prove a valuable adjunct to book learning in many branches of study.

Eliminate Slides at Strand.

Manager E. O. Weinberg, of the Strand Theatre, has eliminated all slides at his house, and in their place is using specially made trailers in announcing coming productions. The change is a pleasing one.

Indianapolis

Entertain Newspaper Men.

ABOUT fifty representtaives of Indianapolis newspapers saw themselves as others see them when they were guests of the management of the Circle Theatre at a special showing of "Go and Get It," a film drama of newspaper life released by Associated First National Pictures. A sumptuous beefsteak dinner, with corn on the cob and all the trimmings, was served at the Athenaeum preceding the screening of the picture.

Robert Lieber, one of the directors of the Circle Theatre Company, and Associated First National Pictures, presided at the dinner and introduced Ralph Lieber, who succeeded S. Barret McCormick, as manager of the theatre.

Lot Lee, veteran telegraph editor of the Indianapolis News, who responded for the newspaper folk, expressed appreciation of the Circle management's hospitality.

Paramount Installs New Machines.

Two new moving picture machines were installed this week in the Paramount Theatre at Logansport, Ind., of which William Lindsey is manager. Both are late models and embody all the latest improvements.

Repairing the Art Theatre.

The Art Theatre, 620 Broadway, Gary, Ind., was closed for repairs for a few days last week as a result of a fire which started in the operating booth. One of the projecting machines was put out of commission and the other was badly damaged. The loss to the building was estimated at $25 and the damage to the contents was estimated at $650. John Covickich had about $200 worth of clothing destroyed in the fire.

Biemer to Manage the Majestic.

Frank A. Biemer will assume the management of the Majestic Theatre at Fort Wayne, Ind., when it is reopened September 1, after having been closed several weeks for extensive improvements. Mr. Biemer was associated with the Majestic as head usher when it was first opened and later went to the box office as treasurer and assistant manager.

Baltimore Exchange Notes

Screenart Absorbed by Pioneer.

The Pioneer Film Corporation of New York has absorbed the Screenart Exchange, 412 East Lexington street, Baltimore. It was taken over on Monday, August 2. Edward R. Price, who has been the manager of the exchange, will remain in charge and the Screenart pictures still will be released through this office in Baltimore.

Michael Lessy, organizer of Screenart, and M. H. Hoffman, general manager of Pioneer, were in Baltimore on August 2 completing arrangements for the transaction. Pioneer will produce thirty-two new features during the coming year. Taking over the Baltimore exchange completes a chain of twenty-nine exchanges throughout the country for Pioneer. By Pioneer having an office in Baltimore it means that Baltimore, Maryland and Delaware will have a print for distribution and will not be obliged to get prints from the Washington exchange of this company, according to Mr. Hoffman.

Marks Succeeds Lux.

J. H. Marks, who has been in the film business for seven years and for the past three years connected with Metro, covering the Virginia and North Carolina territories, has succeeded E. Lux as Metro representative in Baltimore. Mr. Lux has left the film business to go into a commercial activity. Mr. Lux was well liked in Baltimore and had success while in this territory.

Scene from "The White Circle" Made by Maurice Tourneur for Paramount.
Looks as though the old gentleman is endeavoring to sign his name "in the circle."

Among Busy Exchangemen

In the South

Atlanta Handling New Territory.

EASTERN NORTH CAROLINA territory, formerly handled out of the Washington Metro exchange, has been transferred to the Atlanta office through a new distribution of territory just made effective and which will go into force immediately. George W. Fuller is Washington manager relinquishing the territory, which goes to Charles E. Kessnick, of the Atlanta exchange.

Pathe Business Divides Territory.

A division of territory has recently been made necessary in the feature sales force of the Charlotte Pathe office owing to the largely increased demand for Pathe features and the increased number of special releases by Pathe. George V. Atkinson, who has been with the local Pathe office for the past five years and has been handling both North and South Carolina territory, will hereafter cover only the North Carolina towns.

Somerville Joins Lynch.

H. Somerville, formerly manager of R. D. Craver's Broadway Theatre, Charlotte, N. C., has been added to the publicity and exploitation staff of the Lynch circuit, Atlanta.

Victoria to Reopen in Autumn.

The Victoria, the Howard-Wells Amusement Company's first-run theatre at Wilmington, will be closed to pictures during the month of August, reopening in the early autumn.

Buffalo

Week Run Closed by Moses.

A. W. Moses, manager of the Select office, has signed a contract with Emmet Cornell, manager of the Eckel Theatre, Syracuse, for a week's showing of William Faversham in "The Man Who Lost Himself." Mr. Cornell will present the picture the week of the state fair in the Salt City. Some good publicity is being procured by Mr. Moses on the autos owned by his salesmen. He has purchased a black leather tire cover for the "spare" and in gold, outlined in red, is this legend painted: "Selznick Pictures Create Happy Hours."

The new Select office at 257 Franklin street, housing Select, Republic, Selznick Enterprises and National Pictures, is now complete and looks like a national bank. Mahogany-glass partitions are used for creating three spacious private offices for the manager, salesmen and publicity department. The furniture is mahogany and beautiful rugs cover the floor.

To Entertain Exchange Managers.

Carl Vander Walker, a comedian who served with the 302d Engineers and who was selected by the government to go to England after the signing of the armistice to entertain wounded soldiers, will furnish some of the fun at the first annual outing of the Buffalo exchange managers, to be held at the Bedell House, on Niagara River, Sunday, August 29. Arrangements have also been made for a number of boxing matches. The entrants for the Nubian polo tournament are said to be unusually large.

New Circuit Manager Arrives.

Hugh Rennie, Buffalo's new First National manager, has arrived from Seattle to take Harry L. Knappen's place. Mr. Knappen is now manager of the Seventh avenue exchange in New York. Mr. Rennie is a veteran in the film business, having started in the business in 1914 with World Film in St. Louis. He was with the Selznick interests in St. Louis, Indianapolis, Seattle (twice), in Los Angeles, Salt Lake City and Denver. He did special work in Minneapolis for three months. After Selznick formed the Clara Kimball Young Corporation he left Minneapolis to take over the Denver branch, where he remained for a year, when he resigned to become associate manager of the Four Square office in Denver. He left Denver to accept the Exhibitors-Mutual office in Cleveland, where he remained for about a year, when, on receiving a long-distance call from Mr. Selznick, he accepted the branch managership of the Selznick office in Seattle in June, 1919, where he remained until he came to Buffalo to take over the First National exchange. Mr. Rennie, following a conference with R. H. Clarke, general manager, left on a tour of the territory, visiting every exhibitor in this part of the state.

Smith Closes "Fat" Contracts.

P. H. Smith, manager of the local Robertson-Cole office, has closed contracts with Morris Slotkin, of the Olympic, for three-week runs on "The Fortune Teller," "Li Ting Lang" and "Heart of Twenty."

"Winnie" Sheehan Visits Home Town.

W. R. Sheehan, general manager of the Fox Film Corporation, visited his old home town the end of July, staying at the home of his brother Clayton, who is district manager. Mr. Sheehan was en route to Chicago. The new Fox exchange opened in Albany August 1. Charles Johnston, formerly with Universal, is now city salesman for Fox, and Harry Wallner, formerly with Famous Players-Lasky, is representing the company in the Rochester territory. E. Auger, manager of the serial department at the home office, visited Manager J. H. Greenwald the week of July 26. Mr. Greenwald reports that the new Barcli Theatre in Schenectady, N. Y., of which John J. Walker is manager, opened with William Farnum in "If I Were King" and followed it up with Pearl White in "The White Moll."

Lewin Joins Realart Staff.

Edward Lewin, formerly with Hodkinson in Pittsburgh, has come to Buffalo to join Manager Harry E. Lotz's Realart sales staff. Mr. Lotz has closed a contract with the Ithaca Amusement Company for the Realart franchise. The pictures will be shown in the Crescent and Strand theatres in the college town.

Pittsburgh

Joe Bloom, who has been promoted to general supervisor of the Hodkinson exchanges, left on July 29, in company with Mrs. Bloom, on an extended western trip to the various offices of the company. They will visit Chicago, Kansas City, St. Louis, Des Moines, Omaha, Minneapolis, Oklahoma and New Orleans and will complete this trip by October 1. After that they will go to the extreme western offices and probably spend several months there. Mr. Bloom expects to be back in Pittsburgh about every two weeks, while Mrs. Bloom will remain in the West.

Short Personals.

Ben Edlis, Quality salesman, has returned to duty, totally recovered from a recent operation.

J. D. Rosenberg, formerly a salesman with the American exchange at Washington, D. C., is now on the road for the Pittsburgh Hodkinson exchange.

Miss Dora S. Davis, assistant to Manager Forrey, of the Vod-a-Vil exchange, has gone back to her home in Boston. She is succeeded here by Miss Anna Schindler.

Manager F. C. Bonistall of the Pathe office spent the week of July 26 in conference with home office officials at New York.

Harry J. Smith, of the Hollis, Smith, Morton Company, Simplex distributers in the Pittsburgh territory, has returned from a motor trip to Chautauqua Lake. He was accompanied by his family.

Cleveland

P. C. Bloch has resigned as manager of the Cleveland branch of Goldwyn and will go to Chicago, to be identified with the Paramount exchange in a similar capacity.

E. C. Fielder, well-known exchange man, has returned to Cleveland, where he first broke into the game, and is identified with the Argus Enterprises.

Seattle

Associated Producers Locating.

B. W. Copeland, Northwest manager for Associated Producers, has taken temporary quarters at 2010 Third avenue. He states that his company will build an exchange of their own later. Mr. Copeland was formerly manager for American in Seattle, from which post he went to Spokane as representative in that territory for Hodkinson.

New Select Manager.

G. C. Reid has arrived from Kansas City, where he was manager for Select, to take charge of the Seattle Select office. Mr. Reid takes the place of Hugh Rennie, who resigned to take over the management of the Buffalo First National office.

Mr. Rennie has spent several years as a film manager in Seattle, first as manager for World three years ago and later as manager of Select. He came first in 1917 from Denver, remaining here about a year, during which he built up the World office and won a host of friends among exchange men and exhibitors.

Then he went on to bigger things in Minneapolis. Last year he returned to Seattle as manager of Select, and when Select and Republic were combined under the Selznick banner he went ovr to the larger Republic headquarters to take charge of the combined output.

Some Film Personals.

R. C. Hill, who has been a salesman in the Seattle territory for Sun Films, has been appointed to the San Francisco office.

Ray Kelsall, manager of the Theatre Supply Company of Seattle, and E. F. Tucker, manager of the Seattle Wurlitzer store, are in Portland on business this week.

H. M. Glanfield, formerly with Select, is now selling Realart pictures out of Seattle. R. C. Montgomery, also of the Realart office, after a few days spent at the home office, has returned to cover Montana.

San Francisco

District Manager Arrives.

Walter S. Wessling, western district manager for the Pathe Exchange, Inc., has arrived here for a stay of several weeks. Mr. Wessling has purchased a home at Portland, Ore., where he formerly lived, but will maintain his headquarters at San Francisco. He has spent the past few weeks in the Northwest and recently opened an office at Butte, Mont. Mr. Wessling, who is one of the oldest employes on the Pathe payroll from the point of service, is a confirmed Westerner and states that the twenty mules of borax fame could not drag him out of this territory again, which is taken to mean that he plans to remain here.

Hodkinson Visits San Francisco.

Kenneth Hodkinson, business manager for the United Artists' Corporation, was a recent visitor on a business mission, spending a few days at the local office. He came by way of the Northwest and left for New York from here. Walter S. Rand, manager of the Los Angeles branch, came here to confer with him, as he did not visit that city.

Hold Housewarming.

A housewarming and dance was held at the general offices of the Turner & Dahnken Circuit on the evening of July 22 to celebrate the completion of the new offices as planned by General Manager L. R. Crook. The event was attended by film exchange folks on Film Row, as well as by several members of producing companies working in San Francisco at the time.

Finds Nevada Flourishing.

Barney Bernard, traveling salesman for Realart, has returned from a highly successful trip of three weeks through Nevada. He found exhibitors doing a splendid business there and ready to line up for the new season's offerings.

Europeans in China Patronize Pictures in Modern, British-Controlled Theatres

THE China Theatres, Ltd., a British company, registered under the British Limited Liability Companies Act, the largest moving picture concern in China, owns the Empire Theatre and Empire Cafe (principally patronised by the European population) and one large theatre for Chinese, known as the Kwang Ming Theatre, in Tientsin and the theatre known as the Pavilion in Peking. They practically control the picture business in North China and have a circulating circuit with most of the picture show houses between Tientsin and Hong Kong.

The Empire Theatre, which is situated at the principal corner in the French Concession, Tientsin, has a seating capacity of 500 and was erected by A. Bari, the present managing director of the comptny, in 1916, and was floated into a limited company in March, 1918. The cafe adjoining the theatre was erected in 1918 and extended in 1919.

The Cafe Roof Garden was opened, for the first time, in the summer of 1919 as an experiment and proved such a success that it was wholly reconstructed this year, and at present with its Chinese Pagoda covered dancing floor, is the only place of the kind in China. There are, of course, several Chinese run roof gardens in the different parts of China, but nothing catering to the Europeans.

The moving picture business in China "is in its infancy" and it will take years to educate the general run of Chinese to patronise picture shows. There are untold difficulties to contend with in reaching the Chinese in purely Chinese territory, i. e., anywhere except in the Treaty Ports, which at present makes it impossible to carry the picture show to the Chinese in their own cities. The people no doubt would soon learn to appreciate the pictures, but the difficulties to be overcome with the minor officials and the general unsettled state of the country at present make the venture impossible.

The Empore Theatre, Tientsin, and The Pavilion, Peking, which are chiefly dependent upon the European populations, run only one performance daily (at 9.15 in the evening) with a matinee on Sunday afternoons, as the foreigners are all business men and can only find time for pictures after dinner in the evening.

Pick Manilla Martan for Ingenue Lead in "Tarzan"

ONE of the keenest competitions that was ever held for a part in a big serial production was decided recently when Manilla Martan was given the leading ingenue part in "The Son of Tarzan," the big animal serial taken from the Edgar Rice Burroughs book of the same name which is being produced by the National Film Corporation for states rights, distribution by David P. Howells.

Because of the difficulty of this part calling as it does for a girl of great beauty, yet at the same time one strong enough to stand the enormous hardships of a life duplicating that which would be lived in the actual jungle, it was a problem to find just the right sort of a girl.

About every ingenue at liberty within the past three months has made a bid for this part, for the girl successfully playing this role will achieve fame over night. Ever since the first two episodes were completed and given their pre-view at the studio the word went round that their serial was "over" and the studio was besieged with the eager applicants for the part of "the wild girl" that begins with the fifth episode.

But here came the rub. The "jungle girl," as described in the book of Mr. Burroughs, is a distinct type that permits no departure, and her costumes of animal skins make camouflage impossible, and so began a long search for the "perfect type."

Then Director Revier remembered Manilla Martan, whose classic dances and exquisite voice have given her an enviable reputation as a society entertainer in the fashionable circles of New York, Bar Harbor and Newport. She was located in Los Angeles and, yielding to the persuasions of Director Revier, posed for the tests, and the verdict was unanimous: "The jungle girl of the author's conception."

Harry S. Stone Resigns

Harry S. Stone, who for the past four years has been affiliated with the Photo Products Export Company as general manager, has announced his resignation.

"You Cur—Villain—Beast."
Says Helen Ferguson in this scene from Metro's "The Mutiny of Elsinore."

"Earthbound" Opens Simultaneously in New York and Chicago Theatres

THE usual methods of presenting a new motion picture have been discarded by Goldwyn in the case of "Earthbound," the Basil King film which has been a year in the making, in favor of a new method warranted by the unusualness and the importance of the photoplay. Goldwyn has leased a New York and a Chicago "legitimate" theatre, where the picture will open simultaneously on Wednesday, August 11, for indefinite runs.

Unusual Presentation.

The decision to open in "legitimate" theatres in the two cities was based upon the belief that "Earthbound" is big enough to compete with the best the "legitimate" theatre can offer. Being unique in its dramatic story, in the bigness of its underlying idea and in its methods of production, it will be given an unusual presentation.

The theatres obtained for the first public showing are the Astor in New York and the Playhouse in Chicago. "Earthbound" will run as long as the average spoken play, making it a full evening's entertainment, and it will be presented with just as much care.

Motion picture technique at its highest point of development has gone into the making of "Earthbound," it is said. Trick photography for its own sake has not been used. Double exposure was employed as a legitimate and compelling means of recording happenings on both the earth and the spirit planes in the story.

Basil King, author of the story and one of the country's foremost novelists; T. Hayes Hunter, the director, and Edfrid Bingham, the continuity writer, worked together for adapting the material to the highest possibilities of screen expression.

Mooser Becomes Manager of Goldwyn's Eastern Studio

GEORGE MOOSER, Eastern production manager for Goldwyn, has been placed in charge of Goldwyn's Eastern studio in New York, succeeding Robert McIntyre, who has been studio manager since Goldwyn started producing in the East last fall.

During the year Mr. Mooser has taken an active part in guiding the policy of Goldwyn in the making of some of that company's most successful third year releases. He has collaborated on the writing of a number of continuities.

Through years of experience in preparing productions for both the stage and the screen, Mr. Mooser has come to be recognized as a foremost authority on the making of photoplays. He is thoroughly familiar with all phases of production, from the continuity to the finished product, and has been conspicuously successful in his choice of casts.

Mr. McIntyre is among the old-timers in the motion picture business. Before becoming associated with Goldwyn, he had managed the studios of several other large producing organizations and has won a record for systematic accomplishment.

Bebe Auctions Baseball Autographed by Babe Ruth

BEBE DANIELS, Realart star, is the idol of the crippled and orphan children of Los Angeles. For her efforts made successful a big "Children's Day" at the Los Angeles ball park which netted thousands of dollars for welfare work.

One of the most successful features of the day was the auctioning of a ball presented to Miss Daniels by Babe Ruth, properly autographed. She added her signature to the sphere and $110 was realized for the kiddies.

Directed to Throw First Ball.

Miss Daniels was invited to throw the first ball at the game between Vernon and Los Angeles, of the Pacigc Coast League. Unfortunately, however, an important scene in "You Never Can Tell," her first Realart starring vehicle, made it impossible for her to be present.

Her efforts in behalf of the children, however, were wildly cheered at the time of the auction.

Nearly $10,000 was realized for a free clinic open to all nationalities and creeds. In addition a thousand orphans and cripples were entertained with the game, free lemonade, ice cream, popcorn, etc., being constantly on tap.

The affair was under the auspices of the Los Angeles Board of Catholic Charities.

"Fighting Chance," Adapted from Chambers' Novel Listed by Paramount for August 1

THE FIGHTING CHANCE," a fascinating photoplay of society life adapted from the best seller of several years ago from the pen of Robert W. Chambers, is the Paramount release for August 1. All the ingredients of a high society drama, with the essentially Chamberesque touch, have been retained in the adaptation of the story to the screen, and promises a treat to the many admirers of this author's works, as well as to the lovers of the beautiful and artistic in motion pictures.

Director Charles Maigne, who in "The Fighting Chance" comes to the direction of Paramount productions again for the first time since his success "The Copperhead," has hit the high spots in lavish interior decorations and artistic outdoor atmosphere. The splendor of the drawing room sets of this production offer realistic filming of high society life. Particularly effective is a night scene during a thunderstorm, with lightning leaving the sumptuously appointed alcove alternately in light and darkness.

Outdoor artistry to appeal to lovers of hunting finds a sterling example in the club hunt scenes and the steady poising of the hounds, of which there are several excellent shots.

Artistic interiors and beautiful exteriors supplement a plot of the Chambers type—the intense struggle of Stephen Siward and Sylvia Landis, both victims of hereditary weaknesses, to fight their way to domination in an atmosphere surfeited by intrigue and hypocrisy. The climax comes in a bitter battle in the financial world which spells ruin or victory to the two leading characters.

An all-star cast contributes to the success of the production. Conrad Nagle and Anna Q. Nilsson in the leading roles have been declared by critics to be the exact types of the average society circle. Others who are prominent in the cast of "The Fighting Chance" are Clarence Burton, Dorothy Davenport, Herbert Pryor, Ruth Helms, Bertram Grassby, Maude Wayne, Frederick Stanton and William H. Brown.

Ina Claire in Pictures by Day, on Stage by Night—and Sleeps Whenever Possible

INA CLAIRE, the stage star who is appearing before the camera at Metro's New York studios in an elaborate picturization of "Polly with a Past" by day and before audiences at the Lyceum Theatre in David Belasco's production of "The Gold Diggers" by night, is probably the busiest young woman in New York. For to Miss Claire, working days in the studio and nights in the theatre, a minute's leisure is what a day's means to other individuals, and an hour is positively nothing short of a two weeks' vacation.

"Do you know," she said "I find now that the theatre is quite refreshing after my exacting work in front of the camera. I leave the studio at night pretty well tired but after dinner and an hour's sleep I am able to go to the theatre with real zest and take up my work there with energy and, what is more, feel rested by it. You see, my stage work has become a bit easier. I am so thoroughly familiar with my part after the long run of 'The Gold Digger' that I can cast off the acute sense of responsibility and be carried along as though borne by a strong current.

"In the studio it is different. Here my work brings constantly new problems to face and new obstacles to overcome, so that it never ceases to be a task calling for the expenditure of mental and physical energy. But the knowledge that the difficulties are faced and then disposed of is always stimulating to all of us who are trying to make 'Polly with a Past' even better on the screen than it was on the stage.

"To fulfill my dual program, I have found, has made it necessary for me to observe the most careful attention to the simple laws of health.

"Sundays I ride or motor or swim—anything which takes me out into the sunshine and invigorates me as only the outdoors can. But my week-days, as you can see, are fairly full, and will be, I dare say, until we have finished screening 'Polly with a Past.'"

Viola Dana and Her Cast Enjoy Novel Experience

THE novelty of speeding from Los Angeles to San Diego in a Chicago-to-New York train was experienced one day recently by Viola Dana and members of her supporting company in the forthcoming Metro production, "Blackmail."

It was far from a pleasure trip, however, for the passengers on the four coaches. The train was used as a portable stage upon which concluding scenes of the star's new picture were photographed.

The heroine of the story, written by Lucia Chamberlain, and which appeared in The Saturday Evening Post, has been educated to follow in the footsteps of her father, a crook of world repute. The climax of her career comes with the meeting of a wealthy man on a train, whose sympathy she wins by telling the story of a fictitious robbery of which she pictures herself as having been the victim.

It was this episode of the production that was filmed on the Chicago-to-New York train. A special motor generator outfit and lighting equipment was installed on the coaches by the motor electrical department and more than one hundred persons participated in the scenes aboard the train.

Dallas M. Fitzgerald is directing Miss Dana in "Blackmail." The screen version of the story was prepared by Albert Shelby LeVino. Wyndham Standing, Edward Cecil, Florence Turner, Fred Kelsey and Alfred Allen are appearing in support of Miss Dana in "Blackmail."

Helpful Press Book Issued for New Olive Thomas Film

FOR Olive Thomas' newest Selznick picture, "Darling Mine," in which she portrays the role of a charming Irish girl who comes to America and after vicissitudes weds a wealthy man, an attractive and helpful press book has been prepared. There is an attractive picture of the star on the cover.

The second page is filled with three production cuts showing the star in characteristic poses. Page three states that the star is the embodiment of sincerity, gives the cast of the picture, and in the editorial an idea of the story, past performances of the star and the fact that Laurence Trimble directed the production. The following two pages are taken up with ad displays, feature stories and press notes. Newspaper ads and advance notices and current reviews, including short synopsis of the picture, make up pages six and seven, and page eight conveys a half dozen exploitation aids.

Pages nine to twelve have several model letters for a mail campaign, shorts for program use, heralds and dodgers, production cuts for newspaper advertising, a musical synopsis and accessories for poster displays. The latter, six in all, occupy the last page.

Final Scenes for "The Thug," Starring O'Brien, Completed

NEWS that is of considerable importance to exhibitors who have played and favor the current Selznick productions starring Eugene O'Brien, namely "A Fool and His Money" and "The Figurehead," took definite shape this week when it was announced that the star's forthcoming Selznick picture, "The Thug," has been completed. The story is from the pen of H. H. Van Loan.

In this picture Mr. O'Brien is supported by Martha Mansfield, who plays the leading feminine role; Ida Darling, well known for her portrayals of society matron roles; Warren Cook, Joseph Flanagan, Tom Blake and other players who have from time to time distinguished themselves in screen productions. George Archainbaud directed the production.

Scenes from Two New Features and a Serial Production Made by Vitagraph.

At the left is a view taken from "The Prey," starring Alice Joyce. In the centre is Antonio Moreno and Pauline Curley playing in "The Veiled Mystery" serial while at the right is a scene from "The Purple Cipher" starring Earle Williams with Vola Vale.

Exhibitors' Reports Quoted by Equity Praising Clara Kimball Young Films

TO the question "What pictures will bring the biggest summer business?" Equity Pictures replies, "Book a Clara Kimball Young picture," "The most effective way of competing against the weather and the lure of outdoor recreation in the summer is to show the best productions in the market. That is one explanation offered by exhibitors for the large box office receipts resulting from their showing of Young pictures," says the Equity statement, continuing:

"Another reason is the exploitation that goes with every Young release and is embodied in the press book. The Equity forces have, from their very start, concentrated on exploitation for the exhibitor. No pains have been spared in turning out the very finest and most effective campaign books of their kind. Every type of theatre and every class of town is taken into consideration in mapping out the exploitation stunts. The fruits of Equity's labors are now beginning to blossom in the form of more money for the exhibitor.

"In a territory like Oklahoma—by no means the most dense—letters from exhibitors tell a tale of profitable summer business on Equity pictures. E. Wagner, of the Quality Theatre, Elk City, Okla., broke his house record with a two-day run on 'For the Soul of Rafael'; 'The Eyes of Youth' filled the capacity of the Elk Theatre at Duncan, and the biggest summer business ever done by the Glory B Theatre, Miami, came in during the run of 'The Eyes of Youth' there. Hamley's Theatre at Pauls Valley reported a similar success with the same picture. 'The Forbidden Woman' has brought tremendous patronage to the Oklahoma Theatre, which ran it four days. Glowing box office receipts are reported by the El Reno and the Temple, Okla., on that production, the manager reporting that the exploitation of the Parisian atmosphere of the picture had much to do with the result, while the Grand Theatre, Cushing, claims that its success with 'The Forbidden Woman' was due entirely to the picture itself, as no special exploitation had been prepared in advance."

Reports from Branch Managers Indicate Increasing Demand for Selznick Films

THE branch managers of Selznick Enterprises throughout the country report an unusual demand for the current releases of the Selznick constellation of stars.

From Max Milder, branch manager of the Philadelphia exchange, comes the statement that "The Man Who Lost Himself," starring William Faversham, has been booked for a week's run at the Palace Theatre of that city, and the first three National Picture Theatres' productions, "Just a Wife," "Blind Youth," and "The Invisible Divorce," including "Whispers," starring Elaine Hammerstein, have also been signed by the Palace Theatre.

Hugh Rennie, branch manager of the Seattle office, reports that William Faversham in "The Man Who Lost Himself," opened the new Columbia Theatre, of Portland, and "The Valley of Doubt," the Willard Mack drama of the far north, opened the People's Theatre, of Portland. Olive Thomas in "The Flapper," and Eugene O'Brien in "The Figurehead," reports Mr. Rennie, are going strong.

According to Ben W. Beadell, branch manager of the Chicago office, Owen Moore in "The Desperate Hero," Elaine Hammerstein in "Whispers," and William Faversham in "The Man Who Lost Himself," which was booked for a first run by Barbee's Loop, Avon and La Salle theatres of that city, are romping home with the bacon. In California, as reported by Harry Goldberg, manager of the San Francisco office, the Faversham picture has been booked by the big Grauman theatre, the Davillo, Jensen's Pasadena, Liberty and other big theatres. Olive Thomas in "The Flapper," and the Willard Mack drama, "The Valley of Doubt," are meeting with popular favor.

To Build African Village for Bert Lytell Picture

FOR the screen version of "The Misleading Lady," the successful stage comedy by Charles Goodard and Paul Dickey, in which Bert Lytell is the star, there will be built, under the direction of A. Rosenstock, manager of exteriors for Metro, a replica of a native encampment on the shore of a lake in South Africa in which more than 150 blacks will be shown reveling in barbaric freedom.

Search is being made for a suitable location and New Jersey is being "explored" for the purpose. The village will be an exact reproduction of similar settlements in South Africa, from thatched huts and tom-toms to the rings in the noses of the breech-clouted savages.

"The Misleading Lady" is the story of a girl who met a cave man, and the South African village portrays the methods of wooing prevailing among the more primitive folk, contrasted with those employed by the character played by Bert Lytell. The stage play was adapted by Louis Zellner. Lucy Cotton is the girl in the case, playing opposite Mr. Lytell, and the production is directed by George W. Terwilliger at Metro's New York studios.

"A Splendid Hazard" Plays to Heavy Business in West

THE most successful Allan Dwan production yet presented by Mayflower," is the way John W. McKay, general manager, characterized "A Splendid Hazard," after studying First National's sales reports covering the first two months of the production's release.

Mr. McKay issued a statement to the effect that the signal success of the preceding Dwan subjects presented by Mayflower, "Luck of the Irish" and "Soldiers of Fortune," has been overshadowed by that of "A Splendid Hazard," which, within two months, has equaled the booking records of its predecessors.

The western premiere of "A Splendid Hazard," which is adapted from Harold MacGrath's novel of that name, took place last week at the Victory Theatre, Los Angeles, where it played a week to capacity business. Upon the strength of the picture's success at the Victory, the Florence of Pasadena broke its policy of bi-weekly change by booking it one week immediately following its run at the Los Angeles theatre.

Hodkinson Pictures Bring Big Business to Showmen

IN a report received at the home office of the W. W. Hodkinson Corporation from Harry J. Schultz, Jr., the owner of the Crystal Theatre, Fort Pierce, Fla., says: "'Desert Gold' was an excellent picture and went over big!" The Hodkinson organization has been the recipient of a great deal of flattering comment on both the Zane Grey Pictures, produced by Benjamin B. Hampton, of which "Desert Gold" is one. The other —"Riders of the Dawn"—continues to play to capacity business wherever shown, despite the hot weather. They're just the sort of pictures that the public want to see; big, human, actionful dramas, marvelously produced.

Mr. Schultz also played "The Lone Wolf's Daughter," a J. Parker Read, Jr., production, starring Louise Glaum, and he said of it: "A good picture that was very well liked by everyone."

It is interesting to note that the Louise Glaum pictures are breaking house records wherever shown. Miss Glaum's forthcoming release will create for itself a unique position in the annals of the silent drama.

Selznick Announces Release of "Panthea" for August 2

DUE to a persistent exhibitor demand that "Panthea," starring Norma Talmadge, be revived at this time, Selznick Pictures Corporation has acceded to the request and has listed it for release on August 2.

"Panthea" is the production in which Norma Talmadge made her bow as a Selznick star, and since that period she has attained an enviable position among motion picture fans.

In the supporting cast are found the names of Roger Lytton, George Fawcett, Earle Fox, Murdock McQuarrie, Count E. Von Stroheim, Norbert Wicki, Herbert Barry, Jack Meredith, Henry Thorpe and William Abbington.

"Out for the Night"—That's the Name of It—Sweet Young Things Dispossessed.
There's quite a demand for these kind of photographs and that is why we use them often. These girls are dancing their way to fame and fortune—popularity in Christie comedies released by Educational.

"Fortune Teller" Going Strong.

"The Fortune Teller," the screen version of the celebrated stage success of the same name, with Marjorie Rambeau, the emotional actress, playing the leading role, as she did in the Broadway run of the play, is meeting extraordinary success, according to letters and telegrams being received at the branch offices of Robertson-Cole, which released the picture.

Since its premiere at Moss' Broadway Theatre the production has been in heavy demand throughout the country, playing most of the first class houses with uniformly good results. In every case the exhibitor has been satisfied with the film and his patrons have been delighted, according to their unsolicited testimonials.

Prepare Exploitation Matter for Dustin Farnum Picture

ESPECIAL care is being taken by Robertson-Cole with the exploitation program which is to accompany "Big Happiness," starring Dustin Farnum, shortly to be released, by reason of the fact that this is the first of the Robertson-Cole super-special attractions named in its fall announcement.

"Big Happiness," first of the Dustin Farnum productions to be made under the new contract of Farnum with Robertson-Cole, which provides for not more than four pictures a year of the best possible grade, gives Mr. Farnum the strongest role of his career. The story is one which lends itself particularly to exploitation, and the careful study of the exploitation experts of Robertson-Cole have been given it for a number of weeks.

Among other suggestions, an interesting variety of commercial tie-ups are listed in the exploitation plans for the production. These include schemes whereby leading merchants of the city where the picture is shown may be induced to enter a mutual advertising campaign.

Another plan calls for an Apache dance which is worked out in detail and which fits in with the Parisian atmosphere of the picture. The lobby display plans include a description of how the ordinary motion picture theatre lobby may be so arranged as to give the appearance of a Swiss hotel. This hit of atmosphere may be carried throughout the lobby and even to the house attendants by the use of costuming, as it is described in the campaign plans.

The remainder of the exploitation suggestion pages are devoted to giving the exhibitor every possible aid in putting the picture over.

Many Exhibitors Praise Box Office Value of Pathe Series of Specials

PATHE'S new feature policy of releasing only such productions as might be rated as "specials," is announced to have met with the approval of exhibitors. Director of Exchanges Elmer R. Pearson has received word from prominent exhibitors commending this policy. Edward Hyman, managing director of the Strand Theatre, Brooklyn, wrote regarding H. B. Warner, in "One Hour Before Dawn," his first Jesse D. Hampton release through Pathe:

"'One Hour Before Dawn' is one of the best pictures of its kind that has ever played this theatre. This is a story that appeals to all classes of people, and, to my mind, is the best work that H. B. Warner has done in pictures."

Sends Wire of Praise.

H. M. Thomas, managing director of the Rialto Theatre in Omaha, had to shelve another picture to play J. Stuart Blackton's "Passers By" and his success with it evoked th efollowing telegram: "After completing a run of this really excellent picture and after the additional expense to which I was put in paying for the film, as well as the other film I had booked, it showed me a nice margin of profit. I consider 'Passers By' an artistic triumph for which Commodore Blackton should be thanked. Consider it a privilege to be offered a picture of this nature."

The following telegram received is from Manager Auslet of the New Orleans exchange:

"Closed with Saenger Amusement Company, 'Passers By,' 'Man and His Woman,' and 'One Hour Before Dawn,' for New Orleans. Will also use in all theatres in their circuit. The high class of our late productions causing leading exhibitors to want our features for early showing."

A. F. Brentlinger, general manager of the Bankers and Merchants Theatres Company, Fort Wayne, Ind., wrote:

"In looking over our records, I find that 'My Husband's Other Wife,' a Blackton production, proved a wonderful box office attraction in my three houses, Liberty Theatre, Terre Haute; Murette, Richmond and Orpheum, Fort Wayne."

Frank Lloyd Directs Two Big Goldwyn Productions for Early Distribution

DIRECTOR FRANK LLOYD is one of the busiest men at the Goldwyn Culver City studios. After completing the Pauline Frederick special picture, "Madame X," and directing her in the film version of "Roads of Destiny," based on Channing Pollock's stage adaptation of an O. Henry short story, he began producing another big Goldwyn special, "The Great Love," from the stage success in which Leo Ditrichstein appeared for two seasons, written by himself in collaboration with Frederick and Fanny Locke Hatton.

Mr. Lloyd's direction of "Madame X" made of that masterpiece of French twentieth century drama a perfect vehicle for Pauline Frederick's emotional acting. Scene runs into scene with the smoothness and the veracity of life itself, until one forgets that he is looking at an artistic presentation of life instead of the reality.

The director had material in this picture in keeping with the largeness and scope which characterized his first production for Goldwyn, "The World and Its Woman," in which Geraldine Farrar was starred. He is now directing the photographing of the Ditrichstein-Hatton play, "The Great Lover," which will require every atom of skill and finesse at Mr. Lloyd's command to translate its big scenes to the silversheet.

Mr. Goldwyn and the studio staff have expressed themselves as more than satisfied with the parts tha thave already been taken. They are of the belief that "Madame X" and "The Great Lover" will prove bigger than anything that Mr. Lloyd has hitherto directed. One is drama of the highest type and the other a first-water comedy of the kind that is difficult to "get over" on the screen, but which, when it does succeed, proves the biggest kind of a box office attraction.

Scenes from Ramona's Home in New Wanda Hawley Film

A FEATURE of the new Realart picture starring Wanda Hawley is that many the scenes at the supposed "Dane-Figueroa" ranch house were made in the famous Ramona's Home, made world known by Helen Hunt Jackson. The old ranch house is still the mecca of visitors to California who seek the spot which romance has furnished with the most exquisite legendry.

The picture itself is "Food for Scandal," an adaptation by Edith Kennedy of Paul Kester's play "Beverley's Balance." James Cruze was the director and Cullen B. Tate his assistant, while Kinley Martin did the camera work.

It is asserted that many beautiful "shots" were secured at Ramona's Home, where Helen Hunt Jackson's heroine found refuge after her flight from Temecula and her marriage to Alessandro at the old mission of San Diego.

"The Darn Pirate Went and Copped All of My Gold."

Wails George B. Seitz to the fellow at the left. "Why, that's what is supposed to happen. It's in the scenario of 'Pirate Gold' being issued by Pathe as a serial."

Bridgeport Theatre Has an All-Hodkinson Week

H. W. GLICKAUF has informed the W. W. Hodkinson Corporation that Hodkinson pictures are invariably of such great interest that he uses them from day to day, producing a maximum of business.

His program for the week of July 26-August 1 bears the caption: All Hodkinson pictures shown this week as follows: Monday and Tuesday, July 26-27, "The Lone Wolf's Daughter," with Louise Glaum; Wednesday, July 28, "His Temporary Wife," with Rubye de Remer; Thursday, July 29, "His Robe of Honor," with Henry Walthall; Friday, July 30, "Desert Gold," with E. K. Lincoln; Saturday, July 31, "Madam Who?", with Bessie Barriscale. Which tells its own story.

Selznick Announces Distribution of Four Big Productions for Fall Consumption

FOR consumption during the fall Selznick Pictures Corporation announces the distribution of four productions, two starring Elaine Hammerstein, a Ralph Ince special and one containing an all star cast. Miss Hammerstein will appear in "The Daughter Pays" and "The Point of View," the Ince production is "Red Foam," and the production with an all star cast is "Wilderness Fear."

In the portrayal of both characteristics in the Hammerstein pictures, the star plays light, entertaining roles permeated with interest. This fact is proven in the declaration that "The Daughter Pays" gives the star an opportunity to reveal two striking domestic questions which cannot help but retain the interest of picture audiences.

Miss Hammerstein in "The Point of View," it is stated, plays the role of a serious, refined and sensitive girl who assumes all the worries and responsibilities of a family living on mere pride. She changes her point of view in time and then looks in the eyes of Cupid. Rockliffe Fellowes plays the leading male role, Arthur Houseman is the heavy, and the other players in the cast include Hugh Huntley, Helen Lindroth, Cornish Beck and Warren Cook. The story is an adaptation of the play of the same name by Edith Ellis. Alan Crosland directed.

Hamby Writes Ince Special.

"Red Foam," the Ralph Ince special production, was written by William H. Hamby, a fiction writer whose stories have appeared in all the national magazines. With the completion of this story there is said to have been revealed a production distinctly original in conception and presenting all the elements of pathos, humor, romance and adventure. Zena Keefe plays the leading feminine role, and the other members of the cast include Harry Tighe, Peggy Worth, John Butler, Huntley Gordon and Daniel Hays.

For "Wilderness Fear," written by Michael J. Phillips, director Burton George is said to have gone to Banff, Canada, in order to get the proper atmosphere for the production. Scenes were taken on Lake Louise, in and around the Canadian Rockies, and at International Lake. The locale of the story is the northwest country, and in the visualization of the production director George is said to have covered himself with glory. In the cast are found the names of Hedda Hopper, who plays the leading feminine role; William B. Davidson, in the leading male role; Maurice Costello, who marks his return to the screen in this picture; Pat Hartigan, Charles Girard, Betty Hilburn and others equally prominent in screen circles.

Lafayette Luna Opens After Many Effective Alterations

THE Luna Theatre, Lafayette, Ind., Herbert H. Johnson, manager, which is the local home of pictures distributed by Associated First National Pictures, Inc., reopened week ending July 31 after having been closed for remodeling and redecorating. The Luna, which seats 1,500, is now one of the most attractive playhouses in Lafayette.

The interior has been redecorated at a cost of $10,000. The walls have been adorned with panels of mural paintings, and the exterior has been improved by the addition of an illuminating display sikn.

One of the special features of the Lafayette Luna is a pipe organ, recently installed, but not infrequently, for extraordinary productions, the management engages a special symphony orchestra and vocalist. The pleased audiences which appear at this theatre give evidence of its attractive powers.

The Luna Amusement Company, which operates the Luna Theatre, has just broken ground for the Mars, a new playhouse which, when completed, will be Lafayette's only legitimate theatre. The city has not had a home for the spoken drama since the Dryfus Theatre was destroyed by fire eight years ago.

Barbee's Good Showmanship.

Good showmanship was displayed when Barbee's Loop Theatre, Chicago, disarranged his schedule to set back six pictures to make room for "The Harvest Moon," the Dietrich-Beck production starring Doris Kenyon, when she was appearing in Chicago in "The Girl in the Limousine." Mr. Barbee figured that the star's stage following alone would be enough to put the pictures over and taken in conjunction with the crowds which acclaim her on the screen, make it a huge success, result "The Harvest Moon" played to one of the biggest weeks in the history of the Loop Theatre.

First I. V. Willat Independent Film for Hodkinson Finished

IRVIN V. WILLAT, whose two pictures, "Behind the Door" and "Below the Surface," will live long in the annals of screendom, has completed his first independent production, "Down Home," which will be released by the W. W. Hodkinson Corporation in October.

"Down Home" is a living, breathing, human document—a picturized version of F. N. Westcott's book, "Dabney Todd," and to the making of the picture Mr. Willat has brought all his infinite skill to the surface.

Rippling comedy, tense tragedy, swift-moving plot and counter-plot—all are to be found in this great picture, and it is further enriched by one of the sweetest love stories ever screened. Incidentally, there is a big fight.

A prominent cast was assembled for the making of this super-production, but as yet no information has been forthcoming [illegible] to just "Who's Who." It is said, [illegible] York, at from the featured players to the lowe[illegible]kton, a, each and every one was chosen by M[illegible] a sev- personally. [illegible]st of [illegible]

Doraldina, Baseball Player as Well as Dancer, Holds Contract as Member of Club

IT may come as a surprise to those who have seen an unassuming little woman batting a ball about a vacant lot at Hollywood to discover that they have been watching a regular all-wool-and-a-yard-wide league player at work.

For the unassuming woman in knickerbockers was no other than Doraldina, Metro's newest star, well known Hawaiian dancer and, last but not least, a professional baseball player of no mean ability. If you ask her about her claim to membership in baseball circles, she will show you a regularly issued contract entitling her to a salary as a member of the Oakland Baseball Club, Pacific Coast League, and a nifty little uniform of the vintage of 1918.

The contract—an imposing-looking document such as is signed by every star twirler of the diamond—bears the signature of President J. Cal Ewing and the indorsement of "Cap" A. C. Anson, veteran captain of the first Chicago teams and known to every baseball fan in the United States.

"No, I never really played in one of Oakland's professional games," admitted the dancer when questioned about her league standing, "but I have played baseball a great deal, and they tell me that I have eliminated the peculiar feminine twist that prevents a woman from being a really successful ball player.

"You know, experts say that the muscles of a woman's arm are so constructed as to prevent her from pitching a ball with the same direct motion used by a man. This may or may not be true, or it may be that I was given a man's arm through some mistake of Mother Nature when the distribution of arms was made. But I know that I can throw a ball the regular masculine way and nobody can charge me with doing the woman's trick of throwing my body and not the ball."

The new Metro star's first production will be "The Passion Fruit," from the story by Carey Wilson, picturized by E. T. Lowe, Jr. The director has not yet been selected. It is expected that filming of the picture will be begun within a week.

Hodkinson Strong in Chicago.

From a letter received by W. W. Hodkinson Corporation from W. F. Seymour, Hodkinson supervisor, the following paragraphs are quoted:

"Exhibitors in the Chicago territory are buying 'The Green Flame' without seeing the picture on the strength of the reviews."

" 'Riders of the Dawn' played to a very successful week at Barbee's Loop Theatre. Practically every first-run theatre in the city of Chicago has booked the picture and all exhibitors who have played it have reported great business on this production."

Work on "Twin Beds" Is Progressing with Speed

REPORTS from Los Angeles indicate that the production of "Twin Beds," which the Carter DeHavens are making for Arthur S. Kane for First National distribution, is progressing encouragingly, and it is being predicted by those familiar with the stage production, who have seen the De Havens at work, that this picture will be one of the big successes of the winter season.

"Twin Beds" is one of those wholesome rollicking farces which had a long run on Broadway and then several seasons of successful road tours. It is the work of Margaret Mayo and Salisbury Field. Although the release is several months off, there has already been a strong demand for bookings from exhibitors.

To add to the box-office value is the reputation of the production itself, coupled with the names of Mr. and Mrs. Carter De Haven in an excellent supporting cast, composed of William Desmond, Helen Raymond, Katherine Lewis, William J. Irving and Lottie Williams. Lloyd Ingraham is directing the production.

American Issues Press Sheet.

American has issued a campaign sheet for its latest release, "A Live-Wire Hick," starring William Russell, containing practical suggestions for exhibitors. All of the art material available is reproduced on this sheet, including advertising cuts, as well as the posters, the set of lobby photos, star photo, colored slide, assorted star cuts, and scene cuts.

Good publicity newspapers will print, short and to the point, also found in this "Live-Wire Hick" campaign sheet, together with a short synopsis of newspaper advance articles, reviews and snappy catch lines and suggestions for exploiting the picture.

MUSICIANS WANTED

Wanted for China by Leading Cafe—A First-Class Jazz Orchestra—Pianist, Drummer, Violinist, Saxophone, Cornet and Banjo. Contract given. Apply, stating terms and when free. Send photos. Cafe, c/o Advertising Dept., M. P. World, 516 Fifth Avenue, New York City.

Al Tuchman.

Appointed purchasing agent for Associated First National Pictures, Inc., by C. L. Yearsley, director of publicity for First National.

To Arrange for Release of "The U. P. Trail" in New York

BENJAMIN B. HAMPTON'S special, "The U. P. Trail," from the novel of Zane Grey, will be brought to New York this week by Hewlings Mumper, Mr. Hampton's partner, who will arrange for its national release in person.

Mr. Grey intrusted the production to Ben Hampton, who had made "Desert Gold" and "Riders of the Dawn" into photoplays that won the author's heart. More than a year of careful work was devoted to making the picture. When shown at a preview in Los Angeles "The U. P. Trail" was acclaimed by an audience of professionals, writers and critics.

Kathlyn Williams created Beauty Stanton; Joseph J. Dowling plays Place Hough; Roy Stewart portrays Warren Neale; Marguerite De La Motte is Allie Lee; Robert McKim plays the handsome Durade, and Frederick Starr plays Fresno. Mrs. Durade is done by Mabel Van Buren; Charles B. Murphy plays Larry Red King, and the famous Irishman, Casey, is done by Walter Perry. George Berrell gives a fine portrayal of Slingerland, and Virginia Caldwell does Ruby.

The scenario was written by Mr. Hampton and the chief of his editorial staff, William Henry Clifford. The direction was by Jack Conway.

Rialto Theatre Books "A Cumberland Romance"

A CUMBERLAND ROMANCE," Mary Miles Minter's latest Realart release, has been booked for the Rialto Theatre for the week of August 8. This engagement keeps up Realart's unbroken record of Broadway showings.

The picture's entertainment value is in its heart-interest story, the acting of the cast and it smagnificent natural backgrounds. There is a total absence of the fine feathers and royal raiment. In ragged garments of homespun, in faded-looking and flimpsy cotton dresses and in pathetically ambitious bits of home-made dressmaking this star appears.

Miss Minter has the role of "Easter Hicks," a poor girl of the Kentucky mountains, who meets a polished city man and endeavors to pull herself up to his level by studying. He promises to marry her. But the mountain lover asserts himself and complications ensue.

Charles Maigne made the scenario from a novel by the late John Fox, Jr., and directed the picture as well. A very capable cast, including Monte Blue, John Bowers, Guy Oliver, Martha Mattox and Robert Brower, support Miss Minter.

Robertson-Cole Issues Elaborate and Helpful Press Book on Hayakawa Film

THE most "different" Sessue Hayakawa picture produced for distribution by Robertson-Cole in many months is "An Arabian Knight," soon to be released. It has been given by the publicity and exploitation department of this company a distinctive press book. This has just been published, and is now being issued to exhibitors through the Robertson-Cole branches as a complete guide and advertising aid to accompany the production.

"An Arabian Knight," which was written by E Richard Schayer after a story by Gene Wright, tells of the adventures of Ahmed, a donkey boy of modern Egypt, who becomes a part of the household of an English scientist because of the strange fancy of the scientist's sister that the donkey boy is the reincarnation of an Egyptian prince whom she loved centuries ago. This story gives Hayakawa opportunities for humorous and whimsical acting in a much greater share than he has had in earlier pictures.

Reproductions of Paper on Back Cover.

The cover of "An Arabian Knight" press book is done in yellow and white, showing Hayakawa in three poses before a background which includes the pyramids, palm trees and setting sun. The back cover of the book reproduces the paper which has been issued by Robertson-Cole for outdoor advertising of the production. Early pages in the book are devoted to lobby display photographs showing varied scenes in the picture, to a selling talk by A. S. Kirkpatrick, vice-president and general manager of the Robertson-Cole Distributing Corporation, and to "What You Will See in 'An Arabian Knight.'"

There is a complete program page containing a teaser sketch of the story, catchlines for ads and "Who's Who in 'An Arabian Knight,'" the cast of characters, projectionists' cues and a cut of Sessue Hayakawa for use in the program. Following this is a two-page exploitation section which contains a lobby display card, teaser ads, an outline for obtaining special newspaper publicity, a plan for dressing doormen and ushers, an entre acte outline, commercial tie-ups and other details of exploitation which are calculated to win financially for the exhibitor.

Contains Newspaper Publicity Section.

The center of the book is devoted to "Colorful Scenes from 'An Arabian Knight,'" showing Hayakawa in many poses as he winds his way through this fanciful story of modern Egypt. After this comes a page of type display ads setting forth different angles of attack for use in various sizes. Then there are two pages of display ads containing art and type, besides a complete musicial synopsis for "An Arabian Knight" covering the entire action.

Another page recalls to the minds of exhibitors the fifteen last Hayakawa pictures, characterizing each briefly. Tipped in at the back of the book is a newspaper publicity section of eight pages printed on newspaper stock and perforated so that it may be easily torn out and clipped. This section contains advance stories, opening date stories, reviews, woman's page stories, special stories and fillers of various sizes.

Work at Vitagraph's West Coast Plant on "Romance Promoters" Starring Williams

PRODUCTION has been begun at Vitagraph's West Coast studios on "The Romance Promoters," the next Earle Williams picture. Chester Bennett is directing. The new picture is a comedy-drama, in direct contrast to "The Purple Cipher," a melodrama just completed. The story is by L. H. Robbins and appeared as a serial novel in a popular magazine. It was arranged for the screen by Harvey Thew.

Helen Ferguson, one of the best known of the younger leading women, will appear opposite Mr. Williams in his new production. She gained her first screen experience with Essanay, but early in her career played in several pictures for Vitagraph. She is ideal for the role she will assume in "The Romance Promoters" and for that reason was selected to play opposite Mr. Williams.

Mr. Williams plays the role of a young civil engineer struggling to get on as the city surveyor in a small town. How fate picks him out of this atmosphere and tosses him among the ultra-wealthy, where he unconsciously becomes the victim of the romance promoters, forms the basis of the story.

The possibilities of the story are unlimited and Director Bennett has selected excellent locations for the picture, which calls for rural, mountain and city atmosphere at its various stages. The star's abilities in comedy-drama are well known, especially since his excellent work in "The Fortune Hunter."

Antonio Moreno Directing Himself in His Next Vitagraph Serial "Veiled Mystery"

ANTONIO MORENO, who is well into his forthcoming Vitagraph serial, "The Veiled Mystery," is directing the picture himself and is taking more liberties with the life and limb of the star than any other director would dare to do. In acting as director as well as star Mr. Moreno is emulating the example of William Duncan, who always directs his Vitagraph serials. Heretofore Moreno has worked under a director, and under the new arrangement he still has the assistance of Rex Hodge, who has been the assistant director through several of the Moreno serials.

In taking hold of his own production Moreno is not attempting to realize any lifetime ambition, but is acting purely in a logical manner. He has had so much picture experience, and especially in the serial line, that he feels he is a better director for himself than anyone else who might be engaged. He understands his own capabilities and limitations better than anyone else and is confident that he is therefore best qualified to get the best out of himself as a star.

Heretofore Mr. Moreno has been supplied with a director because of the large amount of detail from which W. S. Smith, manager of the West Coast studios, wished to relieve him. Now, however, he has a story so strong in "The Veiled Mystery" that he will direct it himself.

To Film "Misleading Lady" Exteriors at Lake Placid

BERT LYTELL and his supporting company in the forthcoming Metro production, "The Misleading Lady," are at Lake Placid on location. In the party on the trip north are his director, George W. Terwilliger, and Lucy Cotton, the leading woman.

Work on the production has been going on for some time at the Metro studios in West Sixty-first street. The original stage play, "The Misleading Lady," was laid in part in the country near Lake Placid, and the purpose of the Metro company in going to the same location was to preserve the character of the original story.

This story called for a forest setting with a mountain background such as exists in the Adirondacks, in which the heroine is taken by the modern cave-man and detained in a forest cabin.

Attempt to Secure Censorship in Massachusetts Cost $3,612

EXACTLY $3,612 was spent in Massachussetts in an effort to obtain a moving picture censorship bill. Among the returns of legislative expenses filed with the Secretary of State are those of the State Committee on Motion Pictures, which expended altogether $3,612, the amount including office and clerical work.

This is the state wide organization of private individuals who made strenuous efforts, but without utilmate success, to have passed an act for state supervision and control of motion pictures.

Keeping in Personal Touch

(*Continued from page* 858)

astic and energetic plugger for the R.-C. products and running on all six cylinders. M. H. Greenwald, of the Buffalo Fox Film Corporation, is in the same class and hardly had time to say hello. C. John Predari, branch manager for W. W. Hodkinson Corporation at Buffalo, never tires talking his goods, particularly "Sex," which he says is a record-breaker.

* * *

Sydney Garrett, formerly with J. Frank Brockliss Company, goes to Europe on August 28 in his own interests.

* * *

Jack Pickford and his wife, Olive Thomas, go to Europe this month on a pleasure and sightseeing trip.

* * *

Sam E. Morris, vice-president and general manager of Select Pictures, is out of Mount Sinai Hospital and convalescing at his home in New York. While at the hospital he had a screen erected in his room to keep in touch with the Select productions projected on the screen.

* * *

Joseph Sameth, of the Forwarding Film Distributors ,returned from the Middle West, where he has put over a 100 per cent. selling trip. Mr. Sameth starts for California in ten days.

* * *

F. Schmid, of the C. P. Goerz Optical Company, leaves for Berlin on August 8 to complete final arrangements to handle the Goerz output in this country.

* * *

Maurie Meyers, publicity director of the Sol Lesser interests, leaves for Los Angeles on Monday, August 9, to represent the Lesser enterprises from that locality, where the New York office has moved its activities.

* * *

R. T. Murphy, representative of the Pioneer Film Corporation of Buffalo, is Irish and for that reason is a noticeable feature among the craft. He has the winning ways and rare wit of his race and knows how to use them in his dealings with others.

* * *

Henry McMahon, formerly with the educational department of the Famous Players-Lasky, is writing educationals for the Community and Red Cross pictures and contributing to the magazines.

* * *

Paul Panzer, the well-known serial actor, is starting a picture for B. A. Rolfe, to be produced for Jans Productions, at the World Films studio in New York.

* * *

C. P. Saunders, formerly with Pathe, is general manager for Famous Pictures Sales Company in Buffalo. Mr. Saunders is promoting some new releasing proposition, different from any other.

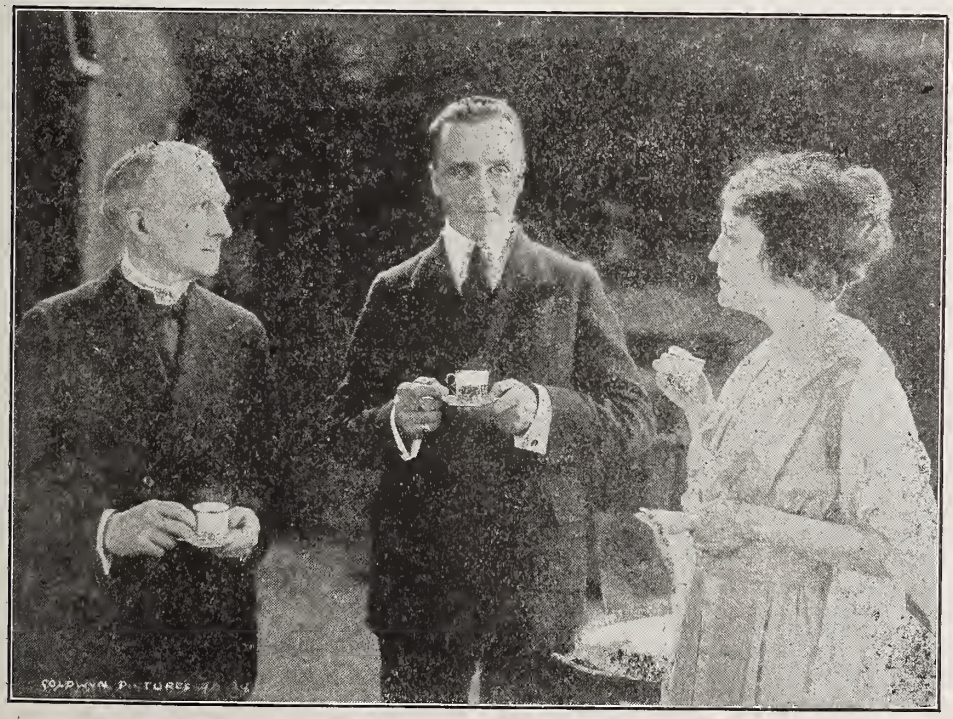
Pathe Schedules New Serial for Release on August 15

BOOKED for showings in theatres over the States,, "Pirate Gold," the latest Pathe serial, in which George B. Seitz is starred with Marguerite Courtot, commences its career before the public on August 15, when the first episode will be released.

"Pirate Gold" is the second Pathe serial in which this successful starring team are presented. They were together in "Bound and Gagged," and they have a vehicle written by the author of their first play, Frank Leon Smith. Similarly, it is the second Seitz-produced Pathe serial.

Praised at Advanced Showing.

The picture, in ten episodes of two reels each, has been pronounced by those who have attended advance showings to be a serial which observes the best traditions of the continued-in-our-next story in that there is speedy action and an abundant supply of breath-taking situations. It is also claimed that the serial is rich in humor and is flavored with adventure of a kind that has endeared to countless readers the stirring "Treasure Island" of Robert Louis Stevenson.



A New View of The Bost—"Earthbound"—Tea Party.

The principals in this scene being Alec. B. Francis, Wyndham Standing and Naomi Childers. A five o'clock view of this new Goldwyn release.

American Picture Palaces Enchant English Nobleman

NOTHING in the world like the American picture palace," was the comment of Lord Dewar, English nobleman and friend of Sir Thomas Lipton, after he had made a tour of a number of rBoadway motion picture theatres.

"Your American picture theatre is an institution, and I can well imagine how much it means in the life of your people," the nobleman declared. "There certainly is nothing anywhere comparable with your cinema theatres, nor with the programs presented in them."

Lord Dewar, who came over from England with Sir Thomas as a member of the baronet's personal party during the recent yacht races, has been widely entertained in New York. With Commodore J. Stuart Blackton, the motion picture producer, and several friends he was the guest of Samuel J. Rothapfel, artistic director of the Capitol Theatre, and after seeing the performance made an inspection trip through that and other theatres along Broadway.

"It is remarkable," said Lord Dewar, "to see these great theatres in New York where people may go, and for a moderate price sit comfortable in the presence of beauty and luxury, hear fine music, and enjoy a really fine and educational entertainment."

Novel Camera Effects for "In the Heart of a Fool"

ONE of the outstanding technical features of Allan Dwan's "In the Heart of a Fool" is the novel camera effect achieved through which the mental impressions of a person losing consciousness are depicted in a graphic manner. The effect, says Dwan, was obtained by a new application of the diffused close-up.

The innovation produces a wierd and uncanny effect on the spectator, not unlike that of hypnotism. Dwan's photographic illusion is used principally to depict the mental derelictions that torture the overwrought mind of Alice Porn, a neurotic, played by Rhea Mitchell.

"In the Heart of a Fool" will be presented to the public as a First National attraction in the early fall. Other phases of the Dwan production that add to its interest is the strong story written by William Allen White, and published originally in book form and the number of film favorites who are seen in the cast—Mary Thurman, Anna Q. Nilsson and James Kirkwood.

"Why Pay a Press Agent?" Says the Famous Jimquin, "The WORLD's Cheaper"

RIALTO

Shrine of the Shadow Art
El Paso, Texas, July 30, 1920.

MR. EPES W. SARGENT,
Moving Picture World,
New York City.

Dear Mr. Sargent:

Why all the boxes about the value of your department over competitors? Down here we wait for the WORLD and then decide what to put over for the coming week. As Jimquin says, when I start grumbling about the H. C. of L., "Why pay a P. A.—the WORLD'S cheaper."

Thanks for the past favors,

O. W. YOUNG,
Publicity.

Consensus of Trade Press Reviews

Here are extracts from available news printed in the five motion picture trade papers. It is the aim to present one sentence that will reflect the spirit of the writer's opinion. The papers are indicated as follows: Moving Picture World (M. P. W.); Motion Picture News (N.); Exhibitor's Trade Review (T. R.); Wid's (W.); Exhibitors' Herald (E. H.).

Blue Streak McCoy

(Harry Carey—Universal)

M. P. W.—There is a good supply of stirring action, pleasing western atmosphere, and a characterization that rings true.

N.—Enjoyable Western melodrama with star in likeable role.

T. R.—Harry Carey graces this conventional western melodrama in his usual pleasing way. The story has a few original bits of detail, but in the main runs true to form.

W.—Where star is a favorite this will probably satisfy.

Parlor, Bedroom and Bath

(All-Star—Metro)

M. P. W.—Will please admirers of the so-called "Bedroom Drama."

N.—Stage success is rather weak in screen version.

T. R.—This is a bedroom farce made from the stage success of the same name. It is frankly vulgar, and aside from its coarseness, reveals nothing of an exceptional nature.

E. H.—It will please farce-loving audiences.

Three Gold Coins

(Tom Mix—Fox)

M. P. W.—Has not as well defined continuity as previous subjects featuring Tom Mix, but it has some excellent riding scenes and contains numerous moments of high interest.

N.—One of the most acceptable offerings that Tom Mix ever had.

W.—Varied and original stunts provide big thrills in this.

E. H.—A typical western of the better sort.

Go and Get It

(All Star—Marshall Neilan)

M. P. W.—Is quite sure to obey instructions and to perform that exceedingly popular operation known as "bringing home the bacon." "Go and Get It" is a mystery melodrama produced with the care and skill that is expected of the highest grade pictures.

N.—Fast-moving melodrama furnishes thrills and excitement.

W.—Neilan has done it again—this one is a sensational knockout.

E. H.—As eventful and unusual a production as has reached the screen in the past year.

Firebrand Trevison

(Buck Jones—Fox)

M. P. W.—It moves with smooth continuity and suspense and affords the hero many special opportunities for daring stunts. As a whole the production is a strong one.

N.—Buck Jones practically duplicated his last picture.

T. R.—A most interesting Western thriller and for the great majority of fans will prove a decidedly welcome bit of entertainment. The story contains punch, drama and good acting.

W.—You won't have any trouble with this one—it's there.

A Woman's Business

(Olive Tell—Jans)

M. P. W.—A strong and consistent production.

N.—Only average interest here, despite attractive theme.

T. R.—Well balanced melodrama with an unusual plot.

W.—Just a bare idea—poorly developed and directed.

The Fighting Chance

(Anna Q. Nilsson—Paramount)

M. P. W.—Society novel is well made, but plot is weak.

N.—The locations and atmosphere are truly artistic, Charles Maigne, seeing to it that the picture carries tone and quality. But as dramatic entertainment it is rather weak.

T. R.—A wonderfully artistic production, beautifully filmed, with charming decorative effects, presented by a capable cast and registering as a society melodrama of undeniable interest.

W.—Production values and fine direction work great success here.

E. H.—Will please all who see it.

Crooked Streets

(Ethel Clayton—Paramount)

M. P. W.—Must be accorded a top-notch place in productions of its kind, a genuine motion picture story suited in all respects for screen presentation.

N.—Melodrama is long on atmosphere, short on plot and suspense.

T. R.—A well constructed melodrama with a plot brimful of quick action, holding its interest throughout and sweeping up to a highly satisfactory climax.

W.—Good atmosphere and fine scenes register this satisfactorily.

E. H.—The story is weak and unconvincing.

Up in Mary's Attic

(Eva Novak—Fine Arts)

M. P. W.—If the sight of a bunch of straight-limbed girls in one-piece bathing suits is not objectionable, there is nothing else in the picture distributed by Fine Arts Pictures, Inc., that should offend. The story is not remarkable for its cleverness, but serves the purpose for which it is intended, and clean cut work by all the members of the cast brings out its best points.

N.—Its mirth-provoking qualities are founded on an incident of life that is reasonably true. It is a comedy of situations and surprises.

T. R.—A six-reel slap-stick comedy packed full of fun, pretty girls, bathing scenes, hilarity and nonsense.

W.—Mildly interesting feature comedy with some amusing moments.

Shipwrecked Among Cannibals

(Universal)

M. P. W.—The results of this tour are gratifying from the standpoint of entertainment and educational value.

N.—This feature should interest in any house where it is played.

W.—Up-to-the-minute showmen will clean up with this.

E. H.—The picture is highly interesting as an educational feature of unusual entertainment power and frequently attains considerable dramatic force.

The Perfect Woman

(Constance Talmadge—First National)

M. P. W.—Is never uproariously funny, but is always intelligently amusing and is marked but good taste, excellent direction and capital acting all along the line.

N.—The picture will pack 'em in because of the star's personality and the fact that the authors are talented in their line. Technically it is flawless.

T. R.—A bright amusing comedy attraction. There are several unusual twists to the plot which help the fun along amazingly.

E. H.—Should satisfy the considerable demands of Constance Talmadge's host of admirers.

Comments on Short Subjects

PATHE REVIEW, No. 64.—Some startling additions to the Darwin theory that man descended from the apes are shown in this. Hand prints and finger prints from live monkeys bear a close resemblance to those made from human beings. This feature is most interesting. Making fish nets, dipping live smelt from an Oregon river, an interpretation of the old-fashioned cakewalk and tinted scenes from France are also included. The slow camera depicts an interesting card trick, but leaves the spectator quite as mystified as when it was done more rapidly.

THE HOBO OF PIZEN CITY (Rolin-Pathe).—In this number, from the "Young Buffalo" series, the hero rides into a western town in the garb and appearance of a hobo. The sight of the young school teacher, a newcomer, brings on a speedy change to fancy duds, and he at once begins wooing her. Later he rescues the girl from a desperado who carried her away. This, like its predecessors, has an elemental plot which carries an agreeable picturesque attractiveness. The western settings are quite new and different in this. The action is not so rapid as in many western subjects, but holds the interest to the end.

LITTLE MISS JAZZ (Rolin-Pathe).—In this comedy reel, featuring Beatrice La Plante, a familiar and generally effective stunt has been resurrected. Miss La Plante plays the role of a boarding house damsel who takes the place of a stolen statue at an exhibition given by a sculptor. The results will amuse an audience. The boarding house scenes at the beginning are natural and amusing also.

GREAT SCOTT (Paramount-Mack Sennett).—This is one of the best of the Sennett comedies. As the story runs, an Irishman and a Swede are striving to hold up the dignity of a marriage ceremony which is about to be performed on behalf of a son and daughter of the respective families. Many business interruptions occur, which have to be attended to in spite of the solemnity of the occasion. The final punch is put in the picture when a bulky young woman with a dowry appears on the scene, while her father requests the prospective bridegroom as a husband for his daughter. By the time the marriage ceremony has been put on the blink news arrives to the effect that the bride-to-be has won a fifty thousand dollar lotter prize. Consternation reigns, but in the night the lovers elope, while the parents, believing a burglar to be in the house, introduce a series of domestic comedy scenes.

SLIPPING FEET (Fox-Sunshine).—This is an amusing farce comedy in which the chief of police falls in love with the wife of the mayor. A necklace bought from Silk Hat Harry, who has stolen it from the mayor, is the cause of many complications, in which the chief is forced to hide under the bed. Silk Hat Harry pulls some clever stunts that will be enjoyed by the average lover of comedy.

LATEST REVIEWS *and* COMMENTS

CONDUCTED BY EDWARD WEITZEL, ASSOCIATE EDITOR

Sidelights and Reflections

IT is common experience to hear an automobile expert pass judgment on a car by remarking as it goes by, "She's hitting on three cylinders." That is the fault with numerous pictures that were originally designed for masterpieces. Like the car that is having engine trouble, they are only hitting on three cylinders. But, unlike the car, they were never right from the start, some error in choice of material or fault of construction existed when the picture left the studio, and its good qualities are not able to overcome its defects. There have been cars that have shown surprising speed with only half their cylinders working, and some pictures, with an equal loss of power, have been fairly successful; but the record breakers have all functioned perfectly in every department; there has been no loss of power.

When the automobile builder settles on a design for a car of the first class, the next important move is the selection of the material. Every ounce of steel that goes into the car is tested to determine its strength and general fitness for its intended use. Any inherent or structural weakness in but one part of the engine or running gear must be avoided. A picture must stand the same test. The material used in its story is measured by the rules of logic and unless every situation and incident meets these requirements the most expert handling of every other feature of construction will not put it in the ranks of big hits.

Pictures with defects of this nature have been so well built in all other departments and have presented such an attractive appearance by reason of their titles, plot outlines and casts of favorite actors that they attracted full houses, until subjected to that most helpful or deadly of all methods of advertising the merits or demerits of any form of amusement—word of mouth comment. I was persent at the first Broadway showing of one widely heralded picture when the brief comment of an intelligent woman to her escort indicated plainly that several weak spots in the logic of the story would prevent the costly and finely acted feature from scoring a hit.

Technical defects have put many an automobile out of the running, and a like cause has reacted in the same way on more than one ambitious screen production. Since the object of the combined forces of story writer, scenario builder and director, is to fashion a tale of human experience which will create the same impression on the mind of every spectator, it stands to reason that this result is impossible unless every phase of character and each successive step of plot development is accepted with the same unanimity as to its close relationship to easily accepted plausibility, if not to positive fact. The nearer the approach to positive fact in its effect made by each and every incident in a screen story of serious intent, the wider the picture's success. Whenever some bit of plot or other component part fails to convince a body of spectators, there is a technical defect that can be traced to either story writer, scenario builder or director. The picture isn't hitting on all of its cylinders.

WEITZEL.

IN THIS ISSUE.

"The Valley of Doubt" (Selznick).
"The Adorable Savage" (Universal).
"The Man Who Dared" (Fox).
"The Jack Knife Man" (First National).
"The Breadth of the Gods" (Universal).
"The Week End" (American).
"A Dark Lantern" (Realart).
"Bride 13" (Fox).
"Hairpins" (Paramount).

"The Valley of Doubt"

Cast of Finely Chosen Types Appears in Winter Picture Released by Selznick.

Reviewed by Mary Kelly.

THE icy atmosphere of northern woods has been convincingly and artistically created in "The Valley of Doubt," which is a drama of the vigorous out-of-door type. In casting, a successful effort has been made to select a variety of racial types such as would naturally be found in surroundings as remote and sparsely settled as these. There is a certain crudeness of feature and manner that belongs to such characters and this the director has not lost sight of. The presence of conventional folk from the city only further emphasizes this quality.

The narrative in its combination of romance and villainy, is not unlike other pictures of this class. The love affair is triangular and involves intrigue, misunderstandings and fights of the usual order, culminating in an unexpected turn of good fortune, melodramatically set forth.

Thurston Hall realizes the attractiveness of his role, which is that of a French Canadian much loved and much feared by the settlers. He has imagination and force, and will win earnest appreciation from the spectator. The fair object of his affections, a girl from the States, is played by Arline Pretty. Robert Agnew skillfully handles the part of the impetuous, errant brother and the dark stolidity of Ann Lehr makes her well suited to the role of the half-breed. The scenery and the photography are excellent.

Cast.

Jules.....Thurston Hall
Marion.....Arline Pretty
Annice.....Anna Lehr
Macy.....William Davidson
Tommy.....Robert Agnew
Durant.....Mons. Ardizoni
Jaques.....Mr. Costello
Jean.....By Himself
Hilgrade.....T. J. Murray

Drama by Willard Mack.
Scenario by R. Cecil Smith.
Direction by Burton George.
Length, Six Reels.

The Story.

Tommy Hilgrade is sent away from the city by his father, who hopes to improve the boy's morals by giving him a taste of rugged life in the Canadian woods. His sister, Marion, goes with him to help keep him straight. Shortly after her arrival, Jack Macy, her father's lumber foreman, begins to pay her marked attentions, but unknown to her he is responsible for her brother's soon frequenting the saloon.

One day while alone in the white wilderness she sprains her ankle and nearly falls into a creek. Jules Bonnivet, an attractive young French Canadian, comes upon the scene, and fearing that her foot is frostbitten, he gives it an effective treatment, and wins the girl's admiration.

Macy upon learning of this is jealous, and fabricates a story about Jules so as to prejudice Marian against him. He tells her that Jules is persuading her brother to drink and gamble. She denounces Jules, but learns later that the story is false. Meantime Tommy has been informed that Jules has insulted his sister, and jealous for the family honor, he hurries upon Jules and lashes him with a whip. Marian succeeds in separating the two.

Macy seizes the next opportunity to force his attentions upon Marion when she is alone, but she proves equal to the necessity for defending herself and throws a heavy iron bar at him, thereafter escaping. When Macy comes to, he starts out in pursuit and meets Jules on the way, whereupon a desperate fight ensues. Then a mob assembles, urged by Durant, father of a native girl who has been wronged. Durant believes Jules is the guilty man. He is seized and about to be hung when Durant's daughter comes upon the scene and accuses Macy instead of Jules. Marion rushes to her lover as he is freed.

Program and Exploitation Catchlines: A Fighting Drama of the White North.

She Wanted to Protect Her Brother's Good Name. So She Followed Him Far into the Limberlands of the North. Cupid Had Preceded and Arranged a Thrilling Romance. Would She Be Able to Carry Out Her Mission and at the Same Time Accept the Man She Loved? Fate Acted Strangely. See How.

The Man Between Insisted to Her That Her Hero Was Her Worst Enemy. Later She Found Her Lover Embracing a Trusting Half-Breed. But Her Faith Would Not Be Shaken. See How Her Romance Terminated.

Exploitation Angles: Willard Mack's name as playwright will help in selling this. Wherever patrons like rugged nature dramas, this will please. Exploit the superiority of the cast and the scenery. Emphasize the strength and the virility of the story. Explain the title in some such way as this—How One Woman, Inspired by Faith, Crossed the "Valley of Doubt" Without Being Harmed.

"The Adorable Savage"

Universal Presents Edith Roberts in a Picturesque Story of the Fiji Islands.

Reviewed by Louis Reeves Harrison.

UNIVERSAL'S release "The Adorable Savage" has its main line of action admirably localized. Its distinguishing feature, remarkable accuracy and picturesque beauty of background, emphasizes the growing importance of placing the characters realistically in a particular place, at a particular time. Rarely has there been shown on the screen settings more interesting and at the same time in harmony with the story's purpose and its characters. This harmony awakens a realization of life. It gives dignity and charm to the picture. In "The Adorable Savage" there is a positive and important relation all the time between the characters and their interesting backgrounds.

Edith Roberts gives her difficult role intelligent interpretation and does some graceful dancing. Her support is satisfactory, the types well chosen, the outstand-

ing characterizations being those of Jack Perrin and Noble Johnson. The burden of work, however, has fallen on scenarist, director and cameramen. They have brought out of the story a finished fabric, their individual contributions being patterned into a balanced and harmonious performance. To the co-ordination of all concerned in producing "The Adorable Savage" will be due the success with which it is bound to meet.

Cast.

Marama Thurston.....Edith Roberts
Templeton .....Jack Perrin
Jim Thurston.....Dick Cummings
Ratu Madri.....Noble Johnson
Frank Maddon.....Arthur Jervis
Moala .....Lucille Moulton

Length, Five Reels.

The Story.

"The Adorable Savage," released by Universal, is simply an American girl in a fashionable boarding school with vague recollections of a less civilized life. Suddenly she is called away to meet her American father in British Oceanica. Arriving at the Fiji Islands, she is overwhelmed to find she is a half-caste, with a sister who is little better than a savage. Her father wishes her to preserve his plantation—he is in a state of physical dissolution—so she renounces her civilized dress and suits herself bitterly to her new environment.

Templeton, a man of mystery, sees that she has nothing of the savage about her and pleads with her to renounce even the appearance of savagery. In reverse, a native hereditary ruler attempts to win her back to the customs of her mother. She sees much to disgust her with people both dark-skinned and white, but the white man's wooing is far more to her taste than the brutality of the native. She is captured by the latter and forced to participate in a dance, when Templeton attempts her rescue, nearly causing the death of both.

A hurricane of tropical violence enables them to escape. At its height they find her father has been killed by a falling tree. She now has no tie to the place, but she and Templeton have no means of escape until a yachting party comes in search of him. He is a fugitive from justice who has since been declared innocent of the crime of which he was accused. His love for her is so sincere that she goes with him without fear, leaving behind her forever the racial taint which only existed in her imagination. The white blood in her, supported by civilized training, dominates so completely that she is no longer savage—though none the less adorable.

Program and Exploitation Catchlines:

An Inspiring and Picturesque Story of the Fiji Islands.

Story of an American Girl in a Boarding School Who Is Called to Meet Her Father in the Fiji Islands—She Finds That She Is Half-Caste, with a Sister Who Appears as a Savage—Even Though She Takes Up the Life of the Savage, the Civilized Traits Come Out and She Wins Love and Adoration in the End.

Edith Roberts as an Adorable Little Savage Girl in a Pretty Tale of the Fiji Islands.

Exploitation Angles: Make the situation superior to the star, for while the theme is not new, the treatment is vivid and picturesque. Give accent to the Fiji Islands. Don't let them believe this another Hawaiian story. Tell them it is different, and if you use lobby dressing, get away from the grass mats and lei. The best scheme would be to use cutouts from the posters and a card to carry the locale.

"The Man Who Dared"

William Russell Does Best Work of Career in Story of Religious Development for Fox.

Reviewed by Margaret I. MacDonald.

A RATHER extraordinary development is found in the Fox production "The Man Who Dared," featuring William Russell; for, strange as it may appear, the athletic star evolves from a devil-may-care lumberjack to a man of spiritualistic beliefs. The picture is one of Russell's best, if not the very best thing that he has yet done, and the director has shown wisdom in bringing into prominence all of

"My Kingdom for a Hairpin."
Says Enid Bennett in "Hairpins," her latest Paramount picture.

the good material which his cast has afforded him. In other words, it has not been left entirely to the star to put the picture over. The story weighs for what its is—its human appeal is brought out strongly. The mite of superstition which may attach to the scenes in the prison, where the man's imagination brings the crucifix to life, and also where the rather substantial-looking spirit of the hanged man returns, is a perfectly legitimate means of developing interest. And, inasmuch as these particular scenes are replete with human interest, there is reason to believe that they will not prove a detriment to the production.

The virile character of the hero, the substantial qualities of the delicately formed heroine, and the interesting variety found in the characterization as a whole are strongly appealing. Nor will one easily forget the earlier scenes of the picture, photographed in a lumber camp in a California redwood forest, where the cutting and transporting of the forest giants is flashed in thrilling closeups from the screen. Eileen Percy does excellent work as Mamie Lee. The entire cast, including the player who interpreted the role of the Italian sculptor in the prison, are unusually capable.

Cast.

Big Jim Kane.....William Russell
Mamie Lee.....Eileen Percy
Ed Cass.....Frank Brownlee
Sam Corwin.....Fred Warren
Long John.....Lon Poff
Story and Scenario by Julius G. Furthman.
Direction by Emmett J. Flynn.

Length, Five Reels.

The Story.

Big Jim Kane, a lumberjack in the California redwoods, is the hero of the story "The Man Who Dared," which gets its title from the fact that Jim handed Mamie Lee, the pretty daughter of Sam Corwin, a pistol and dared her to use it on him while he ventured boldly behind the soft drink counter to steal a second kiss on the occasion of their first meeting. Mamie Lee used the gun, bound up Jim's hand after the fracas, and later was forced to admit that she had fallen in love with "the man who dared."

Ed Cass, the sheriff, also had an eye on Mamie Lee, and when Sam Corwin faced a sentence in jail for forgery, which he had committed for the purpose of keeping Mamie Lee in boarding school, Cass took advantage of the situation, held up the roulette captain of the Golden Spoon saloon, and with the money in his hand frightened Mamie Lee into marrying him to keep her father out of jail.

In the meantime Jim had been busy robbing the express office for the same reason, but was later arrested for the Golden Spoon robbery, because the masked man who committed the robbery had a bandage on his wrist such as Jim was wearing. In prison he learns that Mamie Lee has married his rival, and he becomes embittered and ridicules an Italian sculptor in the adjoining cell, who is striving to complete an image of Christ before he hangs at the dawn of the next day. In the night when the lights go out Jim sees the figure illuminated as by a supernatural light, and when the Italian drops exhausted at his work Jim beholds the spirit of Christ descend from the cross and minister to the weary sculptor. He is so astounded that he is immediately converted to a belief in God and good, and when the Italian is led to the gallows he expostulates with the officials, repeating what he has seen and declaring that the man is innocent. The spirit of the man, according to a promise made to Jim, returns to the prison cell after death.

In the meantime a confession of the robbery written by Cass, and which was supposed to have been sent to the court to free Jim on the day of his trial, was found by Mamie Lee and brought to the judge. Cass, discovering that he has been outdone, shoots himself, and Jim and Mamie Lee are left to continue their romance.

Program and Exploitation Catchlines:

Story of a Big, Burly Lumberjack Who Turns Into a Man of Spiritualistic Beliefs.

An Inspiring Story of the Big Redwood Forests of California, Starring William Russell.

He Was a Man Who Really Dared—Gave the Pretty Miss His Gun for Her Protection and Then Proceeded to Go in Back of the Soft Drink Counter and Get a Second Kiss—A Bright Story of the California Forests, with William Russell as the Star.

Exploitation Angles: Tell that this is one of the best things Russell has done and make a strong appeal to his followers. Hook in with the present craze for spiritualism with flaring catchlines such as "Do the Dead Return?" It will arouse general interest.

"The Jack Knife Man"

A Clean and Wholesome Story by Ellis Parker Butler—Produced by King Vidor, First National Release.

Reviewed by Louis Reeves Harrison.

A STORY that will undoubtedly please children and probably many grown-ups, the King Vidor picture, "The Jack Knife Man," excels in characterization. Even as an imaginary picture of human existence, even though the director has transplanted downeast people to the banks of the Mississippi River, the story seems to embody realistic human experience. In this respect "The Jack Knife Man" is a pleasing reaction against the conventional stuff of which few directors seem able to rid themselves. Announced as "something different," the First National production really does approach the much longed for "drama of immediate actuality." Its people are real ones, not afflicted with disguises, dropped letters, overheard conversations, dying confessions and fatal resemblances.

With a few unimportant exceptions, the director has excelled himself in realistic and picturesque settings. They are in full harmony with the characters, affording a pleasure to the mind of consistent atmosphere. Further than that, his selection of types is in fine accordance with the spirit of the play. The author has discovered that nothing is the matter with moving pictures as a medium; the difficulty has rested with men of creative and constructive imagination who failed to study the new medium with anything like the pains devoted to the printed word. Mr. Butler can keep on, and he can improve by not making his purpose too obvious.

Interest centers on the character interpreted by Fred Turner, that of a simple-minded, sweet-hearted man of humble environment, and he responds to the re-

quirements of his role both physically and in his intelligent impersonation. In a summing up of values "The Jack Knife Man" stands for good clean entertainment, brightened by touches of genuine humor, beautified by tender revelations of human kindliness.

Cast.

Peter Lane.....Fred Turner
"Booge" .....Harry Todd
"Buddy" .....Bobby Kelso
Rev. Resmer Briggles.....Willis Marks
Mrs. Potter.....Lillian Leighton
George Rapp.....James Corrigan
Lize Merdin.....Claire McDowell
The Doctor.....Charles Arling
Mrs. Montgomery.....Florence Vidor

Story by Ellis Parker Butler.
Director, King Vidor.
Length, Five Reels.

The Story.

"The Jack Knife Man" is simple-hearted Peter Lane, who leads a life of solitude in a little Mississippi houseboat he has built for himself. Widow Potter thinks it too solitary, but Peter is shy. A stormy night brings a dying woman and her little boy, "Buddy." Pete cares for both of them tenderly, borrowing food from the widow, in exchange for his alarm clock, to feed the wanderers. He sells his boathouse to get medical attention, but the woman dies, and Pete becomes mother and father for "Buddy."

A singing tramp is added to the family, called "Booge" from Buddy's mispronunciation of "Booze," and the two men devote themselves to the child, Pete carving a Noah's ark of birds and animals to amuse the child. All goes well until Reverend Briggles appears with court authority to place the child with some family. There is a struggle for possession, during which Pete finds there is a little sister, Susie. He becomes reconciled to loss of the child and goes voluntarily to jail. He is refused admittance and climbs over the fence to break rock. There he finds Booge.

Pete is thrown out of jail and compelled to be respectable. He notes there is a donation party on and gathers together the playthings of Buddy. This contribution attracts the attention of a New York lady, who promptly sets to work to make Pete both rich and famous. He is on his way to prosperity, when he decides to wash, shave and dress in new store clothes. Made over new, he goes to the widow, ready to bow to the inevitable. She accepts him, and Pete is overjoyed to find she has adopted both Buddy and his sister, Susie. Booge, once again free, has learned they are his children, but he is a tramp by nature. He goes away, leaving them where sympathetic kindness is assured them until they can take care of themselves.

Program and Exploitation Catchlines:

A Realistic Story About the Banks of the Mississippi.

A Carefree Story of the Mississippi, with a Genuine Touch of Humor.

An Ellis Parker Butler Story About a Simple-Hearted Man That Led a Life of Solitude on the Mississippi River.

Exploitation Angles: Play on the production. These Vidor pictures stand for something characteristically different. Make full use of this angle. Get what you can from Ellis Parker Butler's name. In a small town you might announce a whittling contest and in any place you can hook up with window displays of jack knives.

"The Breath of the Gods"

Univeral Adaptation of Sidney McCall's Novel Affords Fine Opportunity for Tsuri Aoki and Displays Stage Artistry.

Reviewed by Margaret I. MacDonald.

A JAPANESE drama is what is contained in the Universal production, "The Breath of the Gods," in spite of the fact that it has its beginning in Washington, where two of the principals become entangled in a romance which ends in tragedy in the land of the cherry blossom. Tsuri Aoki is the featured member of the cast, and finds in the role of Yuki Onda many opportunities for the display of her talent.

Just Justine A-Boating.

Justine Johnstone, Realart's new star, on her way to Florida for scenes in her first picture, "Blackbirds."

The truthfulness with which the Japanese atmosphere has been portrayed, the beauty of settings, combined with the sympathetic character of the story, and the intelligent manner in which the intent has been interpreted, make the picture thoroughly enjoyable. The play of politics, always evident in the story, is subordinated considerably by the absorbing love story of Yuki Onda. Tsuri Aoki has done some effective emotional work in the course of the production. Arthur Carewe as Prince Hagane scores next by way of artistic interpretation.

Cast.

Yuki Onda.....Tsuri Aoki
Pierre Le Beau.....Stanhope Wheatcroft
Prince Hagane.....Arthur Carewe
T. Caraway Dodge.....Pat O'Malley
Senator Todd.....Barney Sherry
Mrs. Todd.....Marion Skinner
Gwe dolyn .....Ethel Shannon
Yuki's Father.....M. Seki
Yuki's Mother.....Mai Wells
Count Ronsard.....Paul Weigel

Story by Sidney McCall.
Scenario by Charles J. Wilson, Jr.
Direction by Rollin Sturgeon.
Length, Six Reels.

The Story.

The story of "The Breath of the Gods" features a pretty Japanese girl, Yuki Onda, daughter of a Japanese Samurai. At the opening of the story Yuki is making her debut in Washington, where she meets and loves Pierre Le Beau, who later goes to Japan as attache to the Austrian ambassador.

The love story of Pierre and Yuki has a rude jar when Yuki's father becomes infuriated at the idea of his daughter daring to betroth herself to a member of a foreign nation. The outcome of the affair is that Yuki, for diplomatic reasons, is married to Prince Haganne, with the Japanese and the Austrians on the verge of war, and Yuki being on friendly terms with the ambassador of Austria and his attache, it appears to the Prince, and also to Yuki's father, that she can be of invaluable assistance in the role of Prince Haganne's wife.

Pierre, who has been ill in the hospital, escapes and enters the house of the Prince on the very day when Yuki has been placed on guard at the meeting of the diplomats which is to take place at her husband's home, to see that no one enters save certain persons approved by him. Pierre is finally discovered, and Yuki, true to the traditions of her ancestors, takes her own life.

Program and Exploitation Catchlines:

Story of a Tragedy in the Land of the Cherry Blossom.

A Love Story Told with the Beautiful Japanese Scenery as the Background.

Tsuru Aoki in an Interesting Japanese Story.

Exploitation Angles: Play up Tsuru Aoki and then go on to tell of the unusual fidelity of the atmosphere. Say nothing of the war angle. It does not figure, and this is not a war play. Hinge your talk on the rigid laws of Japan and get interest in this angle. You can do a lot of hook-ups with Japanese materials in the stores and can use cutouts to advantage.

"The Week End"

Margarita Fisher in Cosmo Hamilton's Story Produced by American Has Fine Out-doors Sets.

Reviewed by M. A. Malaney.

THE American production, "The Week End," has a lot of excellent outdoors scenes and action. It also has Margarita Fisher and Milton Sills, who generally give an excellent account of themselves. But its story is of poor quality, even though it was written by such a well-known author as Cosmo Hamilton. It is not serious; neither is it funny. It is very well directed. There are a number of pretty beach shots, one being a particularly fine moonlight scene.

The story is about a young couple who find themselves alone in a seaside cottage, and have to remain there all night without a chaperon. A few complications ensue, but they are not strong enough to make them humorous. Several locations have been used, such as estates and seaside places, and they are really a big feature of the production. The photography, too, is commendable.

Margarita Fischer plays the young, vivacious daughter of a couple of society prudes, with plenty of pep. She looks well in a bathing cotume and also in stunning pajamas. Milton Sills, seldom seen in light, frothy affairs of this kind, shows he is capable of such roles.

Cast.

Vera Middleton.....Margarita Fisher
Arthur Tavenor.....Milton Sills
Spencer Jardine.....Bertram Grassby
Mrs. Watt Middleton.....May Lee Wise
Walter Middleton.....Harvey Clark
Miss Grace Maynard.....Mayme Kelso
Dora Churchill.....Beverly Travers

Length, about 5,500 feet.
Directed by Geo. L. Cox.

The Story.

Vera Middleton, unsophisticated and just becoming of age, lives with her parents, the mother jealously guarding the girl's innocence. A friend and visitor, Grace Maynard, invites Vera to her seaside cottage for the week-end. There are no servants there and Miss Maynard lives alone. Vera accepts, Miss Maynard leaves to meet her nephew, Arthur Tavenor, who had known Vera in her childhood. When he finds out Vera will be at the cottage, he arranges to visit there at the same time.

On Saturday Miss Maynard receives a telegram calling her to the bedside of her sister who is ill, and leaves before Vera or Arthur arrive. She leaves the telegram to explain. Arthur arrives first, later Vera. They renew acquaintances, but the absence of the aunt makes their situation something to figure out. The telegram is read; they find there is no train till the next morning, so they decide to stay at the cottage. During the evening they stroll about the ground and are seen by neighbors, who know Miss Maynard is away. The neighbors recognize the couple, and secretly telegraph to Vera's parents.

The wire creates a scandal in the family. Spencer Jardine, a wealthy snob who wants to wed Vera, offers to relieve the situation by marrying Vera at once. Meantime when Vera and Arthur are about to retire, he makes bold to kiss and embrace her. She resents this, and next morning leaves for home. There she learns about the telegram, and the plans for her marriage. She is furious and refuses to wed Jardine.

Next week-end she leaves home again and goes to the cottage. This time Miss Maynard is there. Vera is sorry for the way she treated Arthur as she loves him. Arthur comes to the cottage and there is a recon-

eiliation, but to test his love she declines his proposal of marriage. Soon her parents and Jardine arrive. She taunts Jardine by first telling him she will marry him, but later lets him know that she has accepted Arthur.

Advertising and Program Catchlines: Would a Kiss and an Embrace Turn You Against a Man? See "The Week End."

Alone in a Seaside Cottage All Night. That's the Situation the Young Man and Girl in "The Week End" Found Themselves in.

Beautiful Beach Scenes and Latest Styles of Bathing Suits Feature "The Week End" with Margarita Fischer.

Everybody Takes a "Week-end" Now and Then. But This "Week-end" Created a Scandal. Margarita Fischer in "The Week End."

Exploitation Angles: Put this over on the bathing girl angle. Hook up stores with bathing suit displays, have a suit contest in your house, if you can swing it, use the posters for cutouts and hammer on the suits until they don't care whether there is a story or not. Miss Fischer, of course, should be played up, but make the suits your ace.

"A Dark Lantern"

Alice Brady in a Realart Picture Adapted from a Novel by Elizabeth Robins.

Reviewed by Louis Reeves Harrison.

DEALING almost entirely with an English society girl's liking for first one man and then another, the Realart picture "A Dark Lantern" follows the structure of the novel. The action shifts from a mythical kingdom somewhere in Europe to London, to a French hospital during the war, to England, to Rome and back again to England, with frequent lapses of time, some of them extending over years. The war has no bearing on the subject, neither have the frequent lapses of time, nor the shifting about from place to place, especially in a co-operative effort like a feature picture.

The subject matter lacks vitality; the spectacle of the heroine kneeling to a "prince" in these times is not a particularly edifying spectacle. There is nothing of modern ideals, nor of American ones, in the picture; no action to speak of, but plenty of opportunity for Miss Brady to use her beautiful eyes and dress with exquisite taste. The story cannot be designated as a drama—it must be classed either as an illustration of a novel or merely as a vehicle for Miss Brady. Her support is good, notably that of Reginald Denny, but the summing up provides only fair entertainment.

Cast.

Katherine Dereham.....Alice Brady
Dr. Garth Vincent.....James L. Crane
Prince Anton of Argovinia..Reginald Denny
Colonel Dereham.....Brandon Hurst
Lady Peterborough.....Marie Burke
Graf-William of Argovinia...David Montero

Story by Elizabeth Robins.
Director, John S. Robertson.
Length, Five Reels.

The Story.

Katherine Dereham is in love with Prince Anton of Argovinia, but she is interested in "a dark lantern," as she calls the nerve specialist, Garth Vincent, attending her invalid father. Soon after meeting the Prince she permits him to become familiar. Some time after he follows her to London, but his time is limited. He arranges to meet her later on at Rome, where he has a "castle." She goes to visit the Prince at his castle with Lady Peterborough. She leaves her chaperon and ascends a tower with the Prince. She is led into a bedroom, but she is shocked at his proposal to make her his morganatic wife. Her sensibilities are wounded—she can never see him again—he is not the man she thought he was. She returns to London on the death of her father.

During four years of war she sees her father's physician frequently. After the war when the Prince is married, she becomes deeply interested in the doctor. She has a nervous breakdown, and he treats her by rousing her spirit. She goes to the seaside. He meets her there by accident—it is near his country place. She says she would go anywhere with the man she loved. He invites her to his house, introduces her to the housekeeper as his wife and sends her to his room.

The Prince now comes in search of the wandering lady and he is permitted to interview her in Vincent's reception room. He tells her he held his country neutral because of her, and she believes him, but now that he is married she will not go away with him. She sends him away and goes to Vincent's bedroom. When he finds her there he tells her he never thought of her in other terms than of wife and they embrace fondly.

Program and Exploitation Catchlines:

An English Society Story, with Alice Brady.

An Adaptation of the Novel by Elizabeth Robins.

She Didn't Know Which Man She Loved Best—See Alice Brady in this Society Play.

Exploitation Angles: Sell Miss Brady and her gowns, but make use of the sensational situation on which the play is based. You can get some good discussion in the newspapers if you start early enough, contrasting Katherine's behavior under the two tests.

"Bride 13"

First Fox Serial Produced in Co-operation With Navy Is One of the Best Ever—Has Hair-Raising Thrills.

Reviewed by Margaret I. MacDonald.

THE first five episodes of the first serial production made by the Fox Film Corporation was given a private showing at B. F. Keith's Palace Theatre on Tuesday morning, August 3. To say that it is a thriller is putting it mildly. It presents a whirlwind of action and is undoubtedly one of the fastest serials that has been placed on the market. The fact that the picture has been staged in co-operation with the United States Navy has aided materially in adding realism to the sea scenes, aeroplanes and naval seacraft, including a submarine, having a part in the action of the picture. Another feature of the production is the care with which it has been photographed. There is much beauty in the backgrounds and it is distinctly evident that the choosing of locations has been made an important factor in the making of the picture.

The cast, headed by Marguerite Clayton, is composed of players who have not been discouraged by the difficulties which the action of the picture presents, and the director has been keenly alive to the requisites of the modern serial and the rapid-fire action that is required to pull an audience along with it. Some may think that the fifth episode reaches a point of extreme brutalism. This will be a matter of opinion, however, and it has been proved before now that the curiosity of crowds is whetted by touches of the morbid, where the action leads through avenues of adventure.

The theme on which the serial is built has originality and is sufficiently romantic and near in its approach to everyday life to thrill the pulse of the ordinary individual, for who can help being interested in a story of kidnapped brides? The types of men, wild and civilized, which the serial presents are also interesting. Lyster Chambers, in the role of Stephen Winthrop, the deepest-dyed villain of the story, scores heavily, with William Lawrence, John O'Brien and Edward F. Roseman in close second. Marguerite Clayton as the last and most persecuted of the thirteen kidnapped brides is an attractive figure.

Cast.

Ruth Storrow.....Marguerite Clayton
Bob Norton.....John O'Brien
Zara .....Greta Hartman
Lieut. James Morgan.....William Lawrence
Stephen Winthrop.....Lyster Chambers
The Mardi.....Edward F. Roseman
Eleanor Storrow.....Mary Christensen
Mr. Whitney.....Arthur Earle

Story by E. Lloyd Sheldon.
Scenario by Edward Sedgwick and F. Fallon
Direction by Richard Stanton.
Photography by Horace G. Plympton, Jr.
Length, Fifteen Episodes.

The Story.

The story of "Bride 13" is based on the kidnapping of ten brides. The betrothal of the two daughters of Edmund Storrow, Eleanor and Ruth, is followed by a reign of terror among relatives and friends when news of the kidnapping of the eleventh bride is flung like a bomb among them. The theft of the brides is found to be the work of a band of pirates who frequent the coast of America for the purpose of kidnapping young women on their way to the altar in the hope of obtaining large ransoms for their safe return.

On the eve of the wedding of her sister Ruth Storrow inspires the bridal party to the courage of defiance, and the wedding arrangements are carried out as usual, with the additional precaution of having in attendance a number of motorcycle policemen, headed by the best man in the secret service. One of the big situations of the story occurs when a member of the pirate submarine gang, placed on the job by Stephen Winthrop, the head of the pirates, a trusted member of society, and in love with Ruth Storrow, leaps from an overhanging tree into the auto driven by the official detective, takes the place of the latter and personally escorts the car in which the bride is riding to the rendezvous of the submarine. The girl is taken aboard and after being thoroughly frightened is thrown into a room in which the other eleven brides are imprisoned.

Ruth, blaming herself for her sister's fate, breaks with her sweetheart and promises to marry Winthrop. He feigns great heroism and superintends in secret the arrangements for the thirteenth kidnapping. In an attempt to extricate certain facts from Ruth, she is first dangled from a rope over a dangerous cliff, where a heavy surf is beating, and later she shares the fate of her sweetheart, who is hung by his hands, and as the fifth episode closes is about to be torn limb from limb by means of a powerful machine.

"Hairpins"

Enid Bennett Is the Heroine of an Entertaining Domestic Comedy Produced by Thomas H. Ince.

By Edward Weitzel.

GARDNER SULLIVAN has written another of the domestic comedies that have supplied Enid Bennett with several of her most effective roles for Paramount. The picture is called "Hairpins," and the plot is the familiar one of the wife who is contented to be a domestic grub until she discovers that hubby is attracted by another woman who dresses her hair in the latest fashion and plays up her good points for all they are worth. Whereupon wifey follows suit and turns out to be such a raving beauty that friend husband falls in love with her all over again.

"Hairpins" is not the best of the Sullivan series. It is a bit difficult to believe that a woman of the Enid Bennett type would ever allow herself to look like a slattern or attempt to feed her husband on ham for several months just because she bought a job lot at her butcher's. Any spectator willing to accept these situations will find excellent entertainment in the picture.

The production is up to the Thomas H. Ince standard. Enid Bennett makes Muriel Rossmore a lovable little person and is especially effective in the comedy scenes. Matt Moore as the husband, William Conklin as Hal Gordon and Margaret Livingstone as Effie Wainwright are important members of the competent support.

Cast.

Muriel Rossmore.....Enid Bennett
Rex Rossmore.....Matt Moore
Hal Gordon.....William Conklin
Effie Wainwright.....Margaret Livingstone
Mrs. Kent.....Grace Morse

John Burman.....Al Filson
The Maid.....Aggie Herring

Written by C. Gardner Sullivan.
Directed by Fred Niblo.
Length, 4,796 Feet.

The Story.

Muriel Rossmore makes the mistake of paying more attention to her household duties than to her personal appearance and learns that hairpins play an important part in a woman's life. She also learns that her husband, a successful young lawyer, has been attracted by the neat and natty get-up of his stenographer and is in the habit of taking the young woman out to lunch.

Thoughts of suicide, when she overhears her husband admit that she has lost her attraction for him, drive Murial to put on her best gown, do up her hair in the latest style and take a firm hold on a bottle of poison. A critical glance in the mirror tells her that she is still beautiful and, being a sensible woman, after all, she determines to post herself on the latest method of captivating the opposite sex. A sporty widow next door gives her the help she wants and introduces her to a "gentleman friend" at a lively party in a fashionable restaurant. The stenographer is there with a new admirer and tells her employer the next morning about his wife and her new amusement.

Matters come to a climax when Rossmore goes to a party and sees Gordon and Muriel carrying on a flirtation. The demure Mrs. Rossmore smokes, drinks and fills her husband's heart with jealous rage. He makes her go home with him and the couple quickly come to an understanding. Muriel loves her husband as much as ever and Rex finds that he has been a blind fool. Muriel also admits that she has made a serious mistake and promises to keep on looking beautiful for the rest of her life.

Program and Exploitation Catchlines:

An Entertaining Domestic Comedy Drama, with Enid Bennett.

She Let Her Appearance Go Any Old Way—But What She Needed Was Hairpins to Keep Her Hair Up—And She Finds Them in a Hurry, Too, When She Sees Her Husband Out with His Slick-Looking Stenographer.

Story of a Young Wife Who Did Not Think It Necessary to Keep Up Her Beautiful Appearance After Her Marriage—Her Husband Looks to His Stenographer, Then, for a Clean-Cut Type of Woman and Takes Her Out to Lunch—Wifey Sees Him and Then Commences to "Doll Up" Again to Regain Her Husband's Love.

Exploitation Angles: Play up Miss Bennett and let the title work for you. Divide your appeal and go after wives for being sloppy and for husbands for being fickle. Get vulgar just for once and use the query "Is your wife a slob?" It is not pretty, but it will get the attention of ninety-nine married men out of every hundred.

"The Square Shooter"

Buck Jones Plays Heroic Role in a Fox Production of Stirring Western Character.

Reviewed by Margaret I. MacDonald.

BUCK JONES appears to splendid advantage in "The Square Shooter," a production of more than ordinarily stirring character. The scene of the picture is laid in the west, with good old-fashioned western characters of heroic and heavy villain types; and the story of the girl who saw her father shot down before her, and her home wrenched from beneath her feet, will be found interesting.

The character of the man who stopped at nothing to protect the rights of a young woman homesteader, is bound to find favor with the ordinary spectator. The role is played with spirit, and riding, fighting and shooting form an interesting part of the action. The picture is well constructed, the story is convincing, and the cast is a good one throughout. Patsey De Forest in the feminine lead, Al Fremont as the heavy, and Orpha-Alba in a character role, do excellent work.

Cast.

Chick Crandall.....Buck Jones
Barbara Hampton.....Patsey De Forest
Zeke Hampton.....Charles K. French
Sam Curtis.....Al Fremont
Bill Morris.....Frederick Starr
Harold L. Montague, Sr..Edwin Booth Tilton
Harold Montague, Jr.....Ernest Shields
Bull.....Charles Force
Sandy.....Lon Poff
Minerva Doolittle.....Orpha Alba

Story by Denison Clift.
Direction by Paul Cazeneuve.
Length—Five Reels.

The Story.

The central figures in "The Square Shooter" are Chick Crandall, a young man who, after spending five years in the mines, returns to a ranch of which his father was half owner, and Barbara Hampton, a young woman who has been driven from her home by the crooked foreman of the ranch, in the name of his employer, Harold L. Montague.

Chick, suspicious of Curtis, takes advantage of the fact that he has swapped clothing with Montague, Jr., on his way to the ranch, retains his disguise, and keeps a close watch on Curtis. Meeting with Barbara and her aunt, who are seeking a home after Barbara's father has been killed by Curtis and they have been driven from the house, he places them in a cabin on the ranch. Later Curtis discovers them, and his insults make it necessary for Chick to take them to the ranch house for protection.

From this point on a state of war exists between the two men, resulting in various bouts, in which Chick finally comes out victor, and Curtis is expelled from the ranch. Montague, Sr., is so well pleased with Chick that he relinquishes his half of the ranch in favor of the younger man, and Chick proceeds to make Barbara mistress of his home.

Program and Exploitation Catchlines: A Convincing Western Drama with Buck Jones.

A Thrilling Love Story Told in the Wild Western Plains.

See Buck Jones Foil the Villain Who Had Driven a Pretty Western Lass from Her Ranch After He Had Killed Her Father—Then He Takes Her and Makes Her the Mistress of His Home in This Drama of the West.

Exploitation Angles: Play up Jones and his stunts, the same as you used to do with Tom Mix. Pick these stunts up one by one for cataloguing and make poster cutouts to help. You can sell Jones as a stunt actor not only in this but in succeeding plays, so go to the trouble of establishing him as a daredevil.

Screen Snapshots

Hallroom Boys Photoplays, Inc., Present Interesting Snapshots of Screen Stars in Fortnightly Reels.

Reviewed by Margaret I. MacDonald.

THE interesting fortnightly release of the Hallroom Boys Photoplays, Inc., "Screen Snapshots," is produced by Louis Lewyn and edited by Jack Cohn. Numbers two and three exhibit good judgment on the part of both editor and producer and have the earmarks of popularity. They are highly entertaining, showing brief and snappy glimpses of screen stars at work and at play, or in the grip of some particular mood. Once in a while the director butts in, betraying a slight bit of temperament. "Screen Snapshots" fills the need of a good short reel for the program and if carefully edited should meet with big success.

In No. 2 Catherine Calvert walks demurely into the studio at 8 a. m. and proceeds to put on her makeup; Priscilla Dean does an entertaining stunt with an automobile; Charles Ray brings the house down in a scene in which he tries to pluck up courage to kiss his best girl; Ruth Hampton poses for Charles Chandler Christie; Bert Lytell and Alice Lake demonstrate the kiss of passion, while Bessie Barriscale and Howard Hickman illustrate the tasteless kiss; Lou Tellegen hunts rabbits and proudly displays the result to Geraldine Farrar and her parents. There is also a snap of the First National studio in work hours.

No. 3 gives the "once over" to Muriel Ostriche, who is firmly convinced that work is a crime and that beds were made to rest in; also to Jim Corbett, who has given up prize fighting to be as reckless as he likes about food; Pauline Frederick who discusses her next story during luncheon; Viola Dana, on a trip to an artificial Orient—one of the prettiest studies in this number; Charlie Murry, Fatty Arbuckle and Sessue Hayakawa, who together stage a comedy; Bessie Love, who feeds the doves, and Tom Ince, who tries to pick a few extras out of a full house.

"The Unconventional Maida Greenwood"

Pathe Release Presenting John Cumberland in a Mrs. Sidney Drew Comedy of Married Life.

Reviewed by Louis Reeves Harrison.

THE strongest point made in "The Unconventional Maida Greenwood" is one more or less unconscious, else it would have been more fully developed. The obvious point made is that the average married man is a poor fish, unconsciously no compliment to marriage and none to the intelligence of women who pick such men. Another point made painfully evident is that women prefer men they can manage when it comes to a question of marriage. The unconscious part is that women are the more generous and they are compelled to be more intelligent in order to get along with vacuous creatures they elect to love, honor and obey.

This is about all there is to the theme. As for the story, it has about as much material as the hole in the doughnut, a mere whiff of what is left out As for Love—he is chilled to the bone, taking a mustard foot bath. John Cumberland is "good" as "Jimmy Wickett," a woman's ideal, unrecognizable as a man. If there are any such outside of the feminine imagination they keep it dark.

The women are natural, gloriously so, Mrs. Elinore Custis as "Jimmy's" wife a flawless specimen of the modern married woman. The production as shown at the Capitol is thoroughly modern in motif, types and backgrounds.

"Don't—It's Our Last."

Pleads Bryant Washburn to Margaret Loomis in his new starring play for Paramount called "What Happened to Jones?"

Current Film Release Dates

Numbers following titles of pictures indicate pages on which reviews or comments appeared. "C" refers to Comments, and "R" to Reviews. C-R signifies page where may be found resume of reviewer's opinions. Ex. indicates pages on which have appeared stories of the exploitation of that production. Volume number is also shown where information was published in previous volumes. Unless otherwise specified all dramas are five reels in length.

FOX FILM CORPORATION

SPECIALS.

The Strongest (All-Star). Vol. 43; P-1284; C-R-Vol. 44; P-299.
Should a Husband Forgive? Vol. 42; P-1192.
If I Were King (William Farnum). C-R, P-503.
The White Moll (Pearl White). Vol. 45; P-507.

August.

WILLIAM FARNUM SERIES.

Heart Strings (William Farnum—Six Parts). Vol. 43; P-299; C-R, P-1619.
The Adventurer (William Farnum—Six Parts). Vol. 43; P-1650; C-R, Vol. 44; P-134.
The Orphan (William Farnum—Six Reels). Vol. 44; P-858; C-R, P-1105.
The Joyous Troublemakers (William Farnum—Six Reels). Vol. 45; P-251; C-R, P-369.

TOM MIX SERIES.

The Feud (Tom Mix). Vol. 43; P-1008; C-R, 2002.
The Daredevil (Tom Mix). Vol. 43; P-2005.
Desert Love. Vol. 44; P-599.
The Terror. Vol. 44; P-1235.
3 Gold Coins. Vol. 45; P-371.

FOX ENTERTAINMENTS.

A Manhattan Knight (George Walsh). Vol. 43; P-2173.
Molly and I (Shirley Mason). Vol. 44; P-138; C-R, 455.
Black Shadows (Peggy Hyland). Vol. 44; P-142; C-R, 455.
Leave It to Me (William Russell). Vol. 44; P-739.
The Tattlers (Madlaine Traverse). Vol. 44; P-303; C-R, P-979.
The Mother of His Children (Gladys Brockwell). Vol. 44; P-458; C-R, P-857.
Would You Forgive? (Vivian Rich). Vol. 44; P-724; C-R, P-979.
The Dead Line (George Walsh). Vol. 44; P-980; C-R, P-1105.
Forbidden Trails (Buck Jones). Vol. 44; P-1234.
The Spirit of Good (Madlaine Traverse).
Love's Harvest (Shirley Mason). Vol. 44; P-1360; C-R, P-1488; Ex., P-1744.
The Iron Heart (Madlaine Traverse). Vol. 44; P-1501; C-R, P-1787.
White Lies (Gladys Brockwell). Vol. 44; P-1630; C-R, P-1787.
Twins of Suffering Creek (William Russell). Vol. 45; P-118; C-R, P-250.
A World of Folly (Vivian Rich). Vol. 44; P-1790; C-R, Vol. 45; P-117.
A Sister to Salome (Gladys Brockwell).
The Square Shooter (Buck Jones).
The Spirit of Good (Madlaine Traverse). Vol. 45; P-505; C-R, P-777.
The Little Wanderer (Shirley Mason).
The Rose of Nome (Gladys Brockwell). Vol. 45; P-778.
Firebrand Trevison (Buck Jones). Vol. 45; P-637.
Her Honor, The Mayor (Eileen Percy).

Extraordinary Specials.

Salome (Theda Bara).
The Honor System (All-Star).
A Daughter of the Gods (Annette Kellerman).
Les Miserables (William Farnum).

SUNSHINE COMEDIES.

Through the Keyhole.
Money Talks.
Ten Nights Without a Barroom.
A Lady Bellhop's Secret.
Slipping Feet.
Virtuous Husbands.
Mary's Little Lobster.

MUTT AND JEFF.

The Toy Makers.
The Tango Dancers.
One Round Jeff; C-503.
3 Rasins and a Cake of Yeast.
Departed Spirits.
The Mystery of the Galvanized Iron Ash Can.
The Breakfast Industry.

FAMOUS PLAYERS-LASKY

April.

Treasure Island (Super-Special-Tourneur); L-5,143 Ft. Vol. 44; P-560; C-R, P-857; Ex. 1332.
Thou Art the Man (Robert Warwick). L-5,003 Ft. Vol. 44; P-459; C-R, P-1787.
The Cost (Violet Heming). L-5,547 Ft. Vol. 44; P-141; C-R, P-857.
The False Road (Enid Bennett-Ince). Vol. 44; P-724.
Terror Island (Houdini). L-5,813 Ft. Vol. 44; P-861; P-1105.
The Toll Gate (Super-Special—William S. Hart). L-5,500 Ft. Vol. 44; P-727; C-R, 857; Ex., P-1479.
Dr. Jekyll and Mr. Hyde (Super-Special).

May.

Why Change Your Wife? (Cecil B. De Mille Special). L-7,175 Ft. Vol. 43; P-1678; Ex. 828, 1087, 1332, 1596; C-R, P-1359.
Mrs. Temple's Telegram (Bryant Washburn). Vol. 44; P-862; C-R, P-1233; L-4,138 Ft.
The Sea Wolf (George Melford Special). L-6,797 Ft. Vol. 44; P-1236; C-R, 1359.
The Dancin' Fool (Wallace Reid). L-4,124 Ft. Vol. 44; P-982; C-R, P-1233.
A Lady in Love (Ethel Clayton). Vol. 44; P-1238; C-R, 503.

June.

Old Wives for New (De Mille Special Reissue) L-5,663 Ft.
Below the Surface (Thomas H. Ince Special). L-5,987 Ft. Vol 44; P-1633; Ex. 1330; C-R, P-1787.
Paris Greeen (Charles Ray). L-4,257 Ft.
Remodeling Her Husband (Dorothy Gish. L-4,844 Ft. Vol. 44; P-1630; C-R, P-1787.
The City of Masks (Robert Warwick). L-4,708 Ft. Vol. 44; P-1789.
Sick Abed (Wallace Reid). L-4,327 Ft. Vol. 44; P-1793; C-R, P-369.
Sand (William S. Hart). L-4,869 Ft.; C-R, 503.

ARTCRAFT.

Rebecca of Sunny Brook Farm (Mary Pickford Reissue). L-5,382 Ft.

July.

The Sins of St. Anthony (Bryant Washburn). L-4,656 Ft. Vol. 15; P-371.
Away Goes Prudence (Billie Burke). L-5,046 Ft. Vol. 45; P-370.
Let's Be Fashionable (Doris May—Douglas McLean—Ince). L-4,501 Ft. Vol. 41; P-1503; C-R, Vol. 45; P-117.
The Ladder of Lies (Ethel Clayton). L-4,271 Ft. Vol. 45; P-251; C-R, 503.
Homer Comes Home (Charles Ray). L-4,555 Ft. Vol. 45; P-252; C-R, P-369.
The Fourteenth Man (Robert Warwick). L-4639.

August.

The World and His Wife (Cosmopolitan Production). L-6,702 Ft. Vol. 45; P-638.
The Fighting Chance (Special)—L-5,894 Ft. Vol. 45; P-778.
The Prince Chap (W. DeMille Productions). L-6,168 Ft. Vol. 45; P-506; C-R, P-633.
Crooked Streets (Ethel Clayton)—L-4,570 Ft. Vol. 45; P-779.
The White Circle (Maurice Tourneur Production). L-4,017 Ft. Vol. 45; P-639.
What Happened to Jones (Bryant Washburn). L-4539.
Guilty of Love (Dorothy Dalton).
Hairpins (Enid Bennett). L-4796.

COMEDIES.

June 6—By Golly (Sennett—Two Reels).
June 13—A Model Husband (DeHaven—Two Reels).
June 27—You Wouldn't Believe It (Sennett)—Two Reels).
July 4—The Quack Doctor. C-503.
Aug. 1—Vacation Time (DeHavens—Two Reels).
Aug. 15—Great Scott (Sennett—Two Reels).
Aug. 29—Never Again (DeHavens—Two Reels).

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES.

(One Reel.)

June 6—Beautiful Bruges.
June 13—The Lure of the Lorelay.
June 20—The Lake of the Sun and Moon.
June 27—Battlefields of France.
July 4—Parislan Holidays.
July 11—The Land of Laos; R-504.
July 18—Frenchifying Metz.
July 25—In Flanders Fields.
Aug. 1—Cocoanuts and Copra.
Aug. 8—Heroic Leige.
Aug. 15—Hunting for Formosan Headhunters.
Aug. 22—The Sentence of the Sarre.
Aug. 29—Souvenirs of the Dingapore.

PARAMOUNT MAGAZINE.

(One Reel)

July 4—The Transatlantic Night Express.
July 11—The Movie Lure.
July 18—The Kingdom of Night.
July 25—Unpopular Science.
Aug. 1—Masks and Mummers.
Aug. 8—Peach Pirates.
Aug. 15—Dying as a Fine Art.
Aug. 22—The Unseen Land.
Aug. 29—Why Do They Do It?

FIRST NAT'L EXHIBITORS

Mar. 1—The Fighting Shepherdess (Anita Stewart). Vol. 44; P-141; C-R, P-979.
Mar. 22—The Idol Dancer (David Wark Griffith). Vol. 44; P-137; C-R, P-597; Ex., 828, 1477, 1480.
Mar. 29—The Woman Gives (Norma Talmadge). Vol. 44; P-46; C-R, P-857.
Apr. 4—Polly of the Storm Country (Mildred Harris Chaplin). Vol. 44; P-1360.
Apr. 11—Don't Ever Marry (Marshall Neilan Production). Vol. 44; P-727; C-R, 979; Ex., P-1743; Vol. 45; Ex., 742-44 .
Apr. 18—The Love Expert (Constance Talmadge — John Emerson-Anlta Loos Production). Vol. 44; P-860; C-R, P-1105.
Apr. 25—Pasion's Playground (Katharine MacDonald). L-5,968 Ft. Vol. 44; P-981.
May 3—The Yellow Typhoon (Anita Stewart. Vol. 44; P-1106; C-R, P-1233.
July—The Perfect Woman (Constance Talmadge). Vol. 45; P-770.
July—Go and Get It (Marshall Neilan Production). Vol. 45; P-642.
July 19—Yes or No? (Norma Talmadge).
Aug. 16—Jack Knife Man (King Vidor).
Aug. 30—Forty-five Minutes from Broadway (Charles Ray).
Sept. 6—The Scoffer (Allan Dwan Production).
Sept. 13—Harriet and the Piper (Anita Stewart.
Sept. 20—Smilin' Through (Norma Talmadge).
Sept. 20—The Master Mind (Lionel Barrymore).
Oct. 4—The Woman.
Oct. 11—Peaceful Valley (Charles Ray).
Oct. 18—R. A. Walsh Productions.
Oct. 25—Nomads of the North (James Oliver Curwood Production).
Oct. 25—Old Dad (Mildred Harris Chaplin).
Nov. 1—Curtain (Katherine MacDonald).
Nov. 8—Twin Beds (Mr. and Mrs. Carter DeHaven).
Nov. 15—The Heart of a Fool (Allan Dwan Production).
Nov. 22—The Honorable Peter Sterling (Lionel Barrymore).
Nov. 29—The Girl of Gold (Norma Talmadge).
Nov. 29—Penrod (Marshall Neilan Production).
Dec. 6—The Woman in His House (Mildred Harris Chaplin).
Dec. 13—The Human Chess-Board (Constance Talmadge).

AMERICAN FILM COMPANY

Six Feet Four (William Russell). Vol. 41; P-1793.
Eve in Exile (Charlotte Walker). Vol. 42; P-854.
The Valley of Tomorrow (William Russell). Vol. 43; P-463.
The Honey Bee (Mme. Marguerite de Sylva). Vol. 44; P-600.
The Dangerous Talent (Margarita Fisher). Vol. 43; P-2011; C-R, Vol. 44; P-134.
Slam Bang Jim (William Russell).
The Thirtieth Piece of Silver (Margarita Fisher). Vol 44; P-981.
The House of Toys (Seena Owen). Vol. 44; P-1502; C-R, P-1787.
Peggy Rebels (Mary Miles Minter).
The Week End (Margarita Fisher—Six Reels).
A Live Wire Hick (William Russell).

Current Film Release Dates

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W. W. HODKINSON

BENJAMIN B. HAMPTON—GREAT AUTHORS PICTURES.

The Sagebrusher (Hampton Production). Vol. 43; P-207; C-R, P-1010.

ZANE GRAY PICTURES, INC.

Riders of the Dawn (Six Parts—Hampton). Vol. 44; P-980; C-R, P-1105.
Desert Gold (Hampton Production).

J. PARKER READ, JR., PRODUCTIONS.

The Lone Wolf's Daughter (Louise Glaum—Seven Parts). Vol. 42; P-1010.
Sex (Louise Glaum—Seven Reels). Vol. 43; P-2013; Ex. 1331.

DIETRICH-BECK, INC.

The Bandbox (Six Parts—Doris Kenyon).
The Harvest Moon (Doris Kenyon—Six Reels). Vol. 44; P-302; C-R, P-723.

DIAL FILM COMPANY PRODUCTIONS.

King Spruce (Mitchel Lewis—Seven Reels). Vol. 43; P-2177; C-R, Vol. 44; P-723.

ARTCO PRODUCTIONS.

Cynthis-of-the-Minute (Leah Baird — Six Parts). Vol. 45; P-154; C-R, P-777.

ROBERT BRUNTON PRODUCTIONS.

Live Sparks (J. Warren Kerrigan). Vol. 43; P-777.
$30,000 (J. Warren Kerrigan). Vol. 43; P-777.
The Dream Cheater (J. Warren Kerrigan). Vol. 43; P-2013; C-R, Vol. 44; P-299.
No. 99 (J. Warren Kerrigan). Vol. 44, P-1234; C-R, P-777.
The Green Flame (J. Warren Kerrigan). Vol. 45; P-505; C-R, P-633.

JOSEPH LEVERING PRODUCTIONS.

His Temporary Wife (Rubye de Remer). Vol. 43; P-773; C-R, 2002.

LOUIS TRACY PRODUCTIONS.

The Silent Barrier.

PATHE EXCHANGE, INC.

Pathe Review (One-Reel Educational) and Topics of the Day (One-third Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. Warner Oland and Eileen Percy are stars of "The Third Eye" and George B. Seitz and Marguerite Courtot of "Pirate's Gold."

Releases for Week of June 20.

Passers By (Herbert Rawlinson—Six Reels). Vol. 44; P-1735; C-R, Vol. 45; P-117.
No. 12 of Trailed by Three (The Burning Fuse).
No. 5 of The Third Eye (The Black Hand Bag).
All in a Day (Rolin Comedy—One Reel).

Releases for Week of June 27.

No. 13 of Trailed by Three (The Door of Death).
No. 6 of The Third Eye (The Death Spark).
No. 3 of Bringing Up Father (Jiggs and the Social Lion—Two Reel Comedy).
Any Old Port (Harry Pollard—One Reel).

Releases for Week of July 4.

The Man from Make Believe (William Desmond).
No. 14 of Trailed by Three (The Hidden Crime).
No. 7 of The Third Eye (The Double Trap).
Don't Rock the Boat (Harry Pollard—One Reel).

Releases for Week of July 11.

No. 15 of Trailed by Three (The Reckoning).
No. 8 of The Third Eye (Dangerous Trails).
Tex of the Timberlands (Young Buffalo Series—Two Reels). R-504.
Hello Uncle (Beatrice La Plante—One Reel).
High and Dizzy (Harold Lloyd—Two Reels).

Releases for Week of July 18.

Man and His Woman (Herbert Rawlinson—Six Parts).
No. 9 of The Third Eye (The Race for Life).
His Pal's Gal (Young Buffalo Series—Two Reels).
The Unconventional Maida Greenwood (Mrs. Sydney Drew—Two Parts).
The Home Stretch (Harry Pollard—One Reel).

Releases for Week of July 25.

No. 10 of The Third Eye (The House of Terrors).
Young Buffalo Series (The Law of the Border).
Call a Taxi (Harry Pollard—One Reel).
Pathe Review No. 61. R-503.

Releases for Week of August 1.

One Hour Before Dawn (H. B. Warner).
No. 11 of The Third Eye (The Long Arm of Vengeance).
Young Buffalo Series (The Hobo of Pizen City—Two Reels).
Rolin Comedy (One Reel).

Releases for Week of August 8.

No. 12 of The Third Eye (Man Against Man).
Young Buffalo Series (The Hold-Up Man).
Little Miss Jazz (Beatrice LaPlante—One Reel Comedy).
The Girl in the Web (Blanche Sweet—Six Reels—Hampton). Vol. 45; P-640; C-R, P-777.
No. 13 of The Third Eye (The Blind Trails of Justice).
No. 1 of Pirate Gold (In Which Hoey Buys a Map—Three Reels).
Run 'Em Ragged (Rolin-Pollard—One Reel Comedy).

Releases for Week of August 22.

No. 14 of The Third Eye (At Bay).
No. 2 of Pirate Gold (Dynamite).
A London Bobby (One Reel).
Get Out and Get Under (Harold Lloyd—Two Reels).

Releases for Week of August 29.

Lahoma (Edgar Lewis Production—Seven Reels).
No. 15 of The Third Eye (The Triumph of Justice).
No. 3 of Pirate Gold (The Dead Man's Story).
No. 1 of Ruth of the Rockies (The Mysterious Trunk—Three Reels—Starring Ruth Roland).

UNIVERSAL FILM MFG. CO.

Releases for Week of Jupne 21.

Alias Miss Dodd (Edith Roberts. Vol. 44; P-1633; C-R, P-1787.
No. 9 of The Moon Riders (The Triple Menace).
No. 3 of The Vanishing Dagger (In Death's Clutches).
The Last Nip (Lee Kohlmar—One Reel).
A He Male Vamp (Zip Monty and Connie Henley—Two Reels).
The Fightin' Terror (Hoot Gibson—Two Reels—Western).

Releases for Week of June 28.

Human Stuff (Harry Carey). Vol. 44; P-1792.
No. 10 of The Moon Riders (The Moon Rider's Bride).
No. 4 of The Vanishing Dagger (On the Trail of the Dagger).
Twin Lizzies (Star Comedy—One Reel).
A Villain's Broken Heart (Billy Engel and Celeste Zimlick—Two Reels).
A Tough Tenderfoot (Helen Lynch and Jack Carlyle—Two Reels).

Releases for Week of July 5.

No. 11 of The Moon Riders (Death's Door).
No. 5 of The Vanishing Dagger (The End of the Rustlers).
Pills for Papa (Neal Burns and Josephine Hill—One Reel).
Under Crimson Skies (Elmo Lincoln—Six Reels). Vol. 44; 1503; C-R, Vol. 45, P-117.
Should Waiters Marry? (George Ovey—Two Reels).
The Boss of Copperhead (J. Farrell McDonald—Two Reels).

Releases for Week of July 12.

The Red Lane (Frank Mayo). Vol. 45; P-373; C-R, 503.
No. 12 of The Moon Riders (The Pit of Fire).
No. 6 of The Vanishing Dagger (A Terrible Calamity).
Kid-ing the Landlord (Bartine Burkette—One Reel).
Bear Skinned Beauties (Century Beauty Chorus—Two Reels).
The Shootin' Kid (Hoot Gibson—Two Reels).

Releases for Week of July 19.

The Girl in the Rain (Anne Cornwall). Vol. 44; P.
No. 13 of The Moon Riders (The House of Doom).
No. 7 of The Vanishing Dagger (Plunged to His Doom).
His Mis-Step (Bartin Burkette—One Reel).
Off His Trolley (Jessie Fox-Billy Engel—Two Reels).
The Red Hot Trail (Loo Maloney—Two Reels).

Releases for Week of July 26.

La La Lucille (Lyons and Moran); P-508.
No. 14 of The Moon Riders (Unmasked—Two Reels).
No. 8 of The Vanishing Dagger (In Unmerciful Hands—Two Reels).
Thru the Keyhole (Davey and Burkette—One Reel Comedy).
A Birthday Tangle (Century Comedy, Henley and Jamison—Two Reels).
Fighting Pals (Magda Lane—Two Reels Western).

Releases for Week of August 2.

No. 15 of The Moon Riders (The Hour of Torture).
No. 9 of The Vanishing Dagger (The Lights of Liverpool).
Cards and Cupid (Bartine Burkette and Austin Howard—One Reel).
Won by a Nose (Connie Henley and Charles Dorety—Two Reels).
The Great Round Up (Leo Maloney—Two Reels).

Releases for Week of August 9.

The Adorable Savage (Edith Roberts).
No. 16 of The Moon Riders (The Flaming Peril).
No. 10 of The Vanishing Dagger (When London Sleeps).
Ringing His Belle (Bartine Burkette and Austin Howard—One Reel).
An Oil Can Romeo (Lillian Byron and Charles Dorety—Two Reels).
The Smoke Signal (James Warner—Two Reels).

VITAGRAPH

SPECIAL PRODUCTIONS.

The Sporting Duchess (Alice Joyce—Seven Reels). Vol. 43; P-1840; C-R, P-597; Ex. P-1086.
Captain Swift (Earle Williams). Vol. 44; P-728; C-R, P-979.
Dollars and the Woman (Alice Joyce—Six Reels). Vol. 44; P-1501; C-R, Vol. 45; P-117.
The Courage of Marge O'Doone (James Oliver Curwood—Seven Reels). Vol. 44; P-1239; C-R, P-1787.
The Fortune Hunter (Earle Williams—Seven Reels).

STAR PRODUCTIONS.

June—Bab's Candidate (Corinne Griffith). Vol. 45; P-370; C-R, 503.
July—The Gauntlet (Harry T. Morey). Vol. 45; P-636.
Sept.—Trumpet Island (All Star Cast—Special).
Sept.—The Prey (Alice Joyce). Vol. 45; P-639.
Sept.—The Whisper Market (Corinne Griffith).
Sept.—The Purple Cipher (Earle Williams).
The Silent Avenger (William Duncan—15-Episode Serial).
The Invisible Hand (Antonio Moreno—15-Episode Serial).

LARRY SEMON COMEDIES.

School Days.
Solid Concrete.
Sept.—The Stage Hand.

BIG V COMEDIES.
(Two Reels)

Pals and Pugs (Jimmy Aubrey).
A Parcel Post Husband (Earle Montgomery).
He Laughs Last (Jimmy Aubrey).
July—The Laundry (Earle Montgomery).
August—Springtime (Jimmy Aubrey).

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GOLDWYN DISTRIBUTING

The Silver Horde (Rex Beach Production). Vol. 44; P-460; Ex. 949; C-R, P-1359.
The Paliser Case (Pauline Frederick). Vol. 43; P-115; Ex. 835.
The Blooming Angel (Madge Kennedy). Vol. 43; P-1286.
The Loves of Letty (Pauline Frederick). Vol. 43; P-1290.
The Little Shepherd of Kingdom Come (Jack Pickford). Vol. 43; P-1522)
Water, Water, Everywhere (Will Rogers). Vol. 43; P-1113; C-R, Vol. 44; P-455; Ex. 85.
Partners of the Night. Vol. 43; P-1342; C-R, Vol. 44; P-723.
Dangerous Days (Rex Beach Production). Vol. 44; P-2175; C-R, Vol. 45; P-117.
The Street Called Straight (Basil King—All Star). Vol. 43; P-1293; C-R, Vol. 44; P-134.
The Woman in Room 13 (Pauline Frederick). Vol. 44; P-138; C-R, P-597; Ex. 949.
The Woman and the Puppet (Geraldine Farrar—Seven Reels). Vol. 44; P-142; C-R, P-723.
The Strange Boarder (Will Rogers). Vol. 44; P-729; C-R, P-979.
Out of the Storm (Barbara Castleton). Vol. 44; P-1107.
Jes' Call Me Jim (Will Rogers). Vol. 44; P-1361; C-R, P-1499.
Dollars and Sense (Madge Kennedy). Vol. 44; P-1363; C-R, Vol. 45; P-250.
The Return of Tarzan (Gene Pollar). Vol. 44; P-1504; C-R, Vol. 45; P-117.
Scratch My Back (T. Roy Barnes and Helene Chadwick). Vol. 44; P-1632; C-R, P-1787.
The Great Accident (Tom Moore). Vol. 44; P-1634; C-R, Vol. 45; P-250.
Double Dyed Deceiver (Jack Pickford). Vol. 44; P-1791; C-R, Vol. 45; P-250.
The Slim Princess (Mabel Normand). Vol. 45; P-254; C-R, P-369.
Going Some (Rex Beach Production). Vol. 45; P-637; C-R, P-777.
Cupid—The Cowpuncher (Will Rogers). Vol. 45; P-780.

BRAY PRODUCTIONS.
(One Reel).

Wireless Telephony.
Pheasants, Aristocrats of Birdland.
Professor B. Flat—A Musical Novelty.
Guardians of Our Gateways.
Famous Robberies.
High Cost of Courting.
Taos Indians and Other Subjects.

FORD EDUCATIONALS.
(One Reel).

Feb. 29—Tick-Tock.
Mar. 1—Broken Silence.
Mar. 14—With Every Meal.
Mar. 21—Alligator Hunt.

HALLMARK PICTURES CORP.

SPECIALS.

When a Woman Strikes.
Life's Greatest Problem.
The Other Man's Wife.
The Littlest (Junior Special).

HALLMARK RECREATED STAR PRODUCTIONS.

Chains of Evidence (All-Star).
High Speed (Gladys Hulette and Edward Earle). Vol. 43; P-467.
Carmen of the North (Anna Boss). Vol. 44; P-726.
The Veiled Marriage (Anna Lehr and Ralph Kellard). Vol. 43; P-1342; C-R, Vol. 44; P-299.
The Evil Eye (Benny Leonard—15 Episode Serial). Vol. 43; P-2174.
A Dangerous Affair.
Wit Wins.
Wits vs. Wits (Marguerite Marsh). Vol. 44; P-1504.
June—The Americano (Douglas Fairbanks).
June—Love of Justice (Louise Glaum).
June—Hell's Hinges (William S. Hart.
June—Fifty-fifty (Norma Talmadge).
July—The Coward (Frank Keenan).
July—The Lamb (Douglas Fairbanks).
July—The Aryan (William S. Hart).
July—The Deserter (Frank Keenan).
July—Wild Winship's Widow (Dorothy Dalton).

BURTON KING PRODUCTIONS.

The Discarded Woman (Grace Darling and Rod La Rocque). Vol. 45; P-119.
Love or Money (Virginia Lee).
The Common Sin (Grace Darling and Rod La Rocque).

PLIMPTON PICTURES.

What Children Will Do (Edith Stockton).
Should a Wife Work? (Edith Stockton).

COMEDIES.

Dodging His Doom.
Madcap Ambrose.
Thirst.
The Betrayal of Maggie.

L. J. SELZNICK ENTERPRISES

Distributed by Select Exchanges.

SELZNICK PICTURES.

The Man Who Lost Himself (William Faversham). Vol. 44; P-1500.
The Flapper (Olive Thomas). Vol. 44; P-1239; C-R, P-1499.
May 17—Whispers (Elaine Hammerstein). Vol. 45; P-253.
Selznick News Reel.
May 24—The Valley of Doubt (Special).
June 7—The Desperate Hero (Owen Moore).
June 14—The Servant Question (William Collier).
June 21—The Figurehead (Eugene O'Brien).
July 5—The Scarlet Letter (Herbert Kaufman Masterpiece—One Reel).
July 12—Death, Where Is Thy Sting? (Prizma Comedy).
Aug. 2—Panthea (Norma Talmadge).
Aug. 2—Johnny (Herbert Kaufman Masterpiece—One Reel).
Aug. 9—Darling Mine (Olive Thomas).
Aug. 23—The Point of View (Elaine Hammerstein).
Aug. 30—The Poor Simp (Owen Moore).

SELECT PICTURES.

July 19—The Cowing of Alderson Cree (Bernard During).
Aug. 16—Just Outside the Door (Edith Hallor).

NATIONAL PICTURES.

March—Just a Wife. Vol. 44; P-458; C-R, P-979.
March—Blind Youth. Vol. 44; P-600.
The Invisible Divorce (Leatrice Joy—Walter McGrail). Vol. 45; P-252.
July 19—Marooned Hearts (Conway Tearle).
Aug. 23—Out of the Snows (Ralph Ince).

REPUBLIC PICTURES.

Distributed by Republic Exchanges.

Kinograms (News Reel).
July 12—Mr. Wu (Special Cast).
July 19—Baby (Special Cast).
July 26—Mountain Madness (Special Cast).
April—The Gift Supreme. Vol. 44; P-727; C-R, P-1499.
The One Way Trail (Edythe Sterling). Vol. 44; P-1236; C-R, Vol. 45; P-250.
The Great Shadow. Vol. 44; P-1237.
Man's Plaything (Montagu Love-Grace Davison). Vol. 44; P-1792.
Girl of the Sea (Williamson) R-507.
Children Not Wanted (Edith Day). Vol. 45; P-642.

ROBERTSON-COLE

A Woman Who Understood (Bessie Barriscale). Vol. 44; P-139; C-R, P-597.
The Brand of Lopez (Sessue Hayakawa). Vol. 44; P-302; C-R, P-455.
The Third Woman (Carlyle Blackwell). Vol. 43; P-2174; C-R, Vol. 44; P-299.
Bright Skies (ZaSu Pitts). Vol. 44; P-859; C-R, Vol. 45; P-250.
The Devil's Claim (Sessue Hayakawa). Vol. 44; P-984.
The Fortune Teller (Marjorie Rambeau). Vol. 44; P-1107; Ex. P-1598.
The Notorious Mrs. Sands (Bessie Barriscale). Vol. 44; P-1108; C-R, 503.
The Wonder Man (Georges Carpentier—Six Reels). Vol. 44; P-1502; C-R, P-1787.
The Heart of Twenty (ZaSu Pitts). Vol. 45; P-118; C-R, 503.
Uncharted Channels (H. B. Warner). R-506.
Li Ting Lang (Sessue Hayakawa). Vol. 45; P-505; C-R, P-633.
Life's Twist (Bessie Barriscale). Vol. 45; P-640; C-R, P-777.

Supreme Comedies.

Mollie's Mumps.
Her Novel Idea.
Artistic Temperament.
In Room 202.
Come Into the Kitchen.
Take Doctor's Advice.
Oh, You Kid!

MARTIN JOHNSON.

Lonely South Pacific Missions.
Recruiting in the Solomons.
The City of Broken Old Men.
Marooned in the South Seas.

ADVENTURE SCENICS.

Sons of Salooskin.
Ghosts of Romance.

METRO PICTURES CORP.

The Right of Way (Bert Lytell). Vol. 43; P-1116; C-R, 2002.
The Walk-Offs (May Allison—Six Parts). Vol. 43; P-938.
A Modern Salome (Hope Hampton). Vol. 43; P-773.
March—Old Lady 31 (Emma Dunn). Vol. 44; P-301; C-R, P-723.
March—Shore Acres (Alice Lake—Six Reels). Vol 44; P-135; C-R. P-723; Ex. 1329.
April—Alias Jimmy Valentine (Bert Lytell—Six Reels). Vol. 44; P-456; C-R, P-857.
April—Dangerous to Men (Viola Dana). Vol. 44; P-598; C-R, P-979; Ex. 1328.
May 31—The Best of Luck (All Star—Six Parts). Vol. 44; P-1791; C-R, P-633.
July 5—Parlor, Bedroom and Bath (All Star—Six Parts). Vol. 45; P-372.
July 19—The Misfit Wife (Alice Lake—Six Parts). Vol. 45; P-638; C-R, P-777.
Aug. 2—Held in Trust (May Allison—Six Parts).
Aug. 16—The Chorus Girl's Romance (Viola Dana—Six Parts).
Sept. 1—The Hope (All-Star—Six Parts).
Sept. 13—The Price of Redemption (Bert Lytell—Six Parts).
Sept. 20—The Saphead (Crane-Keaton—Six Parts).
Sept. 27—Clothes (All Star—Six Parts).
Oct. 4—The Hope (All Star—Six Parts).

NAZIMOVA PRODUCTIONS.

January—Stronger Than Death (Seven Reels). Vol. 44; P-631.
April—The Heart of a Child (Seven Reels) Vol. 44; P-459; C-R, P-857.
Oct. 11—Billions (Six Reels).

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C. E. SHURTLEFF, INC.

April—Burning Daylight (Mitchell Lewis—Six Reels). Vol. 44; P-1108.
Aug. 23—The Mutiny of the Elsinore (All Star Cast—Six Reels). Vol. 45; P-636; C-R, P-777.
Nov. 22—The Star Rover (All Star—Six Reels).

TAYLOR HOLMES PRODUCTIONS.

March—The Very Idea (Six Reels). Vol. 44; P-1527; C-R, P-2002.
April—Nothing But Lies (Six R eels). Vol. 44; P-1235; C-R, P-1787.

REALART PICTURES

Special Features.

The Deep Purple (R. A. Walsh Production—Six Reels). Vol. 44; P-983; C-F, P-1233; Ex. P-1595-1744. Vol. 45; Ex. 746.
The Law of the Yukon (Charles Miller Production—Six Reels).

Star Productions.

Judy of Rogue's Harbor (Mary Miles Minter). Vol. 43; P-1129; C-R, 2172.
The Stolen Kiss (Constance Binney). Vol. 43; P-2011; C-R. Vol. 44; P-134.
Sinners (Alice Brady). Vol. 43; P-2175.
Nurse Marjorie (Mary Miles Minter). Vol. 44; P-135; C-R, P-723.
Jenny Be Good (Mary Miles Minter). Vol. 44; P-984; C-R, P-1233; Ex. 1478.
Miss Hobbs (Wanda Hawley). Vol. 44; P-1630; Ex. 1599; C-R, Vol. 45; P-117.
A Cumberland Romance (Mary Miles Minter). Vol. 45; P-641.

MISCELLANEOUS RELEASES

AMERICAN CINEMA CORPORATION.

Women Men Forget (Mollie King). Vol. 43; P-2000.
The Inner Voice (E. K. Lincoln). Vol. 44; P-140.

UNITED ARTISTS.

Jan. 18—Pollyanna (Mary Pickford — Six Reels). Vol. 43; P-636; Ex. 887.
Apr. 25—Down on the Farm (Mack Sennett). Vol. 44; P-862; Ex, 537; P-1084-1087, 1597.
Romance (Doris Keane—Seven Reels). Vol. 44; P-1239; C-R, P-1787.
June 13—The Mollycoddle (Douglas Fairbanks—Six Reels).
June 27—Suds (Mary Pickford—Five Reels).

EQUITY PICTURES.

The Forbidden Women (Clara Kimball Young). Vol. 43; P-1291; Ex. 1800; C-R, Vol. 44; P-299.
For the Soul of Rafael (Clara Kimball Young). Vol. 44; P-983. Vol. 45; Ex. 745.

CAPITAL FILM COMPANY.

(Two Reels Each.)

Escaped Convict.
The Square Gambler.

DEMOCRACY PHOTOPLAY COMPANY.

Democracy.

SPECIAL PICTURES CORPORATION.

(Comedypart—Two Reels Each.)

Uneasy Feet. Vol. 43; P-2176.

STORYART SCENIC.

Creation's Morning. Vol. 45; C-503.

FINE ARTS.

Up in Mary's Attic (Five-Reel Comedy) (Eva Novak and Harry Gribbon). Vol 45; P-781; Ex. 146.

EDUCATIONAL FILMS CORP.

Chester Comedies.

(Two Reels.)

Four Times Foiled.
An Overall Hero.

Christie Comedies.

(Two Reels.)

Kiss Me Caroline (Bobby Vernon).
A Seaside Siren (Fay Tincher).

Torchy Comedies.

Torchy (Johnny Hines).
A Knight for a Night (Johnny Hines).
Torchy Comes Through.

Mermaid Comedies.

A Fresh Start (Marvel Rea).
Duck Inn (Lloyd Hamilton).

Specials.

The Why of a Volcano.
The Valley of Ten Thousand Smokes. Vol. 44; P-1362.
A Day with Carranza.
Modern Centaurs.

Robert C. Bruce Scenics.

The Chilkat Cubs.
The Wanderlust.
The Log of the La Viajera.
The Song of the Paddle.

Chester Outing Scenics.

(One Reel.)

Adam and Eve in the Andes.
Wanted—An Elevator.
Pigs & Kava.
Dreams Come True.

Screenics.

(Split Reel.)

Troubadours of the Sky.
Infant Icebergs.
Forbidedn Fanes.
Barks and Skippers.

STATE RIGHT RELEASES

ARROW FILM CORPORATION.

The Chamber Mystery.
Circumstantial Evidence (Glenn White). Vol. 44; P-1632.
Unseen Witness.
The Trail of the Cigarette (Glenn White). Vol. 44; P-1503; Ex., P-1747.
The Bromley Case (Glenn White). Vol. 44; P-1502.
Woman's Man (Romaine Fielding).
Love's Protege (Ora Carew).
Hank Mann Comedies (Every Other Week).
Blazed Trail Productions (Every Other Week)
Lone Star Westerns (Every Other Week).
Lightning Byrce (Serial).
The Lurking Peril (Serial).
The Fatal Sign (Serial).

CELEBRATED PLAYERS FILM CORP.

Andy on a Diet.
Andy's Wash Day.
Andy's Night Out
Gump Cartoons (One Reel).
Andy and Min at the Theatre.
Andy Visits the Osteopath.

BROSSMAN PICTURES INCORPORATED.

$1,000,000 Reward (Lillian Walker—Serial). Vol. 43; P-1523.
Face to Face (Marguerite Marsh).

NATIONAL FILM CORPORATION.

The Confession (Henry Walthall). Vol. 43; P-1841.

HALL ROOM BOYS COMEDIES.

April 6—This Way Out.
April 13—Four of a Kind.
May 27—Tit for Tat.
June 10—Misfortune Hunters.
June 24—Back on the Farm.
July 8—Stung Again.

GREIVER EDUCATIONS.

The Spirit of the Birch.
Suds.
Precisely as Polly.

JANS PICTURES, INC.

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Frivolous Wives (Vera Sisson). Vol. 44; P-1140.

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MURRAY W. GARSSON.

A Dream of Fair Women (Two-Reel Feature).

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The Lost City (Juanita Hansen). Vol. 43; P-775.

WILK AND WILK.

Ashes of Desire.

PROJECTION

By F. H. RICHARDSON

Martin Lands on Griffiths

RALPH W. MARTIN, Los Angeles, may (or may not) be getting old, but anyhow he's got a wallop left in his typewriter, in proof of which the following:

You seem mighty penitent about an incident which I merely took as a matter of course. (See article recently published for explanation.—Ed.) You speak of your 'scandalous behaviour.' Well, why should you not be scandalized? Had you not but just returned from Universal City?

The fact is that if any one thing caused my retirement from all this dope (wish I could get it clear out of my system), it was the totally unsound squelching my idea of correcting the condenser by corrugating one surface of the front lens received from the editorial pen.

Griffiths Gets His.

And now to get to the point, I think Griffith's theory on spherical aberration as applies to the effect on screen illumination is full of artichokes. He claims that if a naked crater be focused on the screen by means of a corrected objective, then the image will present uneven illumination. So far so good, BUT does this irrelevant experiment prove that a condenser, if corrected for spherical aberration, would do the same thing?

If Griffith, or any one else thinks so, they are on the flowery road to Bloomingdale and are warbling through their panamas.

After working on more than five hundred possible and impossible designs for corrected condensers, I am able to make the unauthoritive statement that a condenser which is corrected for spherical aberration will cause greater diffusion of focus, hence more even illumination than any uncorrected condenser now in use.

Were it possible to correct condensers by the same methods used in correcting objectives, then Griffith's theory would have some bearing on the practical end of the matter, but such is not the case.

Now I am not going to go into optical matters here. Know better this time. Am just going to refer briefly to enclosed drawing of a proposed plan for actually doing something to decide the question.

Cut Like a Doughnut.

The correcting lens is a concave (negative) factor, having its central portion cut like a doughnut, with a hole in its center just large enough to let the cat out at night. Such a lens would correct the aberrated rays, indicated by dotted lines, and cause them to enter the aperture, instead of wasting their energy on the cooling plate.

Friend Martin, if we "squelched" you unjustly you should have pointed out our error. Our position is NOT the easy one that some suppose. We just try to size things up from the common sense viewpoint, and do the best we can to hold the scales of justice even. We make mistakes, but after all, who does not?

After reading your letter carefully we are unable to see wherein you and Griffiths are necessarily very much at variance. Griffith is, of course, merely dealing with the effect of **known corrections.** What the effect of your plan might be we could not undertake to say, though frankly we cannot see why the two forms of correction should act so very differently.

But please understand that we cannot, and do not claim expert knowledge in matters such as this. We stand with Griffith, however, on the proposition that anything which will give anything like a sharp image of any considerable portion of the crater at the film plane will give uneven illumination at the screen. This much seems to us to be self evident and we understand you to agree with that view. In this connection Fig. 320, 321, page 582 of "Optic Projection," is of much interest. Further than this we would not care to comment, preferring to leave the matter to Brother Griffiths.

Notice to All!

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matters which, for any reason, cannot be replied to through the department remit one dollar.

QUESTION BOOKLETS.

We have two paper covered booklets containing 150 questions designed as a guide to study. They indicate what the projectionist should know.

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Can't Stop Him Next Time

G. W. Bemewitz, Projectionist, The Strand, member Local Union 556, Sioux Falls, South Dakota, writes inclosing forty cents for question booklets:

I was in Minneapolis, Minnesota, at the time of your last visit there, but I was only a kid then and let some of the good brothers talk me out of going to hear you. I am sorry now and if I ever get another chance nothing will stop me from hearing you lecture. I said "kid," well perhaps not quite that, but I'm only twenty-four now, and that's no old man by a long shot.

Some day when I get the chance will tell you of our equipment here. It is nothing extra, but for one thing I can find any tool I want in the dark, for I firmly believe in a place for everything and everything in its place.

A Bit Queer.

Don't quite understand. The Minneapolis men were quite cordial in their invitation to me to visit that city. Guess it must have just been one or two of the pull-backs with which every local is blessed who kept you away.

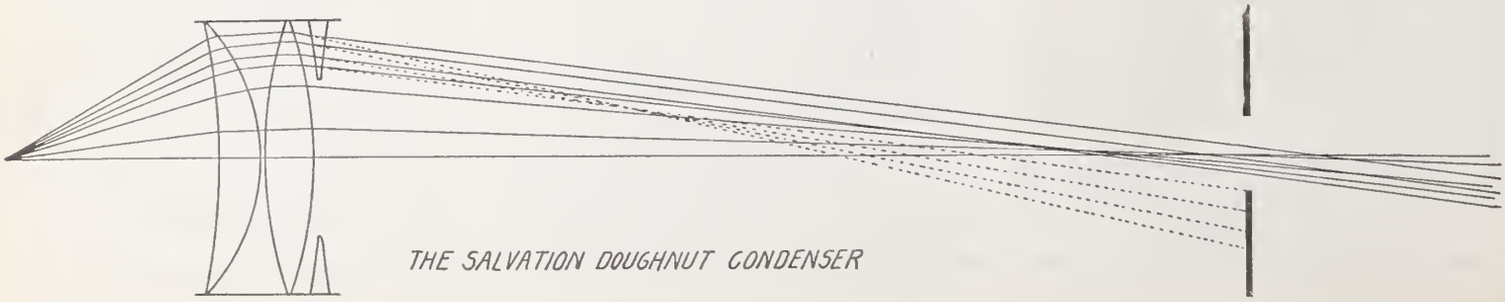
Will be glad to have description of your equipment, as such things make interesting reading for the "boys." They like to know what the other fellow has, so shoot 'er along. My best to the men of Local 556.

A Really Big Thing

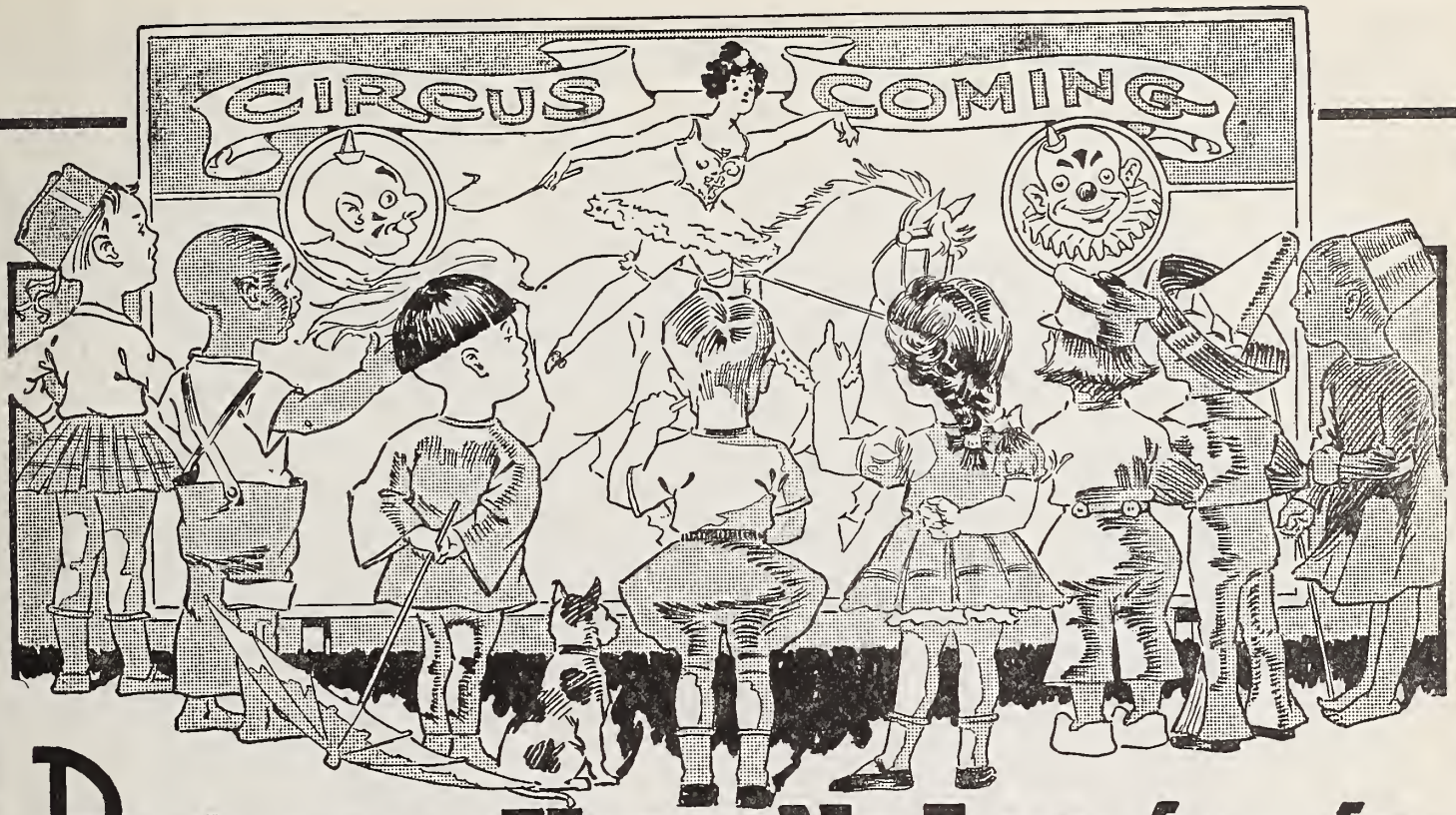
Our old friend John Griffiths, Ansonia-Connecticut, has sprung a new one on us and, it looks like one of the best bits of information we have had for a long time, as applies to the optical system of the projector.

As you all know, it very frequently happens that when the projectionist undertakes to apply the lens charts to his individual condition he finds that when he has established the condenser to aperture demanded by his amperage, his projection lens is too small in diameter to accommodate the light ray. Under this condition it is highly desirable that the projectionist understand how to figure out for himself a condenser combination which will establish a greater distance between the condenser and the aperture, thus enabling the objective he already has to pick up the entire beam of light, or at least a larger area of it, and this is what Griffiths now proposes to tell us how to do.

Let it be clearly understood that this cannot be done without establishing a somewhat greater distance between the crater and the collector lens, but this loss will be offset by the gain of collective power of the projection lens, and what is still more important, when the projection



THE SALVATION DOUGHNUT CONDENSER



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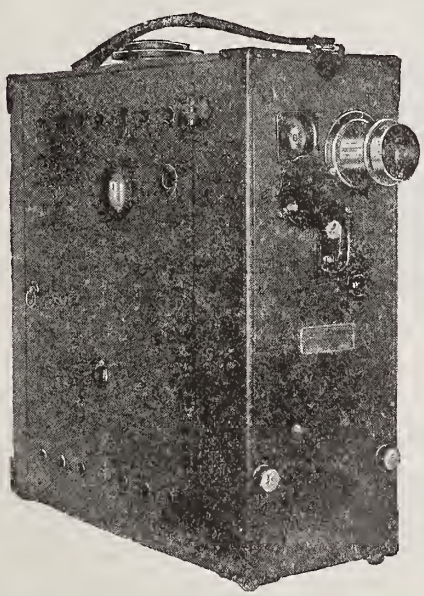

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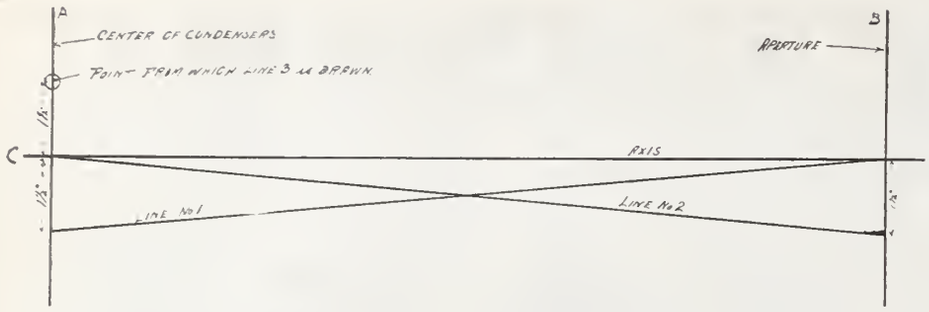


NOTE A LINE DRAWN FROM A POINT 1½" ABOVE THE AXIS AT THE CONDENSER LINE SO THAT IT CROSSES THE AXIS AT A POINT WHERE LINE No 2 IS SEPERATED FROM THE AXIS BY A DISTANCE EQUAL TO THE WIDTH OF THE CRATER THE SAID LINE WILL CROSS LINE No 1 AT A DISTANCE FROM THE CONDENSER LINE = TO THE FOCAL OF EACH CONDENSER REQUIRED

lens picks up the entire light ray there will be an evenness of illumination on the screen as a result, which will add very greatly to the "depth" of the picture.

What Griffiths Tells.

Before telling you how to figure the condensers necessary to the conditions set forth, Mr. Griffiths tells us, and we believe it is true, that evenness of illumination on the screen cannot be had except the projection lens receives a bundle of rays of equal area from every point of the film, including the marginal portions. It is of great importance that the projectionist clearly understand the fact that he cannot possibly judge evenness of illumination of his screen by the eyes alone when the white light is on the screen. Under that condition unevenness of illumination due to the projection lens receiving bundles of rays of varying area from different portions of the film does not show up. This particular condition is only in evidence when the film itself is being projected. By this we do not mean the unevenness due to variation in densities of the film photograph itself.

To Put It Plainly.

To put it plainly we will say that, when the film is being projected, unless the projection lens receives from every point of the film bundles of rays of equal area, then the screen will be unevenly illuminated, and this unevenness of illumination will manifest itself in lack of depth of the picture. This being true, we readily see the importance of evenness of illumination, and the plan Mr. Griffiths now presents tends to help the projectionist secure it under conditions where the lens chart will not properly apply by reason of lack of projection lens diameter.

First, when the projectionist finds that the conditions demanded by the lens chart as to focal length of condensers and distance from condenser to aperture produces a beam beyond the aperture which his projection lens is of too small diameter to pick up, then he should proceed as follows: establish a white sheet of paper in the mechanism at the point where the back factor of the projection lens normally is.

Now draw the condenser away from the aperture and by advancing the lamp, at the same time maintaining a spot as nearly normal as possible, or at least a spot which will cover the aperture. When a point is reached at which the circle of light on the white paper is of the same diameter as the projection lens, apply the following diagrams thus.

First.

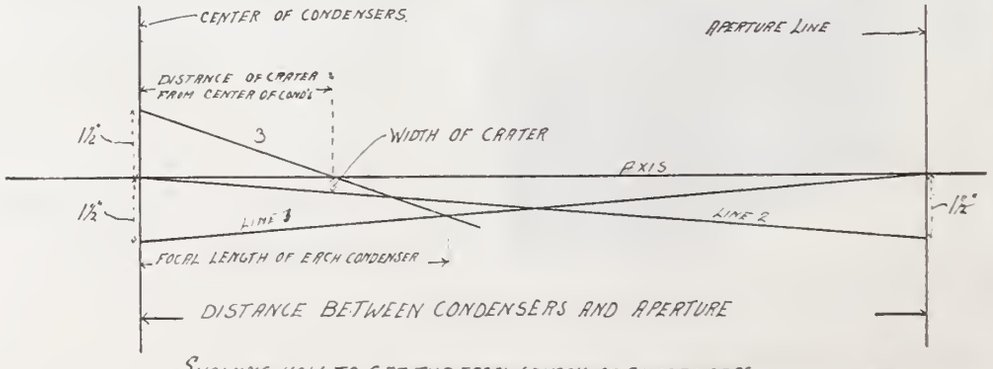
First, on a sheet of paper establish two perpendicular lines A-B, the distance between them being the distance from the center of condenser to the aperture as he has it after the readjustment just described. Now draw horizontal line C and lines 1 and 2. Next measure the exact horizontal diameter (width) of the crater of the positive carbon. Now from a point on line A 1½ inches above line C, draw line 3, Fig. 2, to a point by which horizontal line C, Fig. 1, and line 2 are separated by exactly the width of the crater? Understand me clearly, line 3 must cross line C at the point at which it, line C, is separated from line 2 by the exact width of the crater. This point will automatically fix the distance of the crater from the center of the condenser. Line 3 must now be continued until it crosses line 1, and the distance of this second crossing point (the point where line 3 crosses line 1) from perpendicular line A will be the focal length of each of the two condensers necessary to establish a spot of normal diameter.

We Will Now Proceed.

Having progressed thus far, we proceed further. The collector lens next to the arc should always be a 6½-inch focal length, plano-convex, and the front lens of the combination should be as much greater in focal length as the focal length we have found for each condenser plus the difference between 6½ and that number. To illustrate suppose our results show that two 8½-inch condensers would be correct. We install a 6½-inch collector lens. The difference between 6½ and 8½ is 2 inches. We therefore add 2 to 8½ and find we need for the front lens of the combination a 10½-inch plano convex lens, the whole combination being a 6½ and 8½ lens.

We have not tested this matter out, but if it isn't right it is the first time we have known Griffiths to be wrong, except possibly in minor detains, on any proposition he has put forward. We would like to have as many projectionists as will test this matter out and report results to the department, because if by the application of this rule the projectionist will be able to, without loss of light, improve the depth of his picture materially, it is a thing of vast importance. We shall have something more to say along these lines a little later on on the effect of evenness of illumination on depth of picture.

Fig 2



SHOWING HOW TO GET THE FOCAL LENGTH OF CONDENSERS WITHOUT USING OPTICAL FORMULA

Late Model Runs Fine

Donald J. Brown, chief projectionist, Victory Theatre, Putnam, Connecticut, says:

Once more I will bust right square into print and present a little scheme which will, I am convinced, be of real value to Simplex users. Perhaps the same thing has been used before, but it has never seen the light of day, so far as I know, in our department.

I have two of the latest model Simplex projectors, and, believe me, they run fine. Get a splendid projection, though I'll not say a perfect one, because I have not, up to this time, seen such a thing. For some of the excellence of results I return thanks to the lens charts. Have a handbook ordered quite some time ago, but it has not yet put in an appearance.

His Scheme.

As you doubtless know, the Simplex has a reservoir in its base to catch waste oil from the mechanism. Well, it is one darned sloppy job mopping that oil up with a rag. Instead, I have hit upon the scheme of using a common fountain pen filler, or medicine dropper, to remove the oil, and it works just fine. It is then quite possible to wipe off the mechanism without getting oil daubed all over it; moreover, by discharging the oil from the dropper into a bottle one may strain it and use it again.

All of which is eminently practical, even to the use-it-again stunt, though if that be done it should be filtered. This can be done by keeping the bottle until it is nearly filled. Then dip a bit of red flannel or an ordinary lamp wick or candle wicking in clean oil, stick one end in the oil in the bottle and let the other end hang over the side and down to a small pan placed below the bottle. The oil will syphon over, minus all dirt or sediment of any sort.

I used to syphon the oil used on dynamos over that way and by adding new oil occasionally the oil was used over and over from one year's end to the other, just enough new being added to compensate for wastage. Of course the oil thus syphoned is not quite as good as new oil, but it is quite good enough **where it is possible to use any desired quantity of it,** as was the case with all bearings piped to the oil tank and to the syphon tank. But inasmuch as using a very small quantity of oil on a projector is of great importance, I think the use of oil more than once, or maybe twice, is not to be recommended.

Plan Is Good.

The dropper plan is good, though, for those who use sufficient oil to have it accumulate in the reservoir, as I think very many projectionists and all operators do. There seems to always be the doubt that one drop of oil will do the work, and while many projectionists wish to do their work well and are conscientious in the matter of oiling, still they do use too much simply through fear of damage to the bearings. In other words they prefer to take the chance of damaging the film with oil rather

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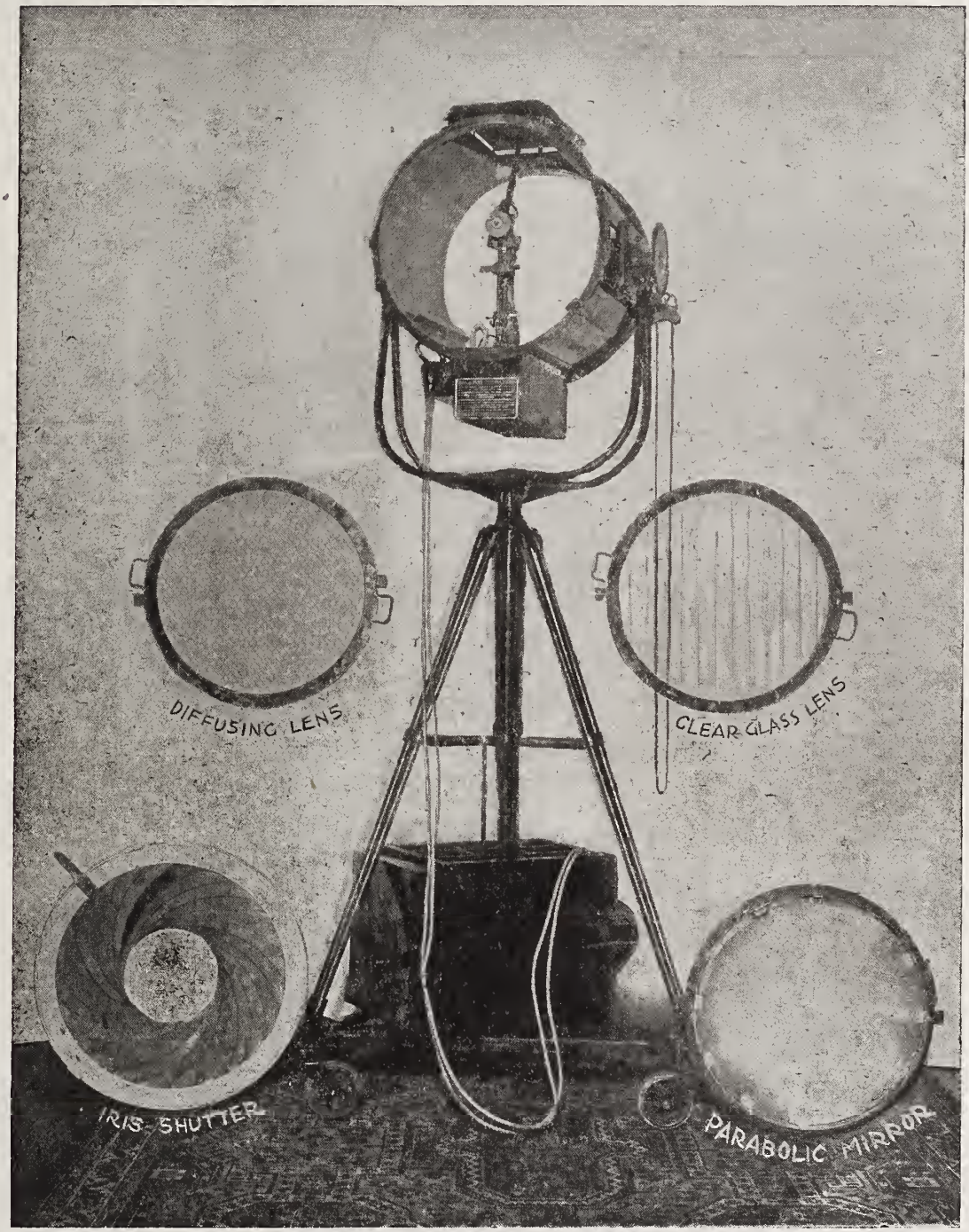

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than the bearings of their projector with too little oil.

A Suggestion.

I believe, with this state of affairs in view, and the enormous damage constantly done film through excessive oiling of projector bearings, it would be well for projector manufacturers to consider the making of oil-tight bearings, with each piped back to a central oil reservoir. The thing is entirely possible. It would add to the manufacturing expense, yes, but it would also ENORMOUSLY decrease film damage.

Well, anyhow, brother Brown, we cordially thank you for your suggestion. It is of value under existing conditions. We have attended to the handbook matter.

Crater Angle Diagram

John W. Creamer, projectionist, Colonial Theatre, Atchison, Kansas, sends in diagrams with following explanations.

Dear Brother Richardson: In April 10th issue you request diagram of a 55 degree crater image. I am enclosing drawing of my crater image projected through an open hole in the lamp house door.

In commenting on Harry T. Dobson's letter July 10th issue you ask: "Will a lens over the open hole in the lamp house door invert the image and make it right side up"? You said your recollection was that it would not. You were right. Neither will the lens invert the image if it be projected to the wall, ceiling or floor.

In my drawing A B is a line parallel with the optical axis of the projector, same being laid out on the left hand projector lamp house door. Line A C is then erected at right angles to A B, point A center upon the lower tip of the crater image. Next bi-sect C B at D, which gives the 45 degree line. The dotted line shows how my crater image appears on the angle, which shows the crater to be at more than a 55 degree angle.

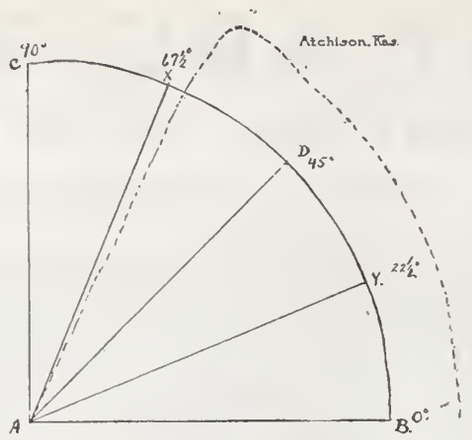
Am sending you two samples of the title film I use. I now use the black and white title, as it looks neater on the screen.

I was at the Newman and New Royal theatres in Kansas City recently and witnessed some high class work. Brother Maxwell, of Omaha, was at the latter house. I also saw some distinctly punk projection at another Kansas City house. Think of running with a mis-frame for four minutes. That was one of the stunts pulled. In closing allow me to tender best wishes both to yourself and to our department.

Drawing Not Clear.

The drawing isn't as clear as it might be, because of the fact that the 55 degree line isn't drawn in and shows a 22 and a 67½ degree line, without any apparent reason except that it is easy to divide the 90 degree space into four equal divisions. Allow me to suggest, brother Creamer, that it would not have been much of a job to have drawn in a line which would have been near enough right for all practical purposes by dividing the space between 45 degrees and 67½ degrees almost in half.

If you had left the line just a little bit lower than half it would be almost exactly right. The dotted line next to the 67½ degree line is of course the face of the crater. The drawing shows that brother Creamer's lower carbon tip was just a little



DOTTED LINE SHOWS CARBON IMAGE AS IT APPEARS IN RIGHT ANGLE ON LAMPHOUSE DOOR. CRATER ANGLE ABOUT 65°

bit too far advanced at the time the dotted line was drawn in.

Title Stunt Excellent.

The title stunt is most excellent. I firmly believe the audience will be directly interested in knowing who is putting on the picture, and certainly after the projectionist has placed his name on the screen and advertised the fact that he is projecting the picture he is going to take at least some degree of pride in doing high class work. The other sample of title sent was tinted and shows the I. A. emblem, which is, of course, an improvement over the black and white.

As to Kansas City projection, I am glad to know that you saw good work in the two theatres named. I have not been in Kansas City for three years. At the time of my last visit I regarded projection in Kansas City as not ranking highest of any big city visited in all these United States. If that condition is changed it is to the credit of Kansas City.

I thank Brother Creamer cordially for submitting the title and the drawing.

Overload or Poor Contact

Under date June 7 W. S. Query, Petersburg, Virginia, said he was sending sample of a carbon made in England ,which burned to a long point. He wanted to know why.

The carbon failed to arrive, but it is fairly safe to say the fault lies either with overloading or poor contact of carbons with the lamp jaw. The latter makes for heating of the carbon above the temperature normal to current load and would to some extent have the same effect as overload.

We would direct friend Query's attention to the department of March 15, 1919, in which this whole matter is exhaustively and authoritively treated by G. F. Benkleman, of the laboratory of the Speer Carbon Company, with the note that the most efficient working point of projector carbons is about five amperes below the point where they start to "needle"—a long point at the end. This assumes that carbon jaw contacts are kept clean and lamphouse ventilation open and free.

Anything which adds unnecessary heat, such as poor contact or excessive heat inside lamphouse due to poor ventilation, lowers the carrying capacity of the carbons. We might add that different grades of carbon and carbons of different composition have different carrying capacity. That a carbon has relatively low carrying capacity does not, we think, necessarily indicate poor quality. It is the result in light per watt of energy consumed which counts.

Projector Mechanism Repairs

The editor is in receipt of a letter from Harry Lucas, Atlanta, Ga., the Simplex distributor for the Southeast, or at least a large portion of that territory, in which our attention is directed to the very complete repair shop maintained.

We have never been enthusiastic about projector repair shops, other than the repair shop at the factory itself. Mr. Lucas' letter, however, brought about a consultation between the editor and the Precision Machine Company officials, in which they said that they recommended to all Simplex users that mechanisms be repaired by their distributors, also that the Simplex company would guarantee the same grade of work would be done by their distributors as would be done at the factory itself.

That statement of course settles it with us. If the manufacturer himself, who certainly is the best judge of a matter of this kind, and who has the most at stake, recommends that their mechanism be repaired by their distributors, then that recommendation must be accepted by all sundry, and this department as a matter of course withdraws its objection to repairs outside the factory just to that extent.

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EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

BETTER EQUIPMENT

CONDUCTED BY E.T. KEYSER

The New Famous Players-Lasky London Studio Is Well Equipped and Arranged

THOSE who know the London of war days remember the old and abandoned power station in Poole street, Islington, one time the home of the Metropolitan Electric Supply Company, Ltd. It was nothing much more than four towering bare walls then. Today these walls house what is said to be the most complete and perfectly equipped producing studio in the British Empire—that of the Famous Players-Lasky British Producers, Ltd. The building, which measures some 200 feet by 150 feet, has been transformed in a few months under the direction of Milton E. Hoffman, the general manager, who is soon to return to this country.

Major Charles H. Bell, O. B. E., who served as assistant manager, is now at Hollywood studying the methods at the Lasky studio, and after an inspection of the Famous Players studio at Long Island City will return to Islington to relieve Mr. Hoffman.

When these two found, last winter, that it was impossible to obtain a British contractor prepared to carry out the construction on a time schedule, the Famous Players-Lasky British Producers became their own contractors and have achieved a remarkable result by the direct employment of British labor.

Arrangement of Ground Floor.

On the ground floor is the No. 1 studio, measuring about 102 feet in length and 65 feet in width. It contains a large water tank, 50 feet long by 17 broad and 12 feet deep, which offers exceptional opportunity for water sets. It is fitted with a sliding cover and has windows let in to the ends of the tank for the taking of under-water scenes.

Alongside this studio is a lofty scene-dock, from which scenes can be dispatched as painted, either direct to No. 1 studio or by elevator to No. 2 studio on the floor above.

This second is a well-lit room so large

that six scene sets can be accommodated at a time.

At the top of one end of this studio is a boxed-in gallery with overlooking windows, accommodating the art directors' room, and on the same floor and above are some thirty dressing rooms, all comfortably furnished. They are heated with both hot water and electricity. The rooms of the wardrobe mistress are within easy access of the dressing rooms.

Below the No. 2 studio on the ground floor is a large carpenter shop, complete with the best and most up-to-date woodworking machinery. These bandsaws, planing and moulding machines, mechanical mortising, are all electrically driven. All the finished woodwork in the great building emanates from this highly efficient quarter, including the mahogany and walnut paneling of some of the suites of offices in the building. These include offices for the manager, manager's secretary, company secretary, assistant manager, director, assistant director, casting director, purchasing manager, audit department and stockrooms. In the basement are a projection theatre, dark rooms and paint rooms.

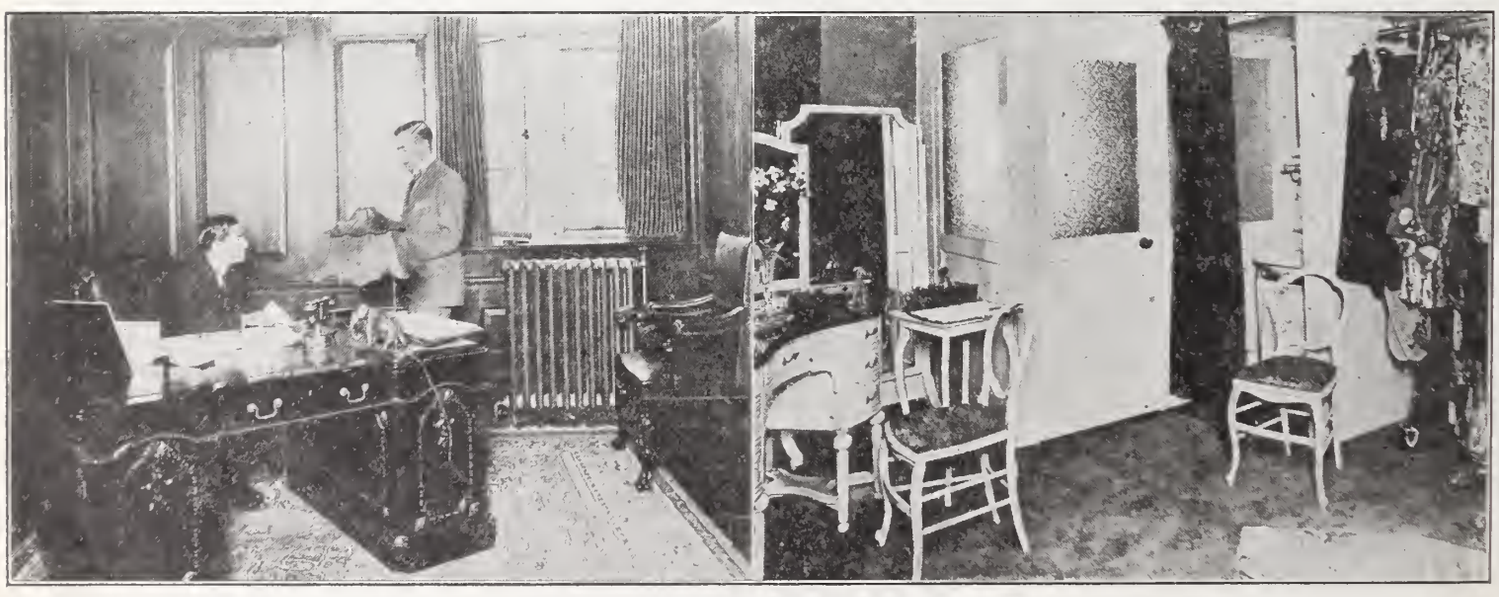
In the rear is a garage for some half-dozen motors and accommodation for the unloading of all incoming goods, furniture, properties, and so forth.

Meals Served at Cost.

Above the garage a large restaurant is being added, accommodating sixty persons. Meals as good as can be had in the West End will be served at cost.

A special cable one mile and a half long brings electric current from the Shoreditch power station. The current is received at 60 volts and transformed through two K. V. A. static transformers to 220 volts, which feed four motor generators, and is then capable of giving 800 amperes at 125 volts.

The lighting equipment comprise twenty-four Kleiglights, twenty-four spotlights, six Meyer-Wohl double arcs, twelve double bank Cooper-Hewitts and twelve low bank Cooper-Hewitt Mercury vapor lamps. In addition there is one Sunlight arc with a capacity of 3,000,000 candle-



Famous Players-Lasky London Studios.

Above, exterior of the building; to left, general manager's office; to right, one of the comfortably arranged dressing rooms.

Special Sale of Theatre Organs

For Immediate Delivery we offer the following strictly high grade Theatre Instruments—

One strictly new Bennett Duplex Pipe Organ No. 7 now at factory. Built for a Chicago Theatre that, owing to financial difficulties, was not able to accept delivery. System of construction is the same as that employed in the Bennett built Grand Organ in Orchestra Hall, and Barbee's Loop Theatre, Chicago. Special price for immediate sale $5500

One rebuilt Fotoplayer style 40 Special with Xylophone, like new . $6150

One rebuilt Fotoplayer style 40 $5940

One automatic Portable Piano Pipe Organ, fine condition, rebuilt $1750

The Incomparable Fotoplayer—

For *September 1st delivery* we offer:—the new style 15 Fotoplayer, with automatic rewind, just out, price $3100 one style 20, price $3750 and one style 25, price $4800

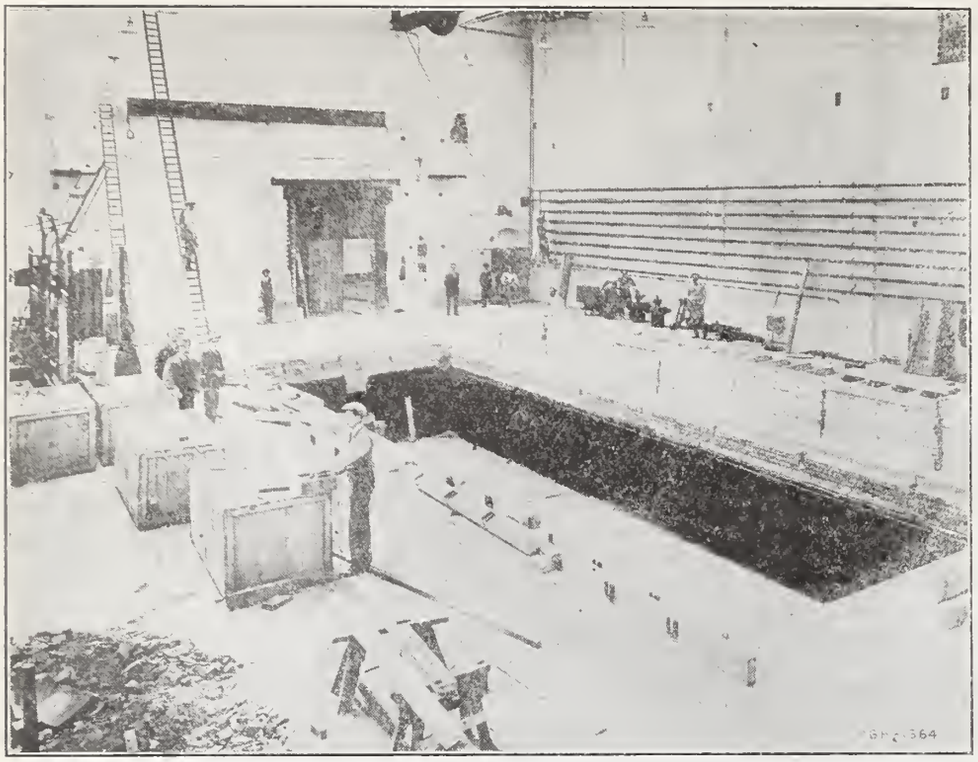
Equip your theatre with good music and get ready for the Big Business which is certain the coming season

Write for terms of payment which will make it easy for you to buy.

LYON & HEALY
Theatre Instruments

CHICAGO

Founded 1864



Famous Players-Lasky London Studio Number One.
Building operations were under way when this picture showing the tank was taken.

Ince Studios Now Have a Monster Lighting Plant

AN enormous portable electric power plant for exterior lighting of motion pictures, has just been completed and put through successful preliminary trials by Reve Houck and George L. Conway, of the Thomas H. Ince Studios. Houck is head of the Ince electrical department, and Conway a master mechanic.

Not only is the new generating unit said to be the largest of its kind in existence, but it embodies a number of ideas that are entirely original with the designers, and the last word in electrical and mechanical equipment.

The plant is mounted on a three and one-half ton Mack truck, a special shock-absorbing bed of steel and timbers having been built on top of the chassis to eliminate all vibration. The power is furnished by a six cylinder, 210 H. P. Seagrave gasoline engine, of the latest fire-engine type, which is directly connected to a 100 kilowatt Westinghouse generator.

The motor is cooled by a Flexo honeycomb radiator, equipped with minute fins which greatly increase the cooling surfaces. In order to get a sufficient volume of air through this radiator, a five-bladed fan, driven by a 1 H. P. Westinghouse electric motor has been mounted on top of the crank case, between the engine and the radiator. A synchronized control regulates the R. P. M. of the fan with the engine which has a high speed of 2,000 revolutions per minute, thus insuring proper cooling as the need increases.

Motor of Large Bore and Stroke.

The motor has a bore of 6⅜ and a stroke of 8 inches. The oiling system is pressure fed throughout. A Stromberg Carburetor and a Stewart Vacuum Feed, of heavy duty type, have produced the best carburetion results. Ignition is furnished by double-beat Berling Magneto, a Delco distribution system, and a triple set of spark plugs in each cylinder.

The engine is fitted with a Delco self-starter, as well as a hand crank, and a Delco lighting system furnishes current for a number of portable headlights, which may be power. For night locations a dynamo is mounted on a lorry and provides an output of 800 amperes at 120 volts, and from this can be used the Sunlight arc, six spotlights and four Kleiglights.

It is not inappropriate that the old electric power house should enter upon a new career as a source of artistic light.

THE BEST EQUIPMENT
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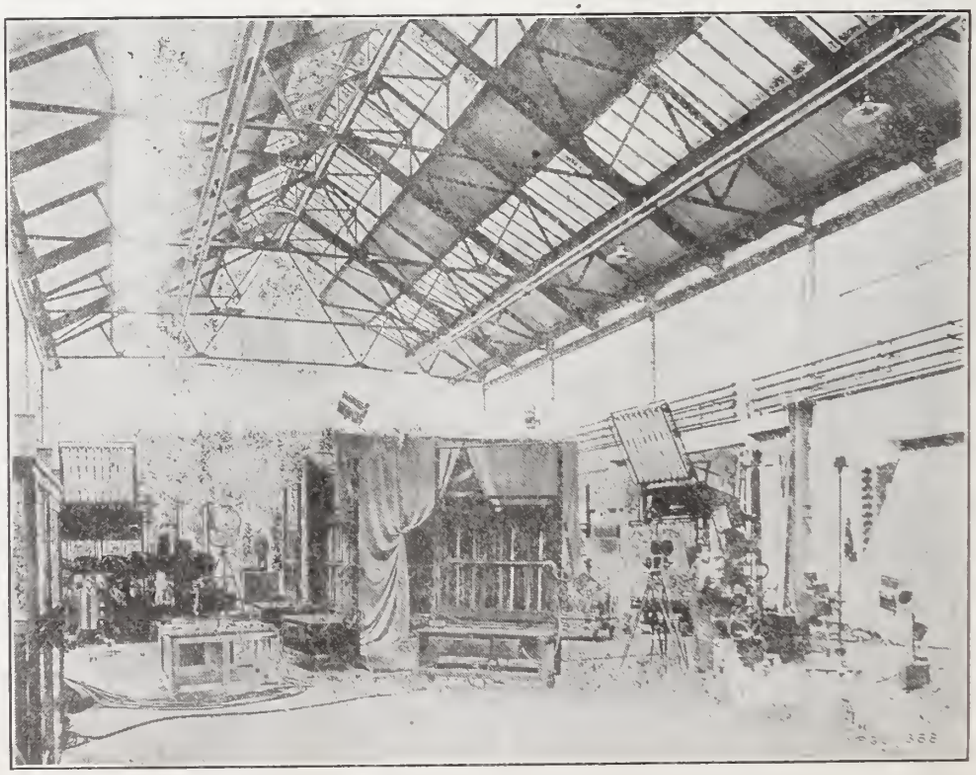
IN THE
MOVING PICTURE WORLD



Famous Players-Lasky London Studio Number Two.
This view gives an idea of the completeness of the lighting equipment installed.

For Color Effects
Use Reco Hoods
Colors Are
Beautiful, Brilliant and Permanent

For 5 or 10 W. and 25 or 40 W. Lamps

Hoods Slip Over the Bulb
Way Ahead of Dip and Less Costly

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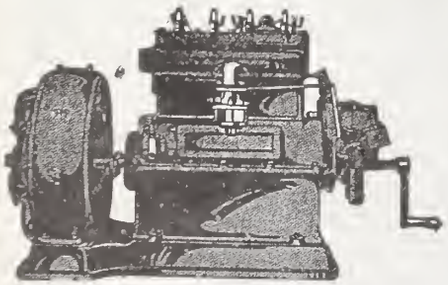

4 K. W. Electric Generating Set
60 or 110 volts for stationary or portable moving picture work and theatre lighting. Smooth, steady current, no flicker. Portable type with cooling radiator all self-contained.

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Speer Projector Carbons

Send your order today to your nearest distributor. Speer carbons are so universally demanded that they are carried in stock at all times by all the leading supply houses throughout the country.

A size and style to meet all operating conditions.

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FOR SALE

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Don't forget your screen, the most important thing in the world for perfect projection. AND MIRROROID IS THE ACME OF PERFECT PROJECTION. KNOWN AND SOLD THE WORLD OVER. Sold on merit and not sold unless it is first tested by the exhibitor.

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Can not be surpassed for critical definition, flatness of field, brilliancy of image and illumination, and we maintain absolute uniformity of quality. That's the reason they are used in nearly every theatre in the United States and Canada.

IT'S ALL IN THE LENS

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Your own special Ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings; 5,000, $5.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.

SPECIAL TICKET PRICES

Five Thousand	$3.00
Ten Thousand	5.00
Fifteen Thousand	6.50
Twenty-five Thousand	9.00
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-one minute more and-
-on your screen-

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Manufacturers of Electric Ticket Issuing Machines for Moving Picture Theatres and Restaurants. Sold direct or through your dealer.
NATIONAL ELECTRIC TICKET REGISTER COMPANY
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used as auxiliaries in setting up and striking the exterior sets.

A muffler, designed by Houck and Conway, has reduced the back pressure of the exhaust to ½%, and has greatly decreased the noise and vibration of the engine.

The switchboard, which completes the unit, is mounted on one side of the truck, and carries a complete set of generator instruments and switches, an automatic circuit breaker, pressure gauges for the engine, spark and throttle control, starter button, and a tachometer which registers all speeds of the engine and generator.

Capacity of Forty Twin Arcs.

The capacity of the plant is forty twin arcs. Inasmuch as its mobility is equal to that of an automobile, its facilities for exterior and location lighting are unlimited. Both interior and exterior scenes on locations where power is not available may be illuminated by the portable plant, and night scenes will be possible in any locality.

Members of the Thomas H. Ince technical force predict that the new invention and its equipment insures an enormous saving of time and money. Under the new system, now in effect at the Ince studios, companies on location will not be required to await the convenience of the sunlight. Night photography also will be materially enhanced in that the immense portable power plant can be driven from point to point, with current furnished quickly and directly from the big generators which equip the truck.

Head Electrician Houck also reports that the portable plant may be used to light interior sets on stages within the Ince lot.

Herbert Griffin Appointed Technical Engineer of Nicholas Power Company

HERBERT GRIFFIN, who has just been appointed by President Earl, technical engineer of the Nicholas Power Company, goes on his vacation with the gratifying feeling that he has earned a well deserved rest and at the same time received tangible evidence of the company's approval of his efforts. Continuing his policy of placing tried men in important positions and then giving them a free hand. Mr. Earl now officially confirms Mr. Griffin in a position which the latter has unofficially held for some time past.

As assistant to the general manager, W. C. Smith, a large part of Mr. Griffin's duties were to investigate and pass upon the constant stream of new ideas and inventions which came to the Nicholas Power Company in connection with their product. The varied responsibilities of the general manager's position, prevent his giving the proper attention to all the new ideas submitted, and this work was passed over to Mr. Griffin. And many of the latest additions and improvements to Power's projectors are the result of the preliminary investigations and tests made by him.

Mr. Griffin's Duties.

As technical engineer of the company, his duties will be to give the fullest consideration to everything of a practical nature which will improve the Power's machine, and working in conjunction with Mr. Smith and Mr. Uhlemann, he will report to the executive committee, of which Mr. Earle is the head.

It is obvious that motion picture machines, like most other mechanical products, require changes and improvements from time to time, and the work assigned Mr. Griffin is in no sense a new thing for the Nicholas Power Company. The company has had a well equipped experimental department, but the appointment of Mr. Griffin will bring the mechanical departments and executive officers into a much closer relationship.

Mr. Griffin is well fitted for his work, having been with the Nicholas Power Company for eight years, and as traveling representative learned much regarding the requirements of the exhibitor and the operator, and his work in the factory has taught him how to satisfy those requirements in the most practical manner.

Was With Y. M. C. A.

In addition to his work for the Nicholas Power Company, he has also been with the Y. M. C. A. in a technical capacity. He was with the latter organization nineteen months, fourteen of which were spent in Siberia. While with the Y. M. C. A. he was in charge of all electrical and mechanical equipment, including motion picture machines, in Siberia.

Upon his return in the fall of 1919, an account of his interesting experiences was published in the picture trade journals. The promotion of Mr. Griffin is in line with the established policy of the company to perfect and improve its product as rapidly as new inventions and modern mechanical methods make possible, and supports their claim that "In the science of projection Power's projectors have always kept pace with the art of production."

Herbert Griffin.
Who is now technical engineer of Nicholas Power Company

Photo Player Representative Hops a Plane and Lands Order

THE American Photo Player Company, of San Francisco, has sales rooms in New York, Chicago and Los Angeles, also factories in Berkeley and Van Nuys, California and Highland, Ill.

It builds the Fotoplayer and the Robert-Morton orchestral pipe organ that are doing so much to better the musical programs of the modern picture theatre. These achievements would serve to satisfy the ambition of the average manufacturer, but they fail to keep the American Photo Player Company quiet and contented.

Its most recent example of applied progressiveness consists in utilizing aeroplane service in connection with sales methods. There was a big deal on recently in the San Joaquin Valley that made the rapid delivery of organ specifications necessary. Fred Sherman, of Sherman, Clay & Company, Pacific coast representatives of the Photo Player Company, chartered a plane as one might engage a taxi, got there with the specifications and annexed the contract whereby one more Robert-Morton instru-

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SITUATIONS WANTED

MOVING PICTURE OPERATOR desires position. Can handle any equipment. Write or wire C. Rogers, 543 N. Michigan Ave., Chicago, Ill.

YOUNG MAN ORGANIST desires position in large theatre. Wurlitzer Organ preferred. Experience, references. Write or wire at once. Marlowe G. Smith, 339 East Main St., Evansville, Wisconsin.

ORCHESTRA LEADER for high-class picture theatre at liberty. "Music," c/o M. P. World, N. Y. City.

HELP WANTED

CAMERAMAN selling negatives to weeklies; learn how to make more money by writing. Ray, 326 Fifth Avenue, N. Y. City.

BUSINESS OPPORTUNITIES.

CHOCK YOUR BANK ACCOUNT by making it grow faster with money you will save by proper supervision and renewal of your electrical equipment. "Motion Picture Electricity" by J. H. Hallberg is the book you need. $2.50 postpaid. Chalmers Publishing Company, 516 Fifth Avenue, N. Y. City.

INVENTOR of rotary vibrationless ultra-speed motion picture camera seeks connection with film producing concern or capable motion picture projectionist having financial means. References required. Box 126, c/o M. P. World, N. Y. City.

STUDIO FOR RENT by hour or week. Apply Factory Exchange, 17 West 44th St., N. Y. City.

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FOR SALE: Five Cooper Hewitt floor stand lights, printer, drying drum, developing tanks, two Panchrome lights. Inquire W. E. Bock, 1908 Second National Bank Building, Toledo, Ohio.

650 SECOND-HAND leatherette upholstered opera chairs, $2.50 each. Leland Theatre Supply House, Montpelier, Vermont.

IMMEDIATE DELIVERY new motor-generator set, 50-50, 3-phase, 220 volts (takes months to get delivery from factory). LELAND, Montpelier, Vermont.

CAMERAS, ETC., FOR SALE

NOW READY—The New Miner Ultrastigmat F:1.9 lens for motion picture cameras; price in barrel, $75. Quotations for mounting on any camera on request. Send your orders in now. BASS CAMERA COMPANY, Charles Bass, Pres., 109 North Dearborn St., Chicago, Ill.

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FOR SALE: 200 foot Universal motion picture camera, regular and trick crank, forward and reverse movement, complete with detachable dissolve, also 2 magazines, $350.00. DAVID STERN COMPANY, "Value-Service-Satisfaction Since 1885," Chicago, Ill.

MOVIE CAMERA FOR SALE: Professional camera, 200 foot reels, 2 magazines, weight 13 pounds; two long-short range lenses F 3.5; tripod all as NEW. Load camera in daylight like kodak. NOT a cheap but GOOD camera. Will sacrifice. Outdoor Studio, c/o M. P. World, N. Y. City.

FILMS, ETC., WANTED.

WANTED TO BUY—Junk moving picture film. West Fort Lee Smelting & Refining Company, West Fort Lee, N. J.

FILMS, ETC., FOR SALE

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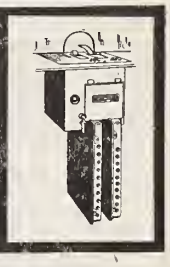

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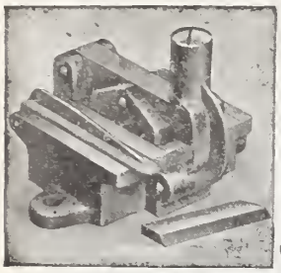

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10 Days' Trial
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Strechers Included
TRY BEFORE YOU BUY
Sold by all the leading supply dealers throughout the country.
Factory: ALTUS, OKLAHOMA

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We are the Oldest Supply House in the
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Automatically supplies only such voltage as arc requires. No waste of current in ballast.
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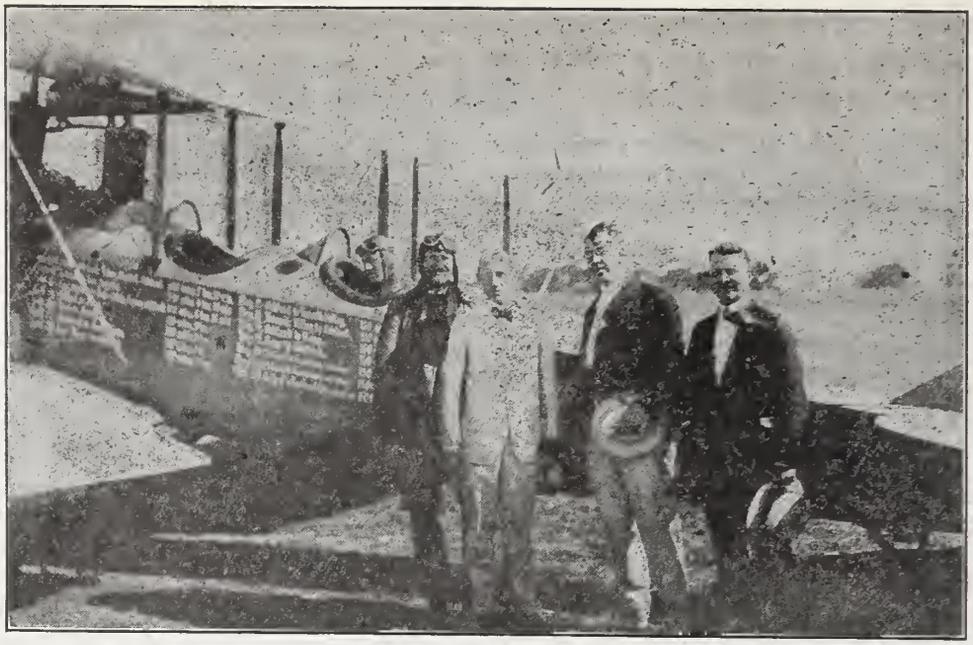

This Is the Plane That Sherman Hopped—Also Sherman.
Note the order taking non-leakable fountain pen protruding from Mr. Sherman's pocket.

ment will gladden the picture fans of San Joaquin Valley.

The accompanying illustration shows part of the flying bus and a front perspective of Mr. Sherman. The fountain pen with which the contract was signed protrudes from his front pocket. The contract itself is in his hip refreshment receptacle and therefore out of sight, but you may be assured that it's all there.

Charlie Bass Puts Out a New Photographic Winner

CHARLES BASS, of the Bass Camera Company, Inc., 109 North Dearborn street, Chicago, has good news for cameramen. For one hundred dollars, fitting of lenses extra, the new Bass-Roos turret front for Universal cameras may now be obtained.

The device fits all models of the Universal, is made accurately, and fitting the same requires practically no alteration. The lenses are revolved with the utmost speed in front of the film aperture, making it extremely easy to obtain the use of the various focal lenses.

It is something that news cameramen will hail with joy and will be welcomed by commercial photographers and studios. A patent has been applied for and orders are coming in so rapidly that Bass' only bother is how the mischief he is going to fill 'em all on time.

Better write him and find out how soon he can ship yours.

Charlie Bass and His Turret.
Orders for which are clogging the mails.

PICTURE THEATRE ARCHITECTS
These men can design a good house. Let them plan yours.

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Specially equipped for QUANTITY production.
Uniform SUPERIOR QUALITY such as only EXPERTS with scientific supervision can produce.

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If you have work requiring EXPERT SCIENTIFIC knowledge, we are BEST qualified to do it.

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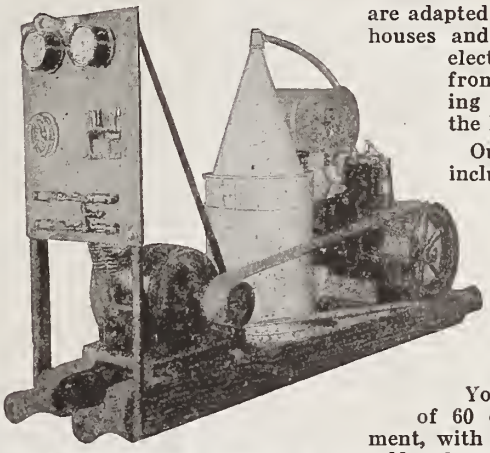

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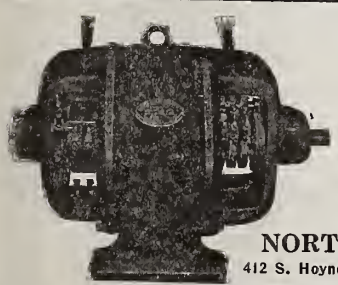

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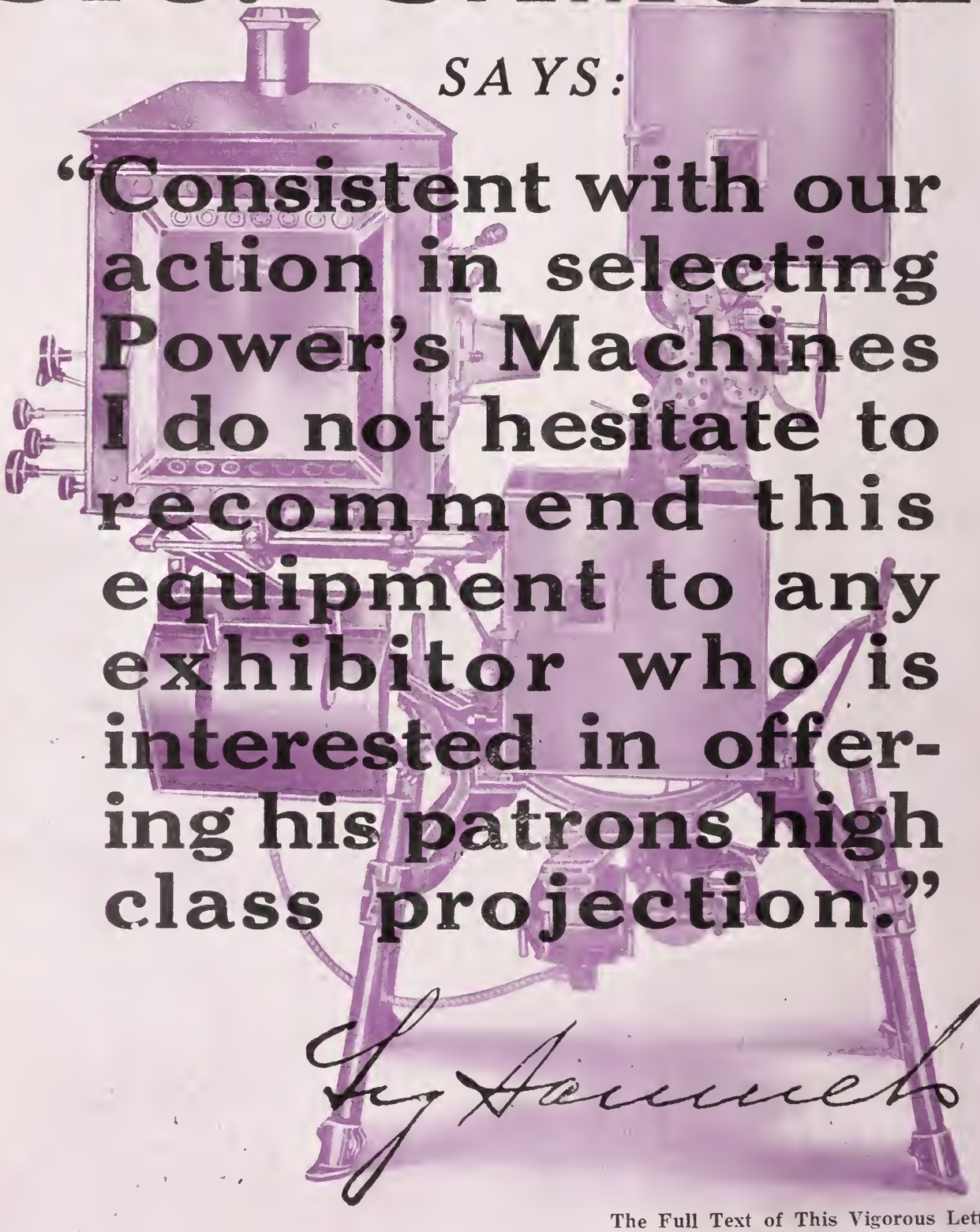

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"A Village Sleuth"

A Paramount Picture

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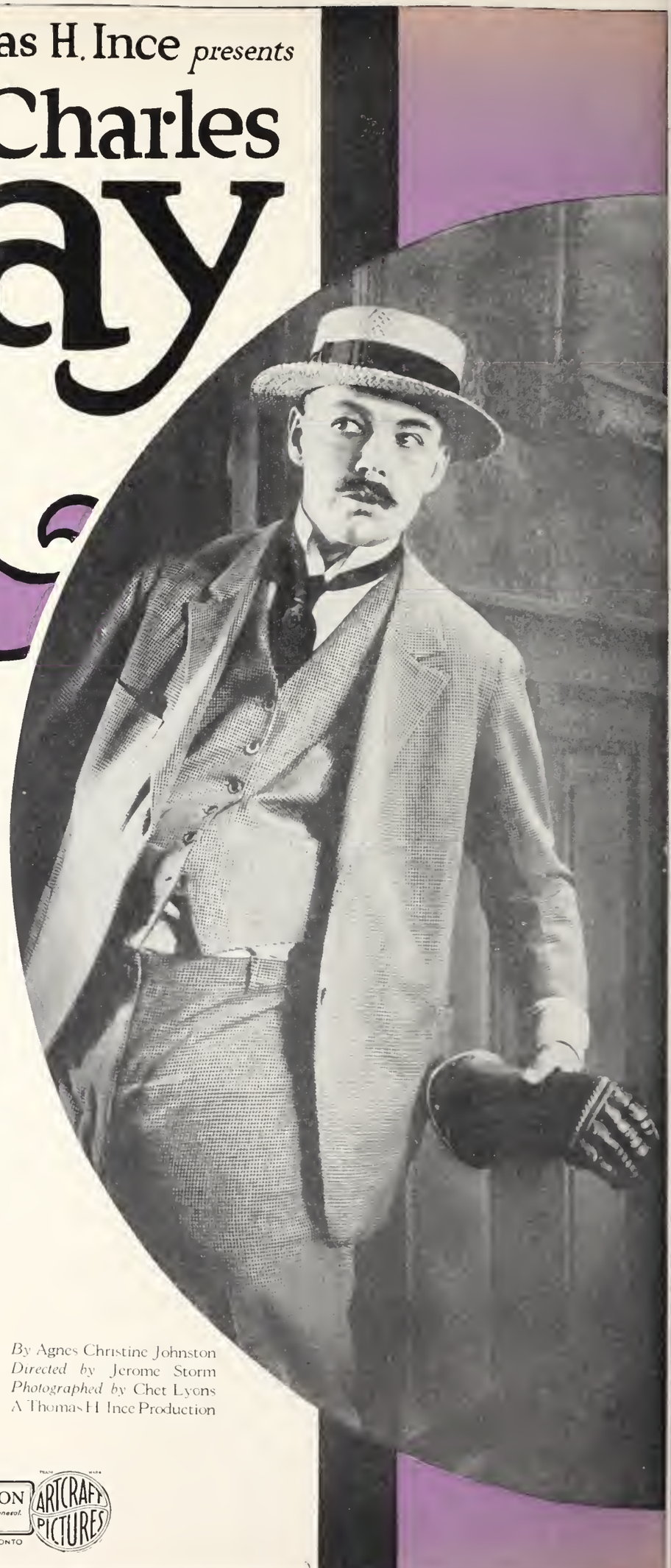
Shhh! Whisper it! He was a detective!

Yessir! And they thought he was only the hired man! Hadn't he studied by correspondence? And didn't he have a whole trunk full of disguises?

You'll know he's good when you see it! Full of regular Ray comedy and sympathy.



By Agnes Christine Johnston
Directed by Jerome Storm
Photographed by Chet Lyons
A Thomas H. Ince Production

Paramount Pictures

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Adolph Zukor
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ELSIE FERGUSON

in

"Lady Rose's Daughter"

SHE was Lady Rose's daughter. Everyone knew what that meant. Lady Rose—who had run off with "that man."

Whispers about her as she entered a room—patronizing glances—obloquy and shame—

More than she could endure! So she too fled—in a search for love and peace. Struggled—suffered—and emerged triumphant!

The story of a woman's soul in all its living reality, it is the greatest triumph of Miss Ferguson's career.

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By Mrs. Humphry Ward
Scenario by Burns Mantle
Directed by HUGH FORD

A Paramount Picture

Jesse L. Lasky *presents*

Wallace Reid

in "What's Your Hurry?"

THE dam—bursting. Thousands of women and children in imminent danger. Aid was coming—but slowly—on motor trucks, plowing through the mud and storm.

Then—too late! The dam had burst! Out of the gap in the walls the flood boomed forth—overpowering, destroying—

What does Wallie Reid do then? It's too big a scene to describe—it's the biggest thrill ever conceived! And it's only one mighty scene from a mighty picture.

From the Saturday Evening Post Story "The Hippopotamus Parade." *by* Byron Morgan. *Directed by* Sam Wood

A Paramount Picture

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CANADIAN DISTRIBUTORS FAMOUS-LASKY FILM SERVICE LTD. HEADQUARTERS TORONTO

Released in September

"How Green the Hills Look Far Away"

HOW DO YOU book your pictures—on future promise or past performance? Take future promise, for instance: it means tons of verbal description, dressed up in silk—beautiful anticipation, lovely hope, enthusiastic expectation!

They all look good when they're far away.

Do you book pictures on hope?

Box-office lines are not formed on the public's hope of seeing a good picture. The public discriminates in favor of what it *knows*. Folks don't need to waste quarters nowadays in experimenting on their picture entertainment. They've learned this logic:

Take an Organization that has back of it the ideals and the resources of men, money and material to put forth such entertainment as Cecil De Mille's "Male and Female" and "Why Change Your Wife?", George Loane Tucker's "The Miracle Man," George Fitzmaurice's "On with the Dance," John Barrymore in "Dr. Jekyll and Mr. Hyde," George Melford's "Everywoman," William D. Taylor's "Huckleberry Finn," William S. Hart in "The Toll Gate" and "Sand," Wallace Reid in "Double Speed" and "Excuse My Dust," Douglas MacLean and Doris May in "23½ Hours Leave," Maurice Tourneur's "Treasure Island," Thomas H. Ince's "Below the Surface" and a hundred other week-in-and-week-out, constant, consistent, dependable knock-outs.

Add the fact that, jealous of its established position, sure in its proven knowledge of what the most popular entertainment really is, and possessing, (in the way of stories, stars, directors, studios, scenarioists, authors, artists and money) a wealth of resources unequaled in the history of the theater, such an Organization is going on producing—lavishly, wisely, humanly—motion pictures that shall be week-in-and-week-out, constant, consistent, dependable, better and better sure-fire public entertainments.

Future promise *backed by* past performance—and the future promise actually surpassing the past.

It's an unbeatable combination for exhibitors.

How *do* you book your pictures?

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A Drive for Better Motion Pictures
SEPTEMBER 1920
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It's Paramount WEEK. COME!
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Twice as Many as Last Year and a Month to Go!

ALREADY twice as many exhibitors have signed up for Paramount Week as there were altogether last year.

And there's still a month to go. At the speed they're coming in last year's record will be quadrupled.

It's easy to understand. Those who were in on the big week last year cleaned up so much—not only that week, but all year round—that they're jumping over each other to get in again.

And those who didn't get in last year realized what they missed — and resolved not to waste another year!

Join the gang! Don't be one of the left-out's! Get in quick.

Let Paramount Week shove you to success!

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THIRD ANNUAL Paramount WEEK
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Why "Humoresque"?

NEW YORK TRIBUNE, SUNDAY, AUGUST 1, 1920

Why "Humoresque"?

After a nine weeks' run at the Criterion Theater "Humoresque" is drawing bigger crowds than it did in its first week. It is playing to no more because it has been playing to capacity almost since it opened. But any day at half after two in the afternoon or half-past eight in the evening one may see the long line at the box office waiting patiently for those inside to get out, for Hugo Riesenfeld will not allow many to stand in this, his third and smallest house. No matter what the weather, rain or shine, hot or cool—in the worst days of June and July—it was the same story. The house was full and kept full throughout the day, from noon to 11:30 in the evening. What makes it draw such crowds when the accepted verdict on Broadway is that light musical "girlie" shows are the only attractions that will pay in the hot months?

The inquirer tried to figure the thing out for himself, and failed. He had seen the "Miracle Man" and John Barrymore in "Dr. Jekyll and Mr. Hide." He had seen "Blind Husbands," and all the Fairbanks, Ray, Pickford, DeMille and other big photo play attractions of the last year. He could understand their success for a week or two on Broadway—not in the hot summer months—but this miracle of success was beyond him. So he went to the only authority known on the subject—the public itself.

For ten successive nights he asked ten people who were leaving the performance what they thought of it, and why. The interrogation was at random.

The questions were asked of Jews—men and women—Christians in general, two Catholic priests, one motion picture actress, one Chinese student at Columbia, two army officers and one sailor. Their answers, put into composite form, make up the summary here offered:

"We like the picture because it is a story of struggle to success, told without recourse to the usual tricks of the dramatist. The hero is not all good and the villain—there is no villain in the piece. The acting of the leading character is such that the story unfolds itself on the screen with little need for the titles, although these, when they appear at all, are more in keeping with the characters than is usual even in the best of motion pictures. Even when Yiddish words are used, as they are in several places, the audience understands because the acting, not the reading matter, really does the explaining.

"It is the mother character we love. Vera Gordon plays it, and, although many believe that a beautiful girl is needed for a heroine in the movies, she is the greatest heroine we have ever seen. We cry with her and we are not ashamed to admit it. Do we cry because a Jewish mother is suffering and toiling that way for her son? She is no more a Jewish mother than she is Christian, or Mahometan, or Buddhist. She is mother the world over, and that's why we all love her. Her acting is real, her characterization is superb, and the more Jewish she makes Mamma Kantor the more universal becomes the mother love she portrays. That part of the picture alone makes it stand out as one of the great attainments of the film art.

"But even more than a picture of mother love, it is a vision of a race, and as such a vision dear to all mankind. Its locale is the Ghetto, its characters the poor, who strive to find a better place in the world for their offspring, and in striving sacrifice everything; its theme, their success, not by overthrowing some villain, so fondly presented on our stage, but by overcoming the only villains of real life—poverty, ignorance and lack of opportunity. What greater subject could a dramatist want?

'Humoresque' with ordinary citizens of this country might have been a success; with its characters garbed in Jewish clothing and with the American-Jewish dialect and the Jewish peculiarities it becomes intensely specific, its impressions become stronger, and sueeess is achieved. But its appeal is none the less to all. There is nothing in the story to offend one of any race or creed. And Catholic priest, Protestant minister, rabbi, movie actor and sweatshop worker all shed their tears and laugh their laughs together at this strange photo-play production."

Is it tragedy, ordinary drama or comedy? Or is it something that might be classified under one of the many subheadings that we have found in the field of dramatic art of late? That part could not be gotten very clearly from the persons questioned by the inquirer, so he went into the theater and happened to stumble on to the last bit of the last scene. Gaston Glass, as Leon Kantor, had just recovered the use of his arm, crippled for a time by a shrapnel wound in the great war. The career as a violinist which seemed wrecked was again in roseate view. The girl he had jilted, Alma Rubens, as Gina Berg, was radiant because his only reason for jilting her was that he feared he might be a cripple for life, dependent on her. And Vera Gordon, as Mama Kantor, was expressing the mother's joy as only Vera Gordon can do it. "I told you, Abraham, God always hears a mother's prayers," she says, turning happily to the husband. And he answers: "I suppose a papa's prayers got nothing to do with it."

Is it comedy, or what is it? Anyway, almost 150,000 persons have wept and laughed at it in the smallest theater on Broadway, and the end is not yet in sight.

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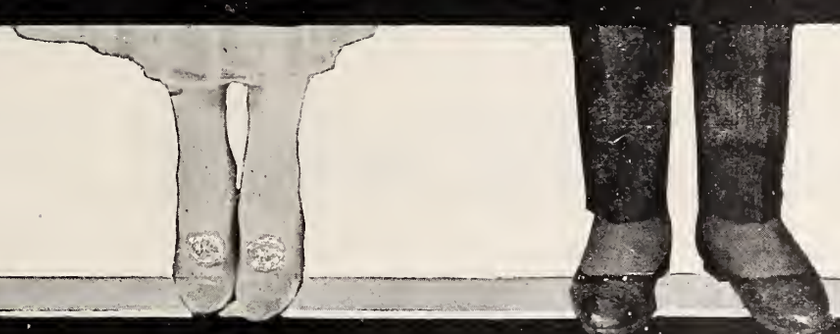
CLEVER
CROWD
COMPELLING

YOUR PHONE'LL
BE BUSY
ASKING FOR MORE
LIKE IT

"He got his troubles before he married em"

BOBBY VERNON
AND DOROTHY DEVORE IN
"SEVEN BALD PATES"
A Furious Farce that Never Falters



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From the Charles Frohman Production "'Op O' Me Thumb" By Frederick Fenn and Richard Pryce. Screen Adaptation by Waldemar Young. Directed by Jack Dillon. Photographed by Charles Rosher.

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ALICE JOYCE

IN "The PREY"

Every emotion that can be experienced by a warm-hearted, sensitive young woman is portrayed by Alice Joyce in "The Prey," a sensational drama of society, finance and politics. The gifted and beautiful Vitagraph star practically appears in a dozen different roles. She is a young girl, in love and engaged, with life all sweetness and beauty. She is a startled and shocked young woman, believing the man she loved is an ingrate. She is stunned and grieving over the tragic death of her beloved father. She is an anxious sister, desperately fearful of a prison sentance for her brother. She is the unhappy wife of a man she finds loathsome. She is woman glorious, triumphant over all the anguish of her life.

As Alice Joyce runs the gamut of human emotions in the role of Helen Reardon, so also she appears in a remarkable array of gowns which enhance her beauty. "The Prey" provides opportunities for the display of the talent and the charm of the dainty star such as she never had before.

A VITAGRAPH SPECIAL PRODUCTION

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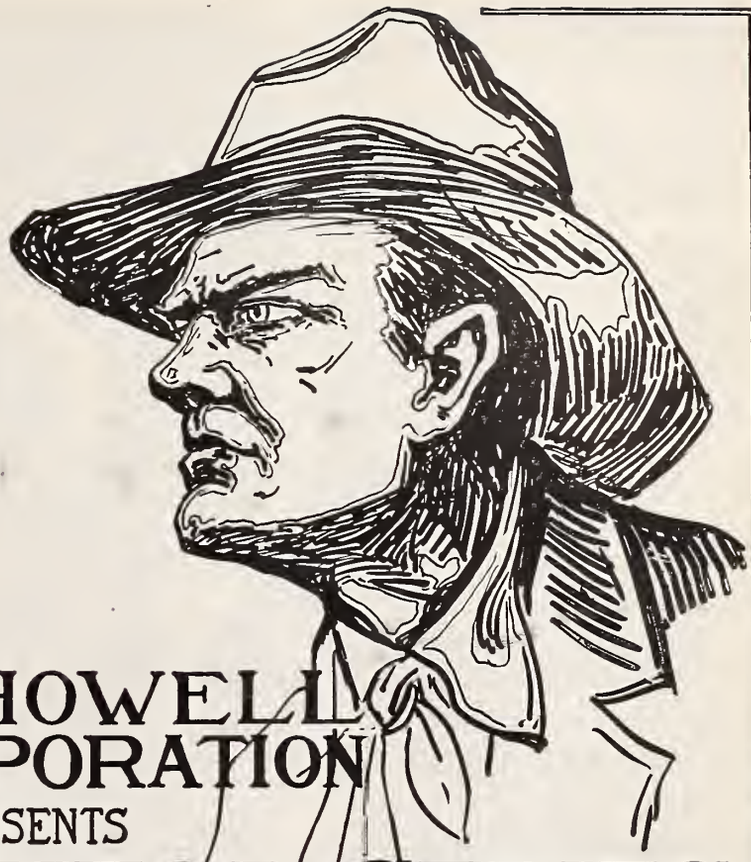

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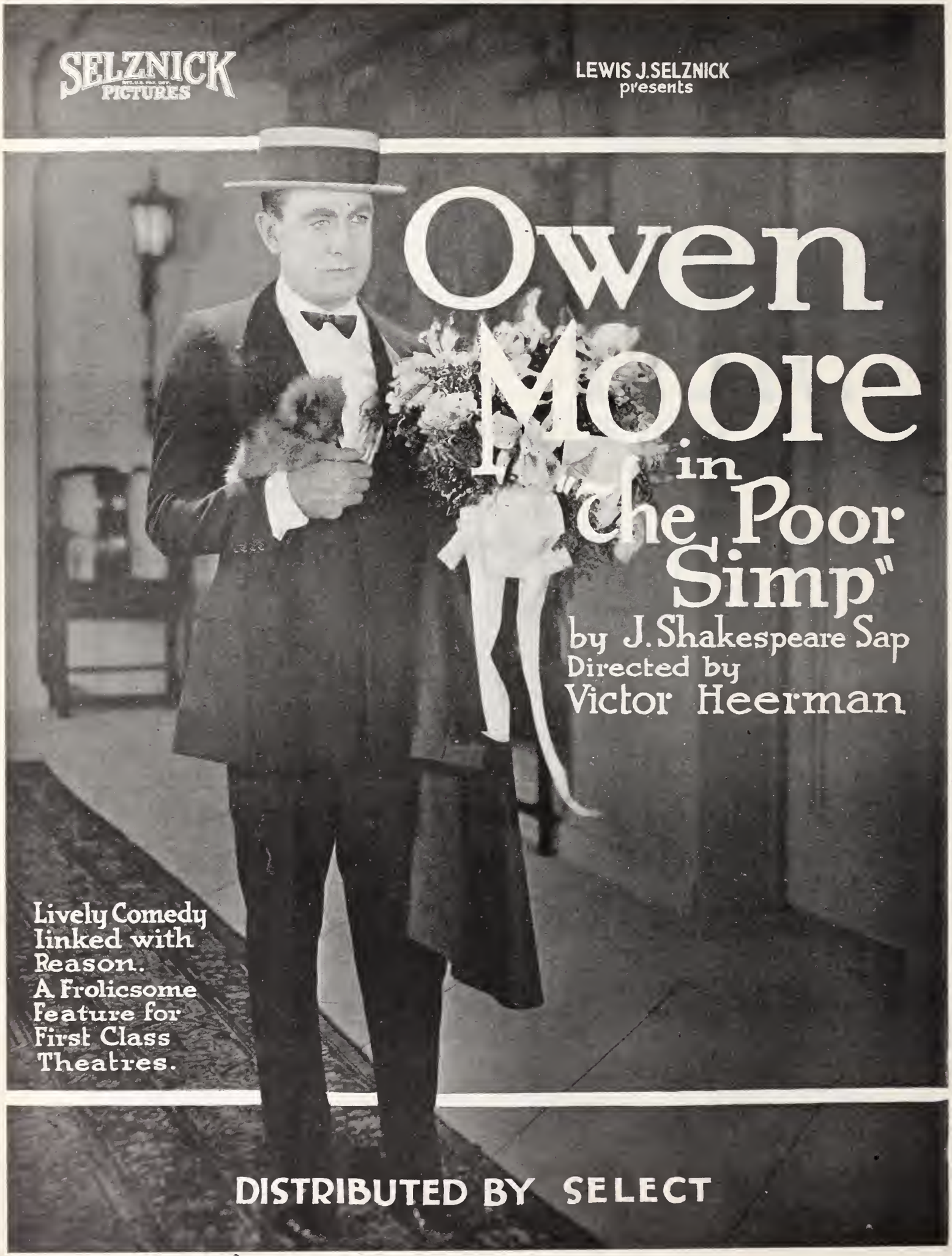
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LEWIS J. SELZNICK presents
Owen Moore in "The Poor Simp"
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Directed by Victor Heerman
Lively Comedy linked with Reason. A Frolicsome Feature for First Class Theatres.
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Yes, Mr. Gunning, We Have Figured It Out!

[And So Have the Country's Exhibitors]

Have you figured out who the best twenty-five directors are working for this year? Quite interesting, wasn't it? And were you careful to consider where their films go for this year? You want to inquire carefully about that.

Wid

Seven of the directors who are generally recognized by exhibitors as possessing the abilities to do work ranking with the best the industry has ever known—

Are working for themselves *this year* and for many years to come.

Seven producer-directors are no longer carrying weak stars or sustaining uneven-strength programs with their best work.

Seven producer-directors working out their ideals, doing the kind of productions that exhibitors themselves have told them mean the heaviest public patronage of picture theatres—such a seven-man alliance is a very high percentage of the twenty-five directors about whom "Wid" Gunning asks.

We believe that thousands of exhibitors must have noticed that we have issued no publicity for weeks; that we haven't sent a piece of publicity to the trade journals in a month. *We are working, not talking.* Evidently, on the basis of contracts already signed, the exhibitors of the country have a measure of the confidence in us that we have in ourselves.

Our hearts are in our work. You, the exhibitors, will reap the benefit of our ambitions and our efforts.

MACK SENNETT ~ MARSHALL NEILAN ~ ALLAN DWAN ~ GEORGE LOANE TUCKER
MAURICE TOURNEUR ~ J. PARKER READ JR. ~ THOMAS H. INCE

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

"On the road to God knows where"

SAMUEL GOLDWYN PRESENTS

PAULINE FREDERICK IN MADAME X

ADAPTED FROM THE FRENCH OF ALEXANDRE BISSON

BY ARRANGEMENT WITH HENRY W. SAVAGE

DIRECTED BY FRANK LLOYD

"Goldwyn, and more particularly, Frank Lloyd, the director, have extracted a fine picture from the story of "Madame X," which it would not surprise me in the least to see better all the records made by "Dr. Jekyll and Mr. Hyde."

—Mr. Burns Mantle,
in September "Photoplay"

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN *President*

A Matinee Stampede

It looked as if the entire juvenile population of Venice, Cal., dropped marbles, baseball and dolls to stampede the California Theatre when it gave a special matinee performance of "Edgar's Hamlet."

The California seats 1184 persons. Actual box-office count at this children's matinee showed 1231 paid admissions.

Are Messrs. Cleveland and Parkhurst going to run the "Edgar Stories" at The California again? Just write and ask them.

BILLY FRANEY

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IN

THE UNCONVENTIONAL MAIDA GREENWOOD

by JULIAN STREET

From his famous "After Thirty" Stories

Adapted and Directed by-

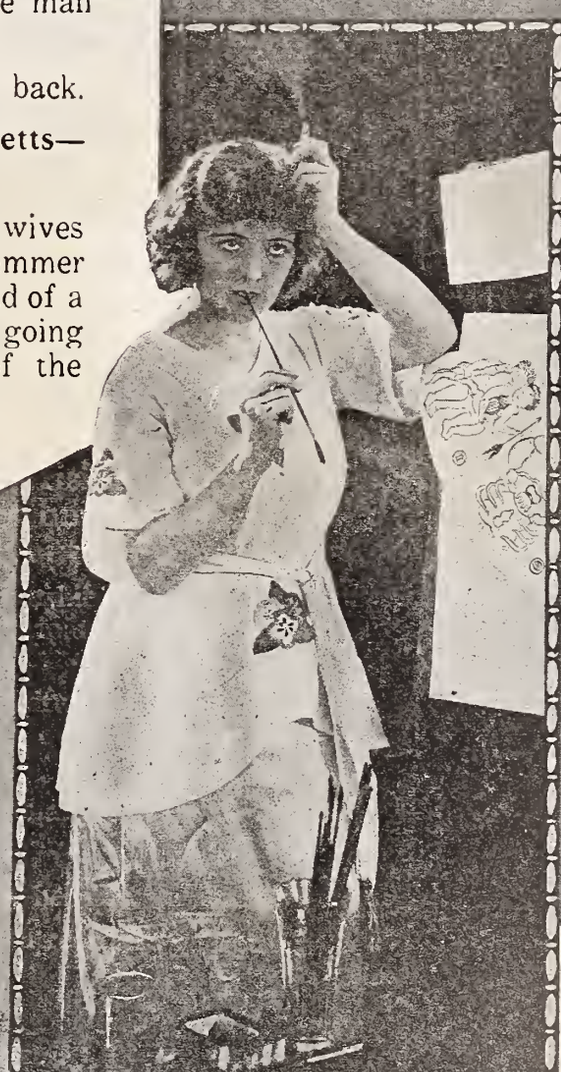
MRS. DREW

When the wife's away the man will play—

But the wife will soon be back.

And Then, Jimmy Wicketts— ***ha! ha!***

Why even exhibitors with wives in the country for the summer know just exactly what kind of a giggling—guilty feeling is going to get the laughs out of the patrons in their theatres.



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WE WILL sell you "KEEP TO THE RIGHT"
AND IN our hearts we will know that
WE HAVE given you merchandise on which
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AND WE will write into the contract
IF YOU wish it, that we will guarantee
THAT "Keep to the Right" will please
THE MAJORITY of the people
WHO SEE it. Do you know of any other
STATE RIGHT production that can do more?
THAT'S HOW sure we are that with the
ELABORATE EXPLOITATION ready prepared
IN A powerful advertising campaign book
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GO OVER BIG in every territory where it
IS SHOWN, but that every State Right Buyer
WILL BE able to get as big prices for it
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THAT HAVE ever been put on the market.
AND TO back up our statements we are prepared
TO HAVE you see this production and pass
YOUR OWN judgment on it. Then when you
SEE THE EXPLOITATION behind it with all the
BIG SALES ideas to sell it to the public
YOU WILL wonder why we don't double the prices
ON IT in every territory.
WE BELIEVE as expert film men that this
PICTURE will be a clean up properly handled.
BECAUSE the box office title and the
STAR are factors no film man can overlook.
WIRE OR WRITE us for prices and terms
AND TERRITORY still open and ask for
A COPY of the big advertising campaign
BOOK SO that you can see and know that
EVERYTHING WE SAY here is true. All we ask is
QUICK ACTION. You owe it to yourself.

I THANK YOU

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Pauline Frederick
in her first Super-Special

Dustin Farnum
in "Big Happiness" by Pan

Lew Cody
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Mae Marsh
in her first Super-Special
directed by John G. Adolfi

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in "Kismet" directed by Gasnier

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in "The First Born"

William Christy Cabanne's
production of his own
powerful story

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ROBERTSON-COLE

Sessue Hayakawa

in

An Arabian Knight

Produced by HAWORTH

The tale of an adventurous scamp in a land of romance

FROM beside the ancient pyramids Hayakawa digs up hidden gold for the exhibitor. In a production of astonishing realism and beauty, he reaches new heights as a playboy of the East.

Based on emotions as old as the desert sands, his role has an assured drawing power.

THE STORY OF A MAN WHO WOULD AND DID

REALART PICTURES

"To portray life one must have lived it!"

THE creative genius of William Desmond Taylor is the priceless individual possession of a man who has dared all the deepest, fullest experiences of life. Profound in its searchings, broad and sweeping in its range, courageous in its intimate contacts, his life has been the free, glorious adventure of a crusader in quest of an ideal.

Through all his varied enterprises as Irish student, engineer, actor, Kansas ranchman, Klondike miner, director of photoplays and soldier in the World War, his single dominant purpose has been to acquire that rich knowledge of life which is the necessary equipment of one who would interpret the intangible vastness of human relations in some lasting form.

William Desmond Taylor was born on the country estate of his grandfather near Mallow in County Cork, Ireland. The lad was sent to Clifton College in England for preparatory work in engineering and this was supplemented by intensive study in Germany and France, but his own ambition was to achieve fame as an actor. Shortly after his eighteenth birthday, young Taylor was in Manchester, England, when Charles Hawtrey was appearing in "The Private Secretary," and the stage-struck boy applied for work, telling Hawtrey he had had "lots of experience." Sir Charles took him on and the inexperienced youngster *made good.* This was his first professional engagement and then began the development of those qualities which have made him one of the greatest directors of his time.

Taylor accompanied Hawtrey and his company to London and there friends of the family saw him. Young Taylor's father was notified and rushed to London. Arguments proving useless, the father finally bribed the boy into giving up the stage by buying him a half interest in a Kansas ranch. near Harper.

After eighteen months of ranch life, the yearning for the stage returned. An opportunity came to play in repertoire with Fanny Davenport and young Taylor seized it. He was with Miss Davenport for three seasons, in such fine old plays as "La Tosca," "Gismonda," "Fedora," "Cleopatra" and "Joan of Arc."

Mr. Taylor's stage engagements dovetailed with his journeyings to far places in search of gold and adventure—mostly the latter. His acting experiences were progressive and included several seasons in repertoire companies in Boston, New York, Chicago and Seattle with a tour to the Hawaiian Islands, as leading man in the Harry Corson Clarke company. Incidentally and between times he played the juvenile with Sol Smith Russell in "The Poor Relation" and the lead in "Madame Sans Gene." It was a grilling school and developed and fixed Mr. Taylor's naturally keen sense of dramatic values, which he employs so effectively in directing motion pictures.

When gold was discovered in Canada, the adventurous youth was off with the vanguard in the great rush to the Klondike. He went by the "Long Trail," overland through the great Northwest, and nine gruelling months, such as test the soul of a man, passed before he reached the gold fields. At intervals he made a second and a third trip to the Klondike. The long winter evenings gave him unusual opportunities for reading and study and he took full advantage of them.

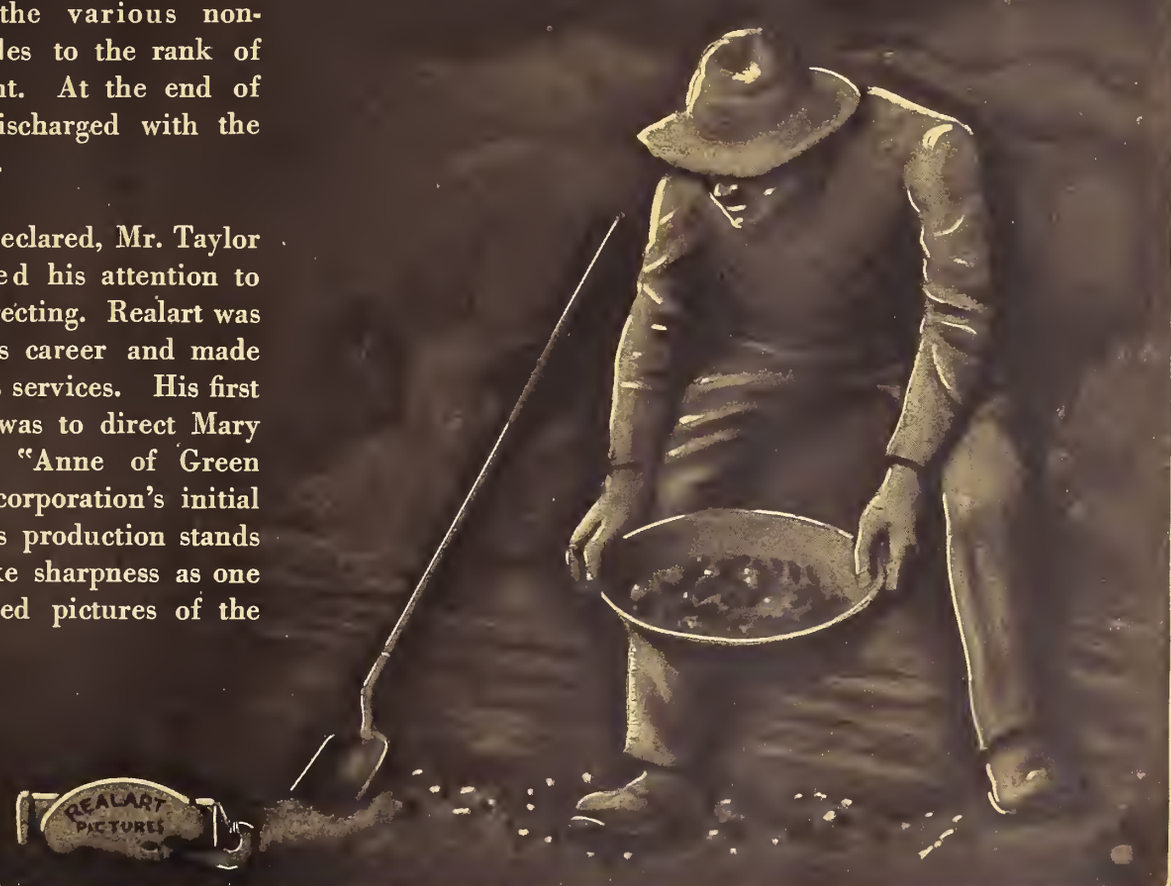
During his last trip away from civilization the infant art of the motion picture had teethed and become a lusty child. The vision that held the early pioneers in the new art was appealing to Taylor. The man who had gone off with the leaders of the Klondike rush was again out in front with the challenge of new adventure. He made one picture, "The Iconoclast," for Kay Bee. Subsequently he made "The Diamond from the Skies," a famous old sixty-reel serial, for American. "This production was a great education," declared Mr. Taylor. "I frankly used the play as an experimental laboratory to try effects. We had autos going over cliffs, people falling from balloons, train accidents and all sorts of trained animals from an octopus to an elephant."

Mr. Taylor also made "A Tale of Two Cities." In 1914 he joined the Famous Players-Lasky forces and his long list of productions for them besides his recent success, "Huckleberry Finn," includes "The Varmint," "Tom Sawyer," "Bunker Bean" and "Mile A Minute Kendall" with Jack Pickford and Louise Huff; "Up the Road with Sallie," with Constance Talmadge; "How Could You, Jean?" "Captain Kidd, Jr." and "Johanna Enlists" with Mary Pickford.

The Great War offered the supreme test of Mr. Taylor's physical and moral calibre. He was near the height of success as a director when the catastrophic shot was fired at Sarajevo. Instantly he gave up everything and enlisted as a "buck" private in the Canadian Army. He sailed with the Royal Fusileers, part of the famous "first hundred thousand" from Quebec.

His distinguished services brought quick recognition. He advanced rapidly through the various non-commissioned grades to the rank of a second lieutenant. At the end of the war he was discharged with the rank of a captain.

When peace was declared, Mr. Taylor once more turned his attention to motion picture directing. Realart was just starting on its career and made haste to secure his services. His first task for Realart was to direct Mary Miles Minter in "Anne of Green Gables," the new corporation's initial Star release. This production stands out with cameo-like sharpness as one of the best directed pictures of the season.

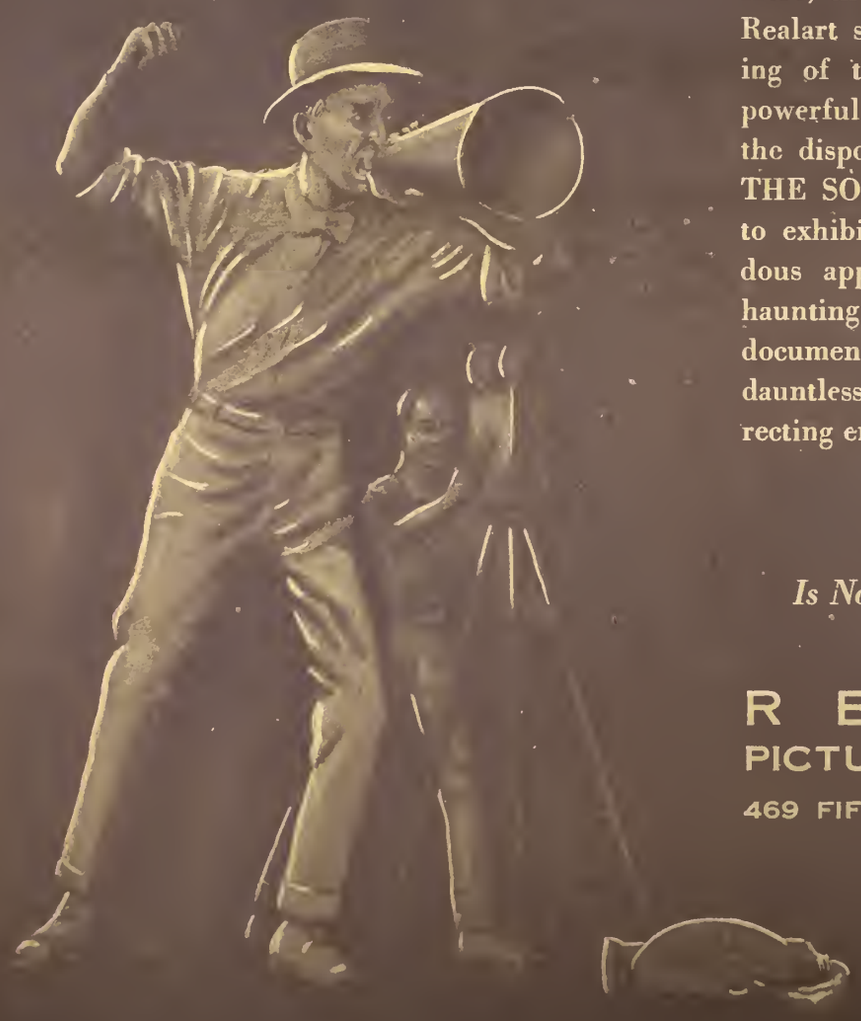


It is this man whom Realart has selected to make four great super-special productions; this man, whose creative powers are as unconfined as the far-flung barriers of a civilization he has himself helped so much to establish. His is the daring spirit which will create for motion picture audiences the struggles and conquest of the human soul under varying conditions of modern life.

THE SOUL OF YOUTH will take the boy of the streets, of the reform school, and illustrate the thesis that kindness, sympathy and education will cause the latent seed of character to blossom and flower in the full beauty of a high-charactered American citizen. THE SOUL OF YOUTH was written by Julia Crawford Ivers and is a gem of contemporaneous boy literature.

THE FURNACE, his second production, is the story of the soul growth of a woman who has everything she wants, save the love of her husband, and who wins her way to true happiness against the barriers set by class feeling and social conventions. The production is based on a sensational story by "Pan," an anonymous English writer, and its appearance not so long ago marked an epoch in British short story writing.

THE WITCHING HOUR, his third production, tells of the soul struggle of a man possessed of strange occult powers and his battle against the employment of this weird influence on those near and dear to him. As a stage play, THE WITCHING HOUR by Augustus Thomas, created a tremendous theatrical sensation a few years ago. It had a long Broadway run with a distinguished cast and for sheer power and originality of its daring plot was one of the most talked about stage productions of a decade.



Here, then, are three of the four Taylor Realart special productions. In the making of these every resource of Realart's powerful organization has been placed at the disposal of the distinguished director. THE SOUL OF YOUTH is now available to exhibitors. It is a picture of tremendous appeal, with abundant humor and haunting charm. It is a moving human document worthy, in every respect, of the dauntless spirit and superbly controlled directing energy of William Desmond Taylor.

Remember—
"The Soul of Youth"
Is Now Available to Exhibitors.

R E A L A R T
PICTURES CORPORATION
469 FIFTH AVENUE, NEW YORK CITY

VERA McCORD PRODUCTIONS INC. PRESENTS

"The GOOD-BAD WIFE"

ADAPTED FROM "THE WILD FAWN"
BY MARY IMLAY TAYLOR

SHE'S A CARD!
SHE'S A CHARACTER!
In fact—

The best Drawing Card and the greatest Character ever put on the screen

WHO?

"THE GOOD-BAD WIFE"

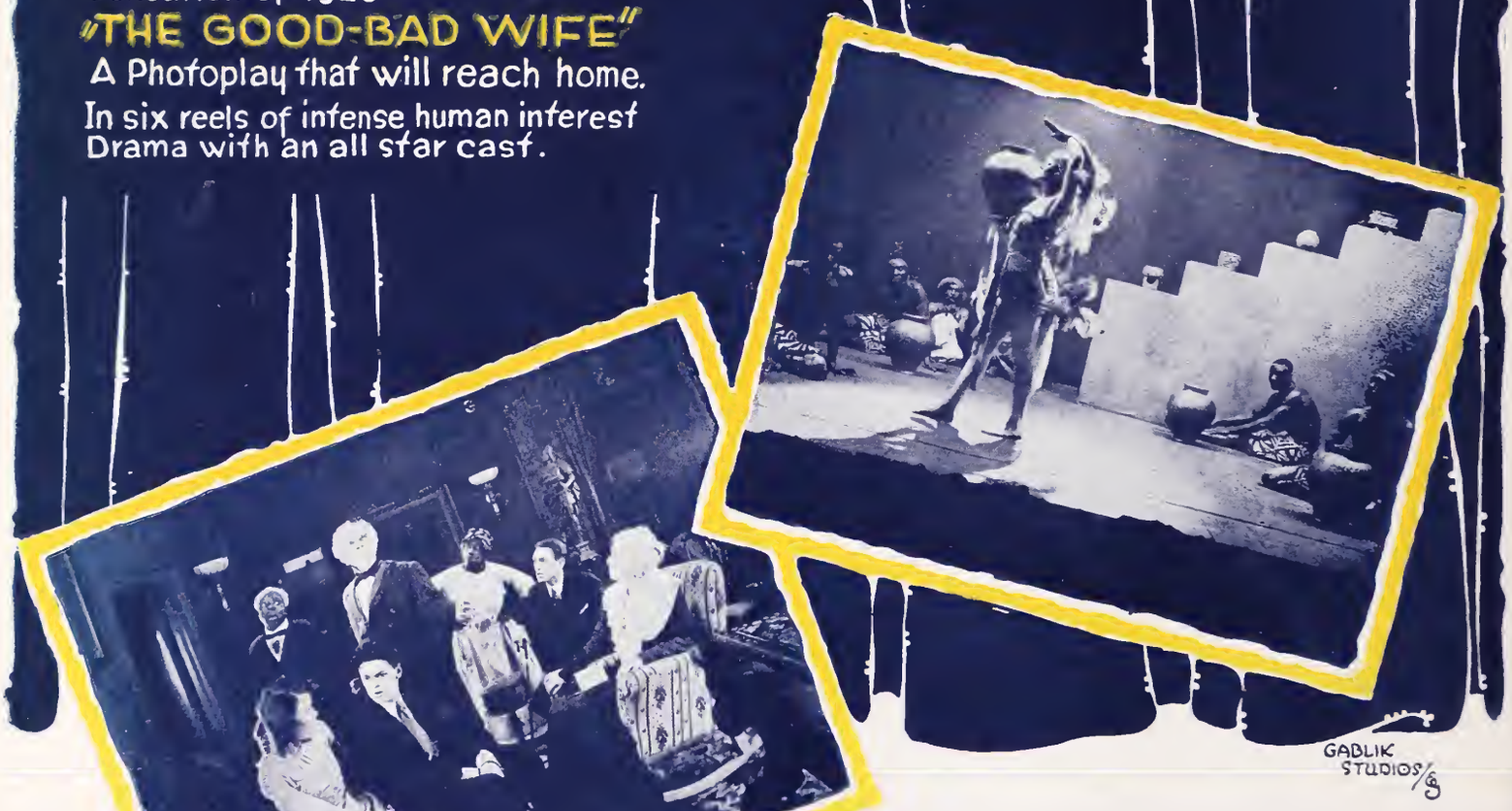
Adapted from "The Wild Fawn" by Mary Imlay Taylor. Recently published by Munseys

EVERYBODY'S INTERESTED IN HER-
Husbands-Wives-Sweethearts-and Other Wives-but especially Exhibitors

State Right Buyers, who are interested in what Exhibitors are interested in will wire—and those who are alert and enterprising as well, will wire first for State Rights on the box office sensation of 1920 —

"THE GOOD-BAD WIFE"

A Photoplay that will reach home.
In six reels of intense human interest Drama with an all star cast.



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Short, musical, typically Spanish.

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Long, tedious, obviously American-made.

Yet "CINE-MUNDIAL" might have been "La Cinematografia Pan-Americana" had not the question of a name been critically analyzed from the Latin-American viewpoint when the magazine was founded in 1915.

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Trade names, trade marks are symbolic of the nature of the product. Hundreds of thousands of dollars are spent annually to establish a trade brand or a trade mark in the mind of the public.

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Just as its name is thoroughly Spanish, so is its editorial policy.

Not a word in CINE-MUNDIAL about the Democratic vote in the last election or the oats crop in 1916. CINE-MUNDIAL gives the Latin-American what he or she wants—news of the motion picture, the theatre, sports, fashions, the opera.

Examine the August number of CINE-MUNDIAL, "the world of pictures," appreciate its beauty, color, variety and you will understand why it stands higher in Latin-American estimation than any other publication going below the Rio Grande.

The September issue carries the first instalment of an original story by Blasco Ibanez. This is bound to send CINE-MUNDIAL'S circulation, now hovering around 20,000, upward on a great, new wave.

Will YOUR name be riding upward on that crest?

CINE-MUNDIAL

CHALMERS PUBLISHING COMPANY

516 5th Avenue New York City

"Will Satisfy Any Audience Anywhere"---*Motion Picture News*

E. K. LINCOLN

—IN—

The Inner Voice

All Star Cast

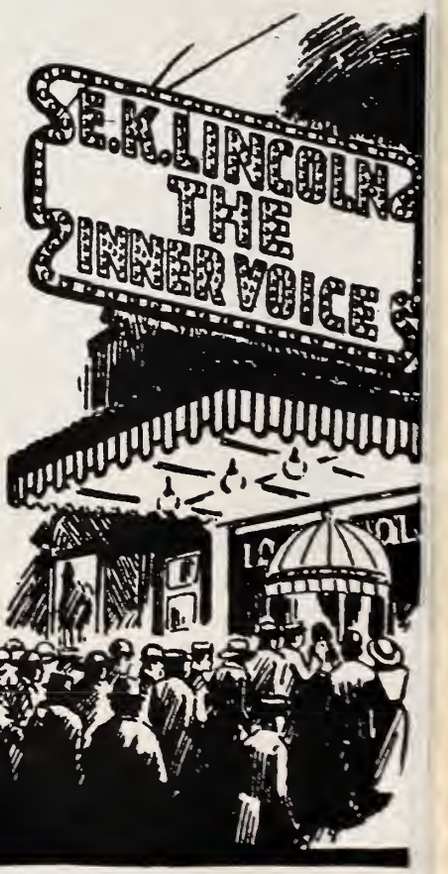
Including

Agnes Ayres
Fuller Mellish
Riley Hatch
Walter Green
Edward Kepler

Scoreda Distinctive Triumph in the Leading Picture Theatres on Broadway

Broadway Theatre
Adelphi Theatre
Symphony Theatre
Fox's Audubon Theatre
Moorish Gardens
Olympia Theatre

Broadway Photoplays
Regent Theatre
Schuyler Theatre
Standard Theatres
Fox's Washington



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WALTER NIEBUHR, President

411 Fifth Avenue, New York

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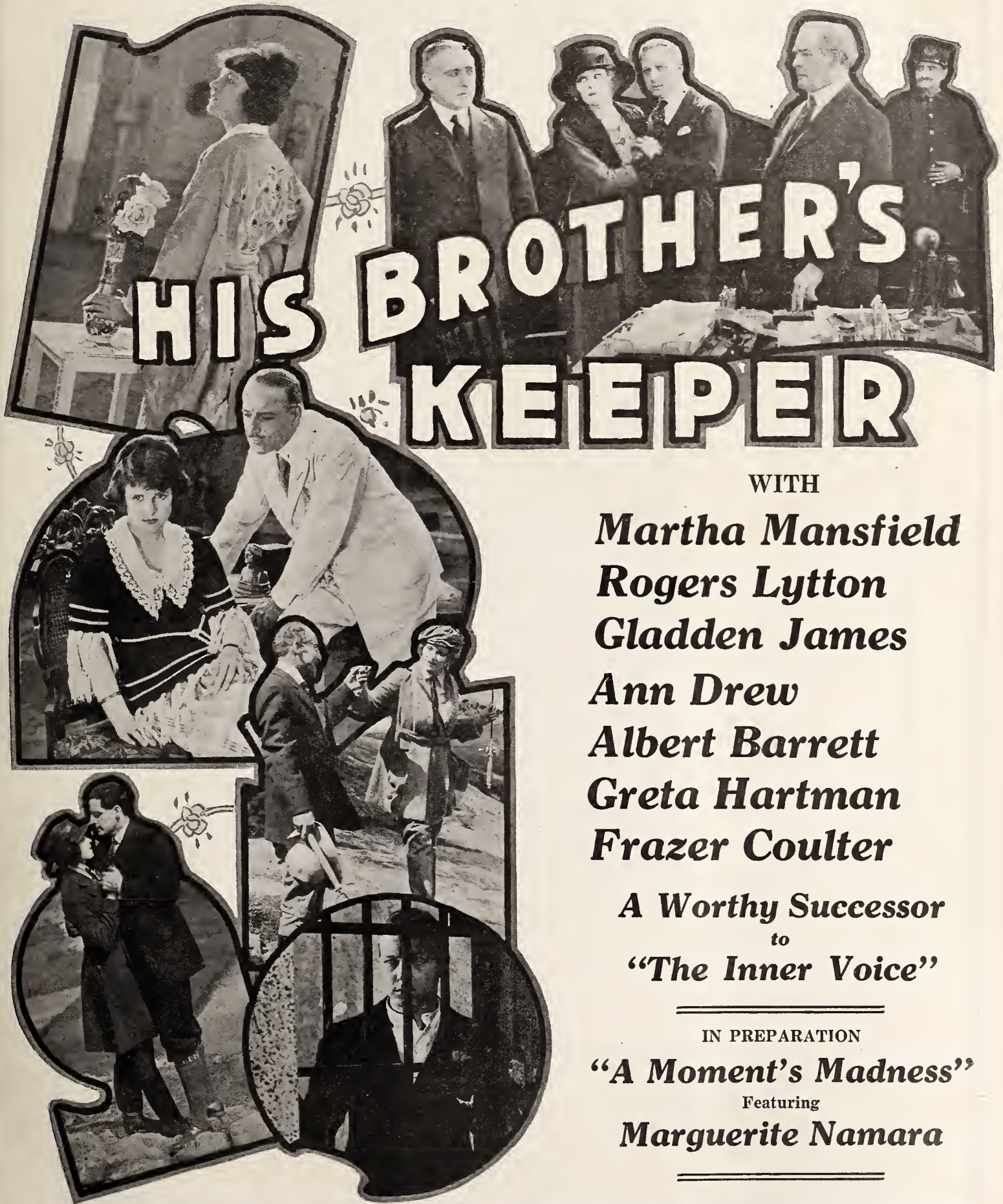

WITH

Martha Mansfield
Rogers Lytton
Gladden James
Ann Drew
Albert Barrett
Greta Hartman
Frazer Coulter

A Worthy Successor
to
"The Inner Voice"

IN PREPARATION

"A Moment's Madness"

Featuring

Marguerite Namara

AMERICAN CINEMA CORPORATION

WALTER NIEBUHR, President

411 Fifth Avenue, New York

—why Jimmie got "a hundred" in geography—

—as an office boy, Jimmie would make a good wild man for Ringling Brothers and Barnum & Bailey Combined Shows. Such was the opinion of Dinny Shea after Jimmie had been in his circulation department for a week.

—but when it came to wrapping Dinny's foreign copies of Moving Picture World and getting them off to the steamer mails, Jimmie batted like a duck in the Rainy Day League.

—like any cosmopolite from Valhalla, Jimmie could never understand why the World, printed "in the American language," could be read over in China. Turkey, Siam, and places like that.

—but he never retired to Johnny Bell's mimeograph department to write the boss a statement about it. He stuck to his wrapping until he could sing off the names of all those funny foreign places his Worlds were going to as easily as he could give you the Yankee line-up.

—he brought in his school report to show Dinny Shea not long ago. The first "100" to stand out on it like a meteor in an inky sky was opposite the word "geography."

—Jimmie had kept his eye on the ball. Reeling off his wrappers each week, his memory had photographed such names as Cook Islands, Federated Malay States, Dutch East Indies, not to mention such "regular" Rand-McNally places as Algiers, Ireland, Siam, Holland, Egypt, Wales, India, Alaska, Switzerland, Russia and Java.

—Jimmie saw that his Worlds went to all these places; that P. Petersen, Reykjavik Biograph Theatre, Reykjavik, Iceland, got his copy each week, the same as William W. L. Ma, 12 Kung Ho Terrace, Hong Kong; H. Stodel, 5 Hout Street, Cape Town, South Africa, and B. S. Poplai, Esq., Kabul Gate, Delhi, India.

—Jimmie is the office boy, and his chief worry now is vacation. But if he were a promotion agent, he'd invite some space buyers in the film business to come over some Friday and sit in with him while he wraps his foreign copies and find that the World, besides leading at home is years ahead of any competitor in all foreign fields.

"The Trade Paper of Features"

MOVING PICTURE WORLD

Founded by J. P. Chalmers in 1907

Allied Independent Attractions, Inc.

Announce the opening of their offices

Rendering for the independent producer a distinctive service of complete production plans, distribution counsel and exploitation salesmanship, together with dignified New York headquarters, under the direction of men who are qualified.

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Brokaw Building
42d Street and Broadway

Suite 1111
Telephone Bryant 9500

"JUST WHAT THE

That's what the New York critics say of

Annette Kellerman

in

"What Women Love"

A tale of Love of Sweet William for Athletic Annabel—Hilarious Happenings on Land and Sea and in the Air.

210 Smiles—76 Big Laughs

29 Thrills—16 Scares—4 Sensations

The Peppiest Story of the Year

ASSOCIATED FIRST NATIONAL PICTURES INC.

A First National BIG Special

There'll be a Franchise everywhere

'UBLIC LIKES"

What Public Likes

"'What Women Love' at the Strand this week appears to be what the public likes. In the first place it brings back Annette Kellerman to the screen with a liberal disclosure of her plentiful physical charms. In the second place there are some ingenious submarine pictures showing the aquatic Annette at her best, and an anti-liquor, anti-tobacco, and anti-one-piece-bathing-suit crusader is given decidedly the worst of it. With all her other talents Miss Kellerman is a capable actress."

—New York Mail.

Many Thrills

"'What Women Love,' at the Strand this week, gives Annette Kellerman an excellent opportunity to display her skill as a diver and provides many thrills in which 'the diving Venus' is battling for her life in almost every scene.

"The picture is excellently produced, and the cast is an excellent one. Several scenes representing Honolulu are striking. Besides Miss Kellerman there are enough other pretty girls attired in scanty bathing suits to add color to the picture. The one-piece costume gives ample opportunity to several young swimmers to display their skill in the water."

—The New York Evening Telegram.

A Real Novelty

"Real novelty underwater scenes, and never before so distinctly shown. Action very clear. Really funny. Miss Kellerman might easily be the whole show herself, but in this picture she figures in an amusing plot."

—New York Morning Telegraph.

Full of Thrills

"Picture full of thrills. An excellent cast."—*New York World.*

Red-Blooded Story

"Another photoplay abounding in entertainment quality is presented at the Strand Theatre this week in the Annette Kellerman feature, 'What Women Love.'

"Right here, listen in—it is a fighting, kidnapping, athletic type of a man that is the answer to the title's eye-lift.

"Miss Kellerman has heretofore confined her stellar position to her skill as a swimmer. In this new picture she is the attractive heroine of a red-blooded story, a tale told in a background of a home, stretches of gay beach, smart frocks, and some remarkable under-the-surface water stuff. Perhaps the heft of the plot strikes one forcibly because it is unexpected. It is there, though—about seven reels of plot, thick and gripping.

"The picture never drops its speed, and has been well edited, to add to its virtues."

—The New York American.

Done to Perfection

"Annette Kellerman can fight under water, so if you ever have trouble with her don't choose the Atlantic Ocean as a battle ground. She took a seventy-five foot dive from the topmost parts of a schooner yesterday afternoon, followed immediately by the villain, and then, after the two had gone down so far that the undergrowth, or whatever it is on the bottom of the ocean, stopped them, they engaged in a free-for-all and she finally kicked the mean fellow in the stomach and slipped away to safety and to the arms of her hero sweetheart on board the vessel.

"This was at the Strand Theatre and it was done to perfection. Making motion pictures of action in the water is not without its perils, it is said, but the man who 'shot' the scenes in which Miss Kellerman does her 'knock-out' is to be congratulated. There was not a scene in which it did not appear she was battling for her life.

"The diver leaped into the water from a high cliff time after time. She was seen to turn and leap and squirm and do 'cart-wheels' and spin on her toes, then on her head and, in fact, do many 'stunts' the girls at Long Beach and Fort Washington would be glad to imitate.

"It is an excellently produced and directed photoplay, one not only of especial interest to young husbands but also instructive to the young swimmers of the summer. Besides, Miss Kellerman's figure is amply displayed, and there are enough other pretty girls with lacy swimming suits to go round."

—New York Tribune.

Good Entertainment

"Annette Kellerman in a lively and humorous picture, 'What Women Love,' with a fight, of course, under water, is the feature of the new bill at the Strand. Miss Kellerman plays a rich reformer's spoiled daughter and cuts up and frolics through the picture in delightful fashion. The picture is a comedy up to about the last reel when it changes into melodrama by way of injecting a little ginger. It can be put down as a good entertainmnt."

—The New York Evening Sun.

Thrills Even in Summer

"Miss Kellerman contrives to bring enough natural charm of both manner and figure and enough feminine stunts a la Fairbanks to keep even midsummer audiences interested and thrilled."

—New York Evening Globe.

Presented by Sol Lesser

Story by Bernard McConville

Directed by Nate Watt

Supervised by H. P. Caulfield

Rothacker Prints

There'll be a Franchise everywhere

Wond

Thats what Col·Fred·Levy says of
Arthur S·Kane's presentation of

CHARLES RAY

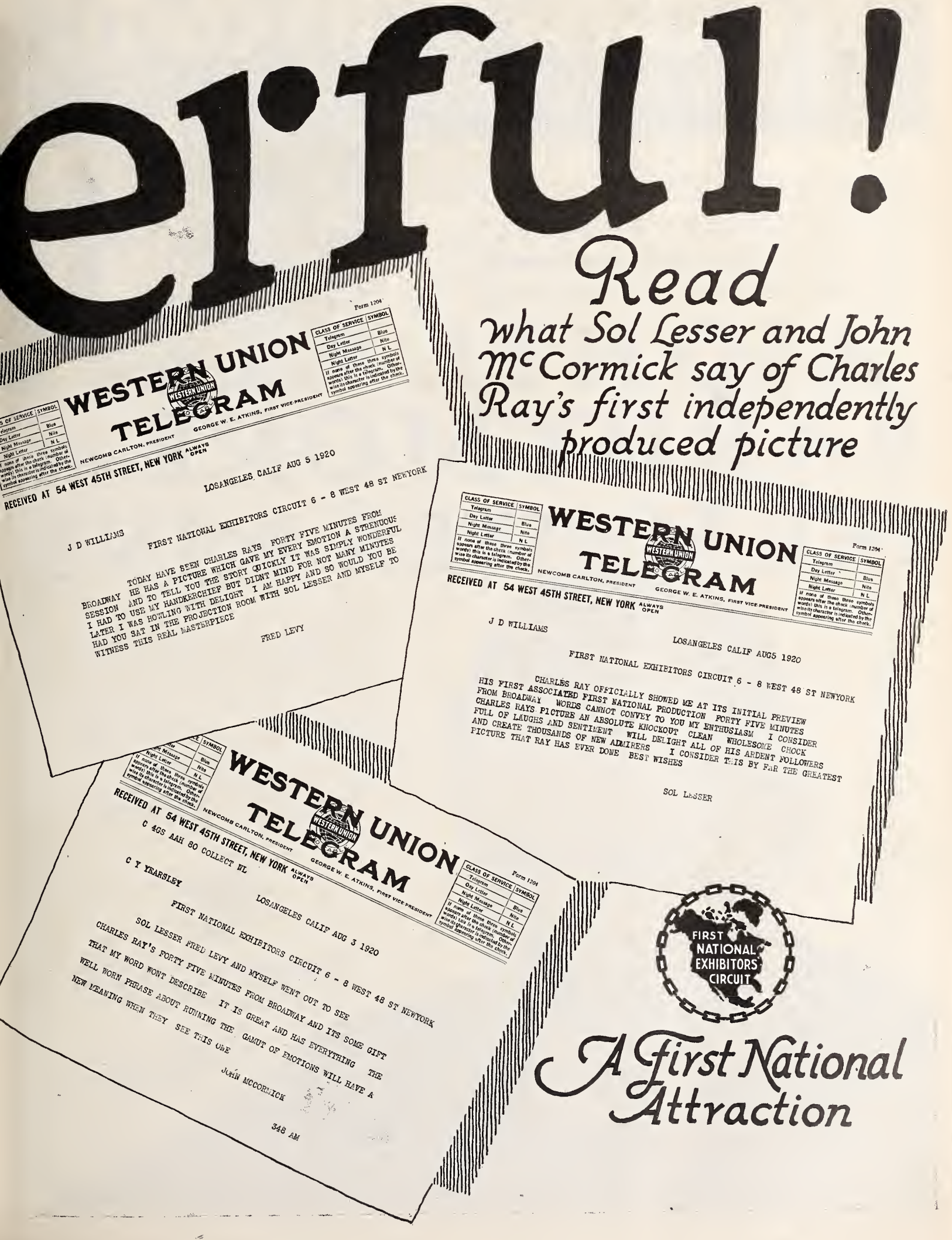
in George M. Cohan's great play

45 MINUTES *from* BROADWAY

A story of rubes and wise guys

Directed by Joseph de Grasse
Photographed by Chester Lyons
Adapted by Isabel Johnston and
Bernard Mc. Conville

There'll be a Franchise everywhere


e·ful!
Read
What Sol Lesser and John McCormick say of Charles Ray's first independently produced picture
WESTERN UNION TELEGRAM
NEWCOMB CARLTON, PRESIDENT
GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT
RECEIVED AT 54 WEST 45TH STREET, NEW YORK ALWAYS OPEN
LOSANGELES CALIF AUG 5 1920
FIRST NATIONAL EXHIBITORS CIRCUIT 6 - 8 WEST 48 ST NEWYORK
J D WILLIAMS
TODAY HAVE SEEN CHARLES RAYS FORTY FIVE MINUTES FROM BROADWAY HE HAS A PICTURE WHICH GAVE MY EVERY EMOTION A STRENUOUS SESSION AND TO TELL YOU THE STORY QUICKLY IT WAS SIMPLY WONDERFUL I HAD TO USE MY HANDKERCHIEF BUT DIDNT MIND FOR NOT MANY MINUTES LATER I WAS HOWLING WITH DELIGHT I AM HAPPY AND SO WOULD YOU BE HAD YOU SAT IN THE PROJECTION ROOM WITH SOL LESSER AND MYSELF TO WITNESS THIS REAL MASTERPIECE
FRED LEVY
WESTERN UNION TELEGRAM
NEWCOMB CARLTON, PRESIDENT
GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT
RECEIVED AT 54 WEST 45TH STREET, NEW YORK ALWAYS OPEN
J D WILLIAMS
LOSANGELES CALIF AUG5 1920
FIRST NATIONAL EXHIBITORS CIRCUIT 6 - 8 WEST 48 ST NEWYORK
CHARLES RAY OFFICIALLY SHOWED ME AT ITS INITIAL PREVIEW HIS FIRST ASSOCIATED FIRST NATIONAL PRODUCTION FORTY FIVE MINUTES FROM BROADWAY WORDS CANNOT CONVEY TO YOU MY ENTHUSIASM I CONSIDER CHARLES RAYS PICTURE AN ABSOLUTE KNOCKOUT CLEAN WHOLESOME CHOCK FULL OF LAUGHS AND SENTIMENT WILL DELIGHT ALL OF HIS ARDENT FOLLOWERS AND CREATE THOUSANDS OF NEW ADMIRERS I CONSIDER THIS BY FAR THE GREATEST PICTURE THAT RAY HAS EVER DONE BEST WISHES
SOL LESSER
WESTERN UNION TELEGRAM
NEWCOMB CARLTON, PRESIDENT
GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT
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FIRST NATIONAL EXHIBITORS CIRCUIT 6 - 8 WEST 48 ST NEWYORK
SOL LESSER FRED LEVY AND MYSELF WENT OUT TO SEE CHARLES RAY'S FORTY FIVE MINUTES FROM BROADWAY AND ITS SOME GIFT THAT MY WORD WONT DESCRIBE IT IS GREAT AND HAS EVERYTHING THE WELL WORN PHRASE ABOUT RUNNING THE GAMUT OF EMOTIONS WILL HAVE A NEW MEANING WHEN THEY SEE THIS ONE
JOHN MCCORMICK
348 AM
FIRST NATIONAL EXHIBITORS CIRCUIT
A First National Attraction

In a class of its own!

A picture made with brains

WHITMAN BENNETT
presents his personally supervised production of

LIONEL BARRYMORE *in* THE MASTER MIND

From the thrilling and powerful drama by DANIEL G·CARTER

Directed by KENNETH WEBB

ASSOCIATED FIRST NATIONAL PICTURES INC.

A FIRST NATIONAL ATTRACTION --

A Late September Release

MOVING PICTURE WORLD
The Trade Paper of Features

Eliminating a Disturbing Factor

THE agreement reached between the Theatre Owners of America and the Famous Players-Lasky Corporation, represented by Sydney Cohen and a committee of exhibitors on the one side and Adolph Zukor on the other, if carried out in the spirit in which it has been signed will eliminate one of the most disturbing factors the industry has known. The feeling of unrest has not been confined to the immediate principals; it has extended all through the trade. Progress has been slowed pending receipt of word that a solution of the difficulty had been found. That Mr. Zukor and the Theatre Owners through conciliation finally have been able to draft a document which both could sign is a matter of large importance in the trade. The effect should be quickly felt.

At the convention in Cleveland were many independent producers who frankly admitted they were in doubt as to the future of their branch of the trade. They declared if the situation were as bad as some of the exhibitors described they were inclined to think so far as concerned production that discretion was the better part of valor.

Whether the fears of these men were then justified the fact remains that they were uncertain as to their course of action. And uncertainty is not an indication of health. It is a forerunner of a let-up in volume of output. With the signing of the agreement by the Theatre Owners and the Famous Players we may reasonably look for the opening of the fall season with a bang. In other words, where before there was division of opinion as to the motion picture business outlook for the coming season, there now should be unanimity—on the side of optimism.

Mr. Salyerds Makes a Statement

THE president of the Rochester local of the Motion Picture Exhibitors League of New York State, I. M. Salyerds, in a letter appearing on Page 999 takes exception to a story printed in this journal in the issue of August 7 entitled "Rochester Expels Members for Bicycling After Stormy Meeting with Exchangemen." Mr. Salyerds says the story in question is a "very untruthful article."

The president of the Rochester exhibitors declares no member was expelled. We are glad he makes this statement. When the story came through in the regular course we failed to see the advantage of terminating the membership of men who had been charged with unfair practices. Speaking generally, there are other and far more desirable ways of administering discipline without diminishing a roster.

Mr. Salyerds verifies the statement that the exchangemen came to Rochester at the invitation of the exhibitors. When a dozen or more managers travel nearly a hundred miles to present complaints, entailing time and expense, it is fair to assume they must have a sizable motive. The story in the World said the exhibitors as a body put through a motion backing up the exchangemen in the work of assuring square dealing in that vicinity between these two divisions of the industry.

THE story quoted Mr. Salyerds as declaring when asked for a statement: "I haven't a word to say." If the League at that time had issued a statement of what had taken place during the five hours of the meeting there could have been no misunderstanding.

The World is glad to print Mr. Salyerd's letter. It does so in the interests of truth. That is what is wanted in these columns. It does so, as it did the story of August 7, in the interest of that exhibitor who travels a straight line, who without effort looks squarely in the eye every competitor and exchangeman and tells him exactly what is on his mind; who meets his own obligations when due and who not only believes in but insists on his right to be protected from having those obligations increased through the shortcomings of isolated competitors.

And we venture the assertion Mr. Salyerds also is flatly on the side of this same honest exhibitor or he would not have invited the exchangemen to Rochester to relate their grievances.

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Alternating Currents

Sifted Through a News Transverter

Tricks in All Trades—But One

Mention of the Kalem Company in this department a couple of weeks ago recalls a good story the late John Harding used to tell on William Wright. We never heard Bill call Harding a liar, hence the story may be true.

Old timers will recall that once the Chicago police authorities required a permit to be taken out for each censored film. This was not a blanket permit, but a certificate had to be sent along with each print used in the Chicago district. No additional charge was made for these extra copies.

"Billkalem" went out to Chicago to popularize the new brand, and of course the other film salesmen were eager to know how he was getting along. In those days film was sold outright for ten cents a foot (less ten per cent.) and the number of prints sold determined a company's business.

The film was sold "sight unseen," the exchange buying the Lubin release each Monday no matter whether it was an educational, a comedy or a drama. Friday was the single Kalem release day.

Gentle pumping failed to persuade the license clerk to tell how many permits were issued each week to Kalem, but one night the man was moved to express surprise at the growing business.

"It's gone up like a streak," he declared over a social glass. "At the start he took out only one, but now he gets sixteen."

It surprised the clerk, but it shocked the film crowd. Some prints sold only twenty or thirty copies for the entire country, and around twenty-two sales would show a profit. Here was one man selling sixteen in just one territory.

Tipping Off a "Mystery."

Now that they knew, it worried them more than ever. Then one day Bill moved his office to another building and the "trunk mystery" came out.

The day after Bill moved a man came into police headquarters bearing an armful of documents. As each carried the imprint of the police department he figured they must be official and important, and what was he to do with them?

They sent him over to the license clerk and that official very promptly threw a fit. There were the licenses he had issued for the Kalem output, starting with one duplicate for the early releases up to fourteen for the latest release.

They cost nothing, so Bill kept on raising the ante and filing the extras in his desk until he came to clean house. If the janitor had not had such a wholesome respect for the police department the story might never have come out.

High Finance in the Sticks

Paul Gray, who helped put the Dayton Theatre, Dayton, on the map for Mark Gates, has settled down in Brooklyn as house manager of the Strand, under Edward L. Hyman, and thinks he will stay put for a time. He was almost decided to go on the road in advance of a burlesque troupe for the experience when he dropped in on Hyman one afternoon on his way back from Coney Island, and found himself in a job without asking for it.

Gray is just as well satisfied to stay in the big city for a time, for he had a recent adventure in the sticks which he still dreams of. He took a flyer in a vaudeville act—an "escape" stunt. The understudy of Houdini was by no means as good as the original, and a couple of times Paul had to club him into working the ballyhoo and once chased him out of a four-story window with a stage brace, not to disappoint the expectant public.

When 50-50 Is Nothing of the Kind.

In one town he ran up a printing bill of $50 and the show took in precisely the same, of which his split was $25. The printer was out of town, but he left his bill with the town marshal for collection. Paul got his baggage out of a back window and out of town on the interurban, then he went back, borrowed another $50 from the marshal and took him along as one of the troupers until the investment could be paid back.

The official got his money back before he parted company with the act, but now when Paul eats too heavily late at night he dreams that Harry Houdini is after him because of a front page extra he got out in Dayton for the chicken-hearted escapist.

Spurns Actors for Facts

Adam Hull Shirk got the jolt of his young life the other day when a well-known newspaper woman came on the lot and announced that she wanted material for some magazine stories on the pictures. He put on his best press agent smile and started to tell her about how they built a tropical island out in the Pacific Oceon. It's a nice little story; probably you've read it, for most of the papers ran it.

But the woman from Gotham looked him calmly in the eye. "I didn't come all the way from New York to listen to that sort of thing," she remarked pleasantly. "I want to know what you really do out here. I don't want to see the leading women, nor the leading men. I want some facts and not actors."

It was an awful blow, but Shirk pulled himself together and gave her the run of the lot. As a result she brought back more real stuff about picture making than the fan magazines have given since they were started.

Lubin's "Hair-Raising" Experience

The crepe hair industry is not deriving the revenues it once did from the picture business, and the bald wig is a thing of the past, but ten years ago the bald wig, badly joined, used to be "Pop" Lubin's pet aversion. That was before he objected to crepe hair whiskers and wanted General Grant played in smooth face in a historical play because the actor's beard was not convincing.

He issued an order that no director—neither of them—on pain of death, was to permit a bald wig in a picture. And the very next week he saw Bill Louis in a picture with the top of his head as bald as an egg.

"Pop" Was a Fast Talker.

It was twenty minutes before the director, Arthur Hotaling, managed to get a word in edgewise. Finally "Pop" slowed down and Hotaling called Louis in.

"Take off your hat, Bill," he requested—and Lubin went away from there. Bill's hair was getting thin. He was generally cast for a hald-headed character, so he had had his head shaved to give the hair restorer a chance, and the Lubin contention that he could see the joining line was left without a leg to stand on.

And Bill never turned a hair.

Side Light on a Real Revolution

Among the Latin-American countries where revolutions take on the nature of popular fads, Guatemala may be mentioned.

To curb one of the boiling over situations a film was imported to show the wickedness of Bolshevism.

One scene, with explanatory titles, referred to the "nationalization of women" as practiced in the best Bolsheviki circles.

Uproaring applause greeted that section of the photoplay—led by the men, who out-thundrered the oral protest of the women.

So great was the feeling expressed for and against the subject that the authorities saw their latest revolution tottering and stopped the display of the film.

Realism in Publicity

Comes to hand a bit of publicity designed to sell tickets to the presentation of "The Branded Woman" when Norma Talmadge presents this subject made from Oliver D. Bailey's play. Reference is made to several realistic scenes and then the publicist goes on to the following effect:

"But most remarkable of all are some scenes in Hades, which rival even the most fanciful of Dore's famous drawings. One of these sets which represented a dream of Norma's, wherein she imagines herself dragged down by Society into a hideous whirlpool of slime and filth, from which she is rescued by the man she loves, was photographed in a huge pool discolored and filled with horrible creeping creatures, like the 'slimy things that crawl with wings' in 'The Rime of the Ancient Mariner.' So hideously realistic is this pool into which Norma plunges in a $600 gown that the other members of the cast and the 'extras' playing the roles of unfortunate prostitutes, hesitated to enter the water until Norma herself plunged in."

Wouldn't that make you want to see the show?

Early Fires of Realism

Commodore Blackton has so many automobiles these days that he has probably forgotten the first car he ever owned, but this will recall it to him. He bought it when Vitagraph was young, and he salved his conscience by telling himself that it would come in handy in the pictures. It did.

He had not run it long when the state license for automobiles was adopted and the Commodore saw a chance to make a screaming picture. He got a pasteboard tag with the fatal "thirteen" on it and put the car through a series of hard luck stunts supposed to follow the malignant numbering.

The final scene showed the car blowing up, and to this end the smoke pots were brought into play to give realism. They did for a few moments, and then the sadly strained car connected a smoke pot with a leak in the gas tank and the first of thousands of cars sacrificed to realism was on its way to the junk heap. It was a great picture, but the car cost more than the film brought.

Take a Tip for a Trip

Edgar Jones, who used to direct for Lubin, and who is perhaps better known as the husband of Louise Huff, has it easy these days. He is making pictures up in Maine, with headquarters in Augusta, for a company locally financed. All he has to do is to go out in the nice, cool woods and boss the crank turners, and then come home and rest up.

We don't know where he stands on prohibition, but there is more real whisky in Maine these days than there has been since Neal Dow invented state prohibition.

Famous Players and Theatre Owners Sign Agreement Which It Is Believed Marks Ending of Bitter Controversy

The controversy between the Motion Picture Theatre Owners of America and the Famous Players-Lasky Corporation apparently is ended. On August 12, Adolph Zukor, president of Famous-Players-Lasky, signed an agreement submitted by President Sydney S. Cohen for the national exhibitor organization.

This agreement allows Mr. Zukor and his company "fair and proportionate representation" for all his productions in all localities, and he agrees not to erect or acquire theatres except to secure adequate representation.

The exhibitor organization reserves the right to appoint "a fair and impartial committee" to investigate the necessity for Famous Players-Lasky acquiring any theatres, when complaint is made. Mr. Zukor agrees to give the committee and its reports his personal attention.

Famous Players-Lasky agrees to cooperate with the counsel and executive committee of the exhibitor organization and "endeavor to agree upon a fair and equitable form of film rental contract, to be made effective at the earliest possible moment."

Salesmen will leave with the exhibitor a true copy of the form of contract application which the exhibitor has signed.

Following is the text of the agreement:

The Agreement

IN view of your statement which appeared in the Exhibitors' Herald, issue of August 14, 1920, and in view of the correspondence between our organization and yourself, we are submitting for your consideration the following proposition, with the earnest hope that same will lead to a permanent adjustment of the controversy existing between the members of our organization and your organization.

You state that it is your desire and purpose to have the good-will of the independent exhibitor of the United States. In our opinion, same can be obtained if you, in behalf of your organization, will go on record in favor of the following definite policies:

A. That your organization does not intend to acquire theatres or to build new theatres in competition with the independent exhibitors of the country, except in cases where you personally believe that your product is not receiving a fair and proportionate representation.

B. That whenever in any town, city, community or zone an independent exhibitor presents to the Motion Picture Theatre Owners of America a claim that you are about to purchase, acquire or build a theatre which will compete with his, this organization will appoint a fair and impartial committee to investigate the matter (none of whom will be affiliated with any producing or distributing corporation directly or indirectly.

If the committee find that you are intending to compete with the exhibitor in such instance, notwithstanding that you are able to secure for your product a fair and proportionate representation in such town, city, community or zone, you agree to receive the report of such committee and to give it your personal consideration, and to give a personal hearing to the committee or its representatives if they so desire.

If you cannot obtain a fair and proportionate representation of your product in any case, our organization would deem further activities of your company in that case as justifiable, and not a violation of your pledge to our organization.

To obviate the possibility of any misunderstanding on the above, we desire to call your attention to the fact that we do not propose to permit any committee of our organization to be used for the purpose of forcing any exhibitor to buy inferior productions. We feel that you would want the merit and box office values of your productions to be the deciding factor on this point.

C. In conformity with the resolution unanimously adopted by the Motion Picture Theatre Owners of America, at their convention in Cleveland, Ohio, on June 8, 9, and 10, 1920, regarding an equitable contract between distributors or producers and the exhibitors, your company will co-operate with the counsel and executive committee of our organization and endeavor to agree upon a fair and equitable form of film rental contract, to be made effective at the earliest possible moment.

D. You will instruct your sales force that upon taking application for every contract for film rental service they will leave with the exhibitor a true copy of the form of contract application which has been signed by the exhibitor.

In return, we are prepared to pledge the unqualified support of our association and its members to your enterprise.

Motion Picture Theatre Owners of America.

SYDNEY S. COHEN,
President.

C. C. Griffin, first vice-president; E. T. Peter, treasurer; W. D. Burford, Fred C. Seegert, John T. Collins, C. L. O'Reilly, C. H. Bean, H. B. Warner.

Accepted for Famous Players-Lasky Corporation,

ADOLPH ZUKOR, President.

Dated, August 12, 1920.

Letter From Theatre Owners to Mr. Zukor

New York, August 12, 1920.

Adolph Zukor, President Famous Players-Lasky Corporation, 485 Fifth Avenue, New York City.

I am submitting a copy of a few of the flagrant complaints relative to the activities of A. S. Black and his representatives in New England and of S. A. Lynch, Southern Enterprises, Inc., and representatives in the South. Our understanding is that you are to have these people and their representatives investigate these complaints and let us have their report on same.

It is also understood and agreed that this committee is to meet with S. A. Lynch and his representatives and A. S. Black and his representatives so that we personally can go over these propositions in detail, and that S. A. Lynch Southern Enterprises, Inc., and theatre holding associates representing your organization in the South, and A. S. Black and his associates in New England will enter into a similar arrangement with the Motion Picture Theatre Owners of America, through your efforts as was entered into this 12th day of August, 1920, by and between the Famous Players-Lasky Corporation, through you, and the Motion Picture Theatre Owners of America.

MOTION PICTURE THEATRE OWNERS OF AMERICA,
By Sydney S. Cohen, President.

C. C. Griffin, first vice president; E. T. Peter, treasurer; W. D. Burford, Fred C. Seegert, C. L. O'Reilly, C. H. Bean, John T. Collins, H. B. Warner.

Snappy News Secured from Sundry Sources

Park Row to Have $100,000 Theatre Opposite City Hall

DAVID WEINSTOCK and Sigmund Kreuter are erecting a theatre at 29 Park Row, New York, right in the heart of the commercial and financial district of the metropolis, opposite the main post office near the City Hall. This picture house is to be known as the Park Row Theatre. It occupies a lot 25 by 110 feet and the interior is 45 feet in height, absolutely fireproof throughout and includes a fan system of ventilation. It will contain retiring and lounging rooms and a mezzanine balcony approached from the lobby by two marble stairways. Diffused lighting fixtures will be installed and the furnishings and decorations will be most artistic in every particular.

The cost of erecting this theatre is estimated at $100,000. The projection room will be equipped with the Nicholas Power perfected projection outfit. The Park Row will have a large pipe organ and provision for an orchestra. It will be opened about November 15 and will be one of the show places of New York, on account of its location in a district where property is held at fabulous prices and is almost unobtainable. David Weinstock, who will manage the Park Row, was formerly manager of the City Hall Theatre in the same neighborhood, and for that reason is familiar with the needs and requirements of the transient and resident patrons of the locality. Two years ago Mr. Weinstock enlisted and was at Camp Merritt, New Jersey, in the quartermasters department.

Film Theft Committee Still Busy Tracing Missing Films

ONE of the busiest elements in the National Association of the Motion Picture Industry is the film theft committee headed by H. Minot Pitman. This unit has several investigations constantly tracing or checking up on missing reels.

Two of its most recent triumphs have just been scored. In February a theatre in Easton, Pa., mailed a copy of Chaplin's "A Day's Pleasure" to the First National exchange of New Jersey. It failed to arrive and the committee was notified. A Chaplin comedy was being offered for sale on the lower East Side. The committee's operatives, by means of clever detective work, finally spotted the crooks, who were convicted.

The second instance was the loss of a copy of Fox's "The Orphan" from the Cherokee Theatre, New York. At the close of the performance the film was deposited in the lobby strong box. Later it was missing. The film theft operatives again became busy and picked up two men attempting to sell a feature on First avenue. After the transaction had been closed the arrest was made and the feature proved to be "The Orphan."

Automatic Turnstiles Violate Requirements of the Tax Laws

EXHIBITORS employing automatic turnstiles or other mechanical devices which register the number of persons admitted or the amount paid for admission are being warned by the Bureau of Internal Revenue that this is in violation of the tax laws. "This practice of using automatic devices in lieu of tickets or cards of admission," announces the bureau, "does not conform to the regulation, governing the collection of the admission tax, which specifically require the use of tickets except in the case of persons and organizations charging for admission irregularly, and not more than four times a year. Failure to comply with the regulations renders the person responsible liable to a penalty of not more than $1,000. Collectors and other internal revenue officers have been directed to take necessary action to insure compliance with the regulations."

Howard Thurston Completes Expose of Fake Spiritualism

HOWARD THURSTON, the magician, has just completed his first motion picture with himself as the star. It is called "Twisted Souls" and is an expose of the methods of fake spiritualists. The picture was directed by George Kelson, formerly with William A. Brady and more recently director of pictures for the Canadian government. Mr. Kelson is director-general for the Howard Thurston Pictures Company.

It is the intention of Mr. Thurston to make a series of pictures dealing with matters in the world of magic, many of them based on his experiences in India and China.

He has contracts calling for his appearance on tour, so that he will content himself now with furnishing the material for the stories to Mr. Kelson, who will engage casts and continue the organization until Mr. Thurston's return.

"Twisted Souls" is a six-reel picture. It will be released September 1.

Harry M. White Appointed as New England Head by United

THE United Artists Corporation announces the appointment of Harry M. White as New England sales manager, with headquarters at 43 Winchester street, Boston. Mr. White succeeds William H. Jenner, resigned.

The New England territory is considered one of the most important in the country. It embraces the six New England tier of states.

Mr. White broke into the film game in Indianapolis when he went with World. That was a few years back. He was chairman of the Film Club of Indianapolis.

Philadelphia was the next film "stamping ground" for him. In "Philly" he was in charge of the Goldwyn office, and as in Indianapolis was chairman of the Film Club, which he helped to organize. Mr. White says he likes Boston and likes her people and the Bostonians say the same of Mr. White.

Keokuk Theatre Changes Hands

Martin and Savage have bought the Colonial Theatre in Keokuk, Iowa, from Cole and Sharp and have made many improvements. They expect to install a new organ. The theatre has put over several good publicity stunts recently, including a lobby display for "The Sea Raider." Summer business has been good. The Orpheum Theatre, which has been closed for some time, may be opened soon. The Baker & Dodge Theatre Company has its plans for a new house at Main and Sixth streets and will begin work in the autumn.

Vidor to Be Represented in New York by E. C. Grainger

KING VIDOR, whose latest First National picture, "The Jack Knife Man," received high praise during its run at the Strand, New York, last week, has announced the appointment of Edmund C. Grainger as his New York representative.

Mr. Grainger for the past fifteen months has been connected with the New York office of the Exhibitors' Herald. Prior to joining the Herald he was for three years connected with the sales end of state rights organizations of Chicago.

The New York office of the Vidor Productions will be located in the same building as the First National, 6 West Forty-eighth street. Mr. Grainger is a brother of J. R. Grainger, Marshall Neilan's representative.

Florida Exhibitors Convene

C. R. Beacham, manager of the Atlanta branch of the First National Exhibitors circuit, and Bob Coulter, also of the local First National office, are back in Atlanta after attending the state convention of independent exhibitors of Florida at Tampa on Sunday, August 8. Lieutenant James Anderson, a First National official, was also present along with Bob Simrall, sales manager of the Fox Film Company; Paul Phillips, of Robertson-Cole; Tracy Barham, of Pathe; H. W. House, of Select; and Scott Chesnut, of Southern enterprises, according to Mr. Beacham.

Fifteen Florida exhibitors were at the meeting which endorsed the stand of the Motion Picture Theatre Owners of America and condemned the policy of the Lynch interests.

Last Chance to File Tax Returns on Ticket Sales; Federal Investigation and Action Is Under Way

THE revenues of the Government have been increased $213,133 as the result of a special drive begun June 16 by the Bureau of Internal Revenue for the collection of delinquent admission taxes. Nearly $4,000,000 were collected from all classes of taxes.

The drive, which is still in progress, will reach every large city in the United States. It is being conducted by a force of special revenue officers co-operating with the men regularly assigned in the different cities and armed with authority to examine any books, papers, etc., bearing on matters required to be included in the returns.

The Bureau has received a number of amended returns showing additional tax due. In such cases the policy of the Bureau is one of leniency.

Exhibitors desiring to file amended returns of tax collections for which they are responsible should do so prior to Government investigation, says the Bureau in a statement issued August 11.

"There is a great difference between the self-discovered tax delinquent and the tax evader discovered by the Government," says the statement.

Garson and Samborn Ask Accounting of Equity Affairs, Alleging Mismanagement

ALLEGING that the affairs of the Equity Pictures Corporation, whose offices are at 33 West Forty-second street, New York, have not been conducted in a manner for the best interests of its stockholders, suit was filed August 10 in the County Clerk's office in an action brought in the Supreme Court by Harry I. Garson and Herbert K. Samborn, two of the directors and stockholders, against the Equity Pictures Corporation, Patrick A. Powers and Emanuel H. Goldstein, two directors of the corporation.

The plaintiffs say the corporation was started in July, 1919, Mr. Powers getting 50 per cent. of the capital stock. The assets, it is alleged, consist of films featuring Clara Kimball Young, and others, obtained at a cost of $600,000, but which are now worth, it is claimed, $1,000,000.

Allege Few Meetings.

The plaintiffs allege that few meetings have been held of the directorate, and that at the latest, held on May last, Mr. Powers was elected a director, but not an officer of the corporation, but it is charged that subsequently some one altered the minutes of this meeting to make it appear that Powers had been elected treasurer at a salary of $300 a week, which it is charged he has been receiving, but without giving the equivalent in the shape of work.

It is also alleged that the defendants formed an organization known as the Joan Films Sales, Inc., for the purpose of assisting in the sales of the films produced by Equity, and it is charged instead of this the sales concern has been really selling other films in competition with Equity. The plaintiffs further allege that since the last meeting of the directors in May last, they have been barred from and refused access to the books.

The court is asked to bar by injunction the payment of the $300 a week to Mr. Powers as treasurer, and that the defendants be compelled to render an accounting to the plaintiffs of the affairs of the corporation. Murray, Prentice & Rowland are the attorneys for the plaintiffs.

Johnson Was Receiver.

Late on the afternoon of the August 10, on the petition of Joseph I. Schnitzer, president of Equity, Justice John V. McAvoy signed an order vacating the appointment of former City Chamberlain Alfred J. Johnson as receiver for Equity. This was the first public intimation that Mr. Johnson, who is associated in a business way with Daniel G. Reid, the tin plate magnate and prominent in Tammany Hall circles, had been appointed receiver.

President Schnitzer, in his petition asking for the vacation of the order appointing Mr. Johnson, makes defense to some of the allegations of Mr. Garson and Mr. Samborn. He declares there was nothing mysterious or wrong about the directors' meeting on May 20 last, at which he was elected president and Powers treasurer. He says he is receiving a salary as president of $15,000 a year and that Powers is receiving the same sum as treasurer. This sum, he says, is the same received by Mr. Samborn while he was acting as president, prior to the accession of Mr. Schnitzer, and that the treasurer before Mr. Powers received the same salary Mr. Powers now obtains.

Mr. Schnitzer's Allegations.

President Schnitzer further alleges Mr. Garson is interested in other film enterprises as a producer and that Mr. Samborn is associated with him, and that while the defendants have given their constant attention to the affairs of Equity and built it up into a prosperous going and paying enterprise, the plaintiffs, Messrs. Garson and Samborn, have displayed no active interest in it, and have attended meetings of the directors only occasionally.

Mr. Schnitzer refers to a valuable contract with the Fine Arts Film Corporation for the purchase from the latter of ten films featuring Clara Kimball Young which cost the Equity $150,000, and Mr. Schnitzer in his petition blames Mr. Garson for existing litigation brought against Equity by the Fine Arts over the delivery to the Equity of the fifth picture of the series. He says Mr. Garson is associated with Clara Kimball Young, and that Mr. Garson seeks through this litigation to embarrass Equity and thereby procure the release of Miss Young from her contractural obligations to Equity. Mr. Schnitzer denies all the plaintiff's allegations of wrongdoing in the management of the affairs of Equity and says they are "pure fiction" on the part of Mr. Garson.

Goldwyn Tells Why Producers Demand Advance Deposits and Acquire Theatres

DISHONEST practices of a small percentage of exhibitors oblige distributing organizations to insist upon the payment of advance deposits, according to Samuel Goldwyn, president of the Goldwyn Distributing Corporation. Other reasons given for the stand taken by his company are that the exhibitor should bear a small part of the inconvenience attendant upon having large amounts of money tied up in pictures, and that abolition of advance deposits would wipe out of business many small independent producers who are doing splendid work.

Mr. Goldwyn made these explanations at a luncheon given in his honor in Minneapolis last week by the local Goldwyn branch. About fifty were present.

Steffes Introduces Goldwyn.

W. A. Steffes, of Minneapolis, president of the United Theatrical Protective League and himself an exhibitor introduced Mr. Goldwyn. His organization represents the majority of the 1,500 exhibitors of Minnesota, North and South Dakota, Iowa, western Wisconsin and the upper peninsula of Wisconsin.

"My company," said Mr. Goldwyn, "was driven into the exhibiting field by the exhibitors themselves. The exhibitors formed producing organizations, lured away our stars, directors and cameramen at fabulous prices and set out to invade our field. The result was that they paid a great deal more for their pictures than they ever did for ours. But they did not complain about that.

Was Shut Out in New York.

"The first thing I knew we were being shut out of first run houses in city after city. From having a field for forty-two pictures in first run houses in New York, we dropped clear out of first run houses. The next thing we had to do was either to buy theatres outright or help in purchasing them to insure our pictures being run.

"Now, you can readily see that we do not want to go into the exhibitors' field. That would cost us millions and millions of dollars. We are producers first, last and all the time. When we can do that exclusively, we shall be happy.

"Before the exhibitors entered the producing field, we could produce a picture for from $10,000 to $20,000. Now, it has jumped to from $250,000 to $300,000. Very few pictures can be produced for $100,000 any more, yet we produced 'Carmen,' one of the greatest pictures ever made, for $21,000. Then we sold our pictures to our distributing organization for from $25,000 to $30,000. I made my money then, I haven't made a dollar since."

Expense Should Be Shared.

"We have between $4,000,000 and $5,000,000 tied up continually in pictures, yet I do not believe you will ever find more than $250,000 tied up in advance deposits in our offices. So, you see, we could easily dispense with it and not be hurt. However, we believe that with the heavy expense entailed in making good pictures, the exhibitor should bear a part of it. It is done to help make him good attractions for his patrons."

Listening to the Trumpet

That's what Marguerite De La Motte is doing in "Trumpet Island," the Vitagraph special.

"Humoresque" Gets Records in New York and Chicago

"HUMORESQUE," Cosmopolitan Productions photoplay classic again broke its record at the Criterion Theatre, New York, for the week ending August 7, the tenth of its successful pre-release engagement at the Criterion.

When "Humoresque" broke its own record for the ninth week, it was deemed impossible for that record to be shattered, yet during the tenth week 1,624 more persons paid to see "Humoresque" than during the previous week. The Criterion seats 650.

RAMBLES ROUND FILMTOWN

WITH WALTER K. HILL

Unimportant Announcement.
On those whose eyes have been offended by gazing at it, we serve one week's notice that in the next issue we shall make an announcement concerning the above cited cartoon that will rock the entire Ramble page.

Some Sad Accidents to Those Heroines of Film Novelettes

"Her cheeks burned."
"Her pretty face fell."
"Her frail frame wilted."
"She dropped her eyes."
"Her heart stopped beating."
"Her nose tilted upward."
"Her steps halted."
"She choked with sobs."
"Her arms dropped."
"Her ear was pierced."
"Her chin fell.

o—o

E. H. Mayer of Pittsburg reports that Jack Donovan, manager of the Regent, East Liberty, refers to kickless brew as "Queer Beer" and suggests a contest.

We submit: "Sneer Beer."

Adds Mr. Mayer: "Speaking of the downtrodden exhibitor: Did you ever notice that a large majority of them own their own homes and sport automobiles?"

Which last we refer to Sydney S. Cohen for decision.

o—o

When the musicians strike beat their game by booking "Harriet and the Piper," a forthcoming photofilm.

o—o

Fine for Kodak.—More than 75,000 feet of film have already been "shot" by Allen Holubar for his Dorothy Phillips superfeature, and yet the photodrama is less than one-quarter of the way toward the final fade-out.—Publicity.

o—o

Take it (or leave it) from Hannibal N. Clermont's "Movie Dont's":

Don't gush over actorines and actors. They are only human and some of them hardly that.

o—o

Peter Milne (the gentleman whose "e" fades out) is authority for the assertion that C. E. Williamson is producing a picture to be called "Fathoms Deep."

So is that title.

Snapshotting Some Film Celebrities in Full Cry

Randy Bartlett has left Select and gone with Selznick.

Ethel Clayton has left Paramount and gone with Lasky.

Earl Hudson has left Yearsley and gone with First National.

Lynd Denig has left Goldwyn and gone with "Earthbound" at the Astor.

Curley Welsh has left the Studio Directory and gone with Empy News.

John C. Flinn has left Paramount and gone with Famous Players-Lasky.

P. Allan Parsons has left Associated Exhibitors, Inc., and gone with Pathe.

Harry Reichenbach, who was shipwrecked among cannibals, has been returned to sender as too tough to eat.

Merritt Crawford has left the publicity game and gone to film reviewing.

Sydney S. Cohen has just come back from the post-office with a letter from Adolph Zukor.

o—o

It is Shirley Mason and not Muriel Ostriche who has bought an ostrich farm near Los Angeles. This we learn from Woman's Review, Syracuse:

"Miss Mason was taken with the idea of riding an ostrich and bought the farm."

Suppose she wanted a submarine chaser for a yacht; would Miss Mason buy the United States Navy?

o—o

What Makes 'Em Wild?

"The Untamed" (Fox).
"The Woman Untamed" (McGovern).
And
"Taming of the Shrew" (animal film).

o—o

The expressed verdict of separate minds on the value of a film may often be properly captioned:

Consenseless of Opinion.

o—o

"Our films will be sold over the counter," sez one of the big producers.

And we'll have yardage instead of footage as a result.

o—o

"Nothing could be more fitting," opines Jay Ray Murray, "than to name Chicago capital of the airplane industry."

It's the Windy City.

o—o

"'The Best of Luck,' with an All Star Cast," is a Metro reminder that it is not **always** thus.

o—o

Some folks go on vacation to relax.

Not so with Old Malt Smith, of our staff.

He sends a postcard (printed in Germany) bearing a sprig of spruce and ditto cedar, with the caption:

"When I cedar I spruced up."

Politics Are to Be Found Otherwhere Than in Films

Having been kicked out by the landlord as of September 30, we shall lose our vote and thus escape considerable jury duty. Therefore our opinions on great political issues are just as worthless as anybody's. To wit:

Ask a New York State Democratic politician if he is "100 per cent. American" and he may ansyer: "No. I'm 2.75 per cent. beer."

While others are campaigning for votes to public office Eugene V. Debs, having a Government job, may laugh them to scorn and return. And if we had our way Debs would be elected to his present office for life.

From the way he talks we judge that the Farmer-Labor candidate plans to deliberately repeat the Hughes nightmare—going to bed believing he is elected ,to awake the next morning and find he isn't.

But for fast-moving politics, pipe the film game! When it is not a campaign against screen advertising it is a tyrade combating exhibitor-producer ownership. And when one thing dies down another subject comes to the surface—as take it for instance "group bookings."

Some Eminent Ethers.

Cocaine. Chloroform.
Nitrous oxide gas.
Novocain. Ether.
And
"Statements" by film magnates.

o—o

"Dead Men Tell No Tales" is a forthcoming film title that indicates that somebody had something on somebody in THE industry.

o—o

"Hairpins" having been introduced as film entertainment, we may expect a flood of "pins" in titles, including perhaps:

Hatpin, clothespin, belayingpin, safetypin, couplingpin, stickpin, rollingpin, breastpin, cotterpin, tentpin, dowelpin, bowlingpin and McAlpin.

o—o

Those who boast a 100 per cent. film must sometimes refer to the raw stock it is printed on.

o—o

On a card picturing a familiar scene Lee Ferguson writes:

"Motored over here to see how Niagara falls. Pretty soft, but too much water."

Clip and Paste

For Photoplay Editors and Theatre Programs

James Young, motion picture director, has been engaged to direct George Arliss in "The Devil," an Andrew Callahan production.

Dorothy Phillips has purchased a $35,000 home on Laurel avenue, in the West Hollywood district, Los Angeles.

Milton Sills will play the principal role in William Vaughn Moody's "The Faith Healer," soon to be filmed by Famous Players-Lasky, under the direction of George Melford.

"Isobel," produced by Louis B. Mayer, and featuring House Peters and Jane Novak, has been purchased by the Rork-Roth Productions.

Chester Conklin has signed up to make a two-reel comedy each month for the Special Pictures Corporation of Los Angeles.

Tom Forman will direct Thomas Meighan in his coming Paramount picture, "Easy Street," to be filmed at Lasky's, Hollywood, Cal.

Roy Stewart is to be starred in a series of new style western dramas to be produced under the management of Robert Brunton.

Sam Wood will direct Wanda Hawley in her next Realart production.

Monroe Salisbury is making preparations for his second independent picture, to be made from the Sarah Waters story, "Ethan of the Mountain." Donald Crisp will again direct, and practically the same cast as appeared in "The Barbarian" will support Salisbury.

James Neill and Edythe Chapman, well known character players in the films, have signed up to play exclusively in Goldwyn films for another year.

Rosemary Theby, Philo McCullough, Charles Clary, Pauline Stark, William V. Mong and George Siegmann will play the chief characters in the Fox version of Mark Twain's "A Connecticut Yankee in King Arthur's Court."

Fritz Lieber is to play the part of King Solomon in the coming Fox spectacle, "The Queen of Sheba," to be produced by Director J. Gordon Edwards at the Fox Hollywood studio.

Abraham Fiddleman, Russian, known as Harry Mann, film actor, was admitted to United States citizenship last week through the Los Angeles Federal Court.

William Conklin, for several years with the Thomas H. Ince forces, has joined Metro and will be seen in an important role in "White Ashes."

It's Inherent British Conservatism Which Prevents Picture Improvement Says John Emerson, Back from London

By EPES W. SARGENT

BRITISH picture progress is blocked by British conservatism, is the belief of John Emerson. He finds that England is six to eight years behind American pictures and American methods, and he believes that at least four years of this handicap may be blamed upon the inability of the British producers to realize that good in art can come from the Yankee colony across the seas.

"They accept the telephone and the telegraph," he explained, as he settled back in a settee at the Lambs. "They approve our sanitary systems and find good in automobiles, but they cannot realize that America can contribute to the Old World anything of value or great interest in the line of art.

"And mind you," he continued, "it is not because they do not want to make better pictures or because they do not realize the value of the American product. In a way they strive to follow our lead, but always the tradition of the centuries intervenes. They may accept artistic suggestions—with reservations—from France and Italy, but, keen as they are for better pictures, they cannot bring themselves to study our methods and imitate our procedure.

Contributary Causes.

"I expected to find them some distance behind us in production. That was to be anticipated. They have suffered cruelly from the ravages of war. The nation is shell-shocked and the recovery is but slow. I anticipated finding them some years behind, back where they had to drop the work when duty called, but they are further back than that.

"There is only one real motion picture studio in London and that is the new structure of the Famous Players. It is modern in every way, with full equipment and up-to-date accessories.

"You might suppose that the other makers would be eager to visit this studio, to observe modern methods and conditions with a view to bringing their own enterprises up to date.

"They don't do it, that's all. They are not interested. They are content with low-ceilinged studios, with insufficient lighting, with canvas sets and all the rest of the things we put behind us years ago.

Lighting Is Poor.

"Take the matter of lighting, for example. London gets its current from innumerable small companies and not from a single central system such as the Edison corporations over here. You could not possibly draw sufficient 'juice' from any of these companies to supply a studio properly. Practically no company could stand the overload and supply its other clients.

"As a result they never properly illuminate their studios. They seem unable to realize the value of adequate lighting. Some of the studios have not enough lights to properly equip a single set, and I did not see a single spotlight outside of the Famous Players, which, by the way, has its own electric plant.

"I spoke to some of them on this point, trying to sell them the idea of brilliant illumination and strong light effects. I could not do it. They were usd to working with a few Cooper-Hewitt tubes and a few open arcs. They always had done so. They will continue to do so, in all probability, for years to come.

Don't Care to Learn.

"It is almost as though they deliberately turned their backs upon the truth; as though they did not wish to learn their errors. Hugh Ford would be glad to show them how he gains his effects. They apparently do not want to know.

"Had the Famous Players built its studios in France I believe that the French makers would be decidedly interested. In Germany they would use every endeavor to force their own people into the employ of the American concern, learn all the trade secrets—and kick the Americans out.

"In England they resented the appearance of the American company; they sought to place difficulties in the way of the enterprise, but they are not interested in learning.

Additional Handicaps.

"But it is not alone this spirit which works against British production. One thing is a lack of money. Perhaps it would be better to say an inability to spend the money.

"As I have said, they are years behind. They are still at the point where we were in the days when a thousand dollars a reel was a lot of money to spend. It's pretty hard to jump the gap and spend what modern productions demand. We came to this point gradually, slowly bettering production at a constantly rising cost. They must make the progress in a single jump, if they are ever to gain pace with us.

"It is a pretty stiff leap for a man of any nationality. For the inherently cautious Briton, an initial outlay of perhaps a million dollars for studio equipment alone is a pretty steep proposition. He tries to do it with a hundred thousand—and he does not succeed.

Booking Retards.

"Even the booking system is a handicap. The pictures you see in England today are the ones we saw two and three years ago. Pictures are shown at a trade showing and booked. A year later they are played. Sometimes there is a long interval between American production and the trade showing.

"For this reason they do not even have the best and newest models to copy—providing they were willing to learn. They must always trail that far behind.

"It seems to me that if some enterprising capitalist could buy up American productions and show them in England at once, he would revolutionize the industry. I don't know that it could be done, even if he had his own houses, but it would be an eye opener, and it might, perhaps, lead to a reformation which would enable the British producer to make a quicker realization on his investment.

Not Money Alone.

"But it is not a matter of money alone. I believe that Sir William Jury, for example, would gladly spend the required millions if he could get the results, but you cannot buy results with money alone.

"You can't hire the best men, for they are contented over here. You cannot command the best stories, for they will sell for more in America. And money alone will not persuade English players and directors and writers to follow the American lead. They cannot understand why they should—in spite of the popularity of the American pictures—and, not understanding, they will not learn.

Need Better Stories.

"Perhaps their greatest need is for stories. Broadly speaking, England has no film writers. They are doing the same work they did when they began. They are grinding out old-fashioned insular stories. They know nothing else. Apparently they desire to know nothing new.

"The prices are pitifully small. They make an entire production for what an American company would pay for the script alone. They do better on book and play rights, but it is the original story which is needed. There is practically no incentive, apparently, for the competent writer to take up this work, and no chance to learn, if he would.

Throw Away Prejudice.

"To make better pictures, pictures which will approximate the American quality, the British producer, and the director, the actor, stage hands, property men and carpenters must all throw away their prejudice. They must be willing to admit, at least to themselves, they do not know.

"Did it rest with the directors alone, perhaps this might be accomplished in time, but it will be slow work to convince these many classes that the new way is the best. The scope of the reformation is too vast to be quickly accomplished.

"It is almost too much to hope that this vast prejudice may be overcome.

National Change Necessary.

"To bring about the desired results it would be necessary to remake the nation; to overcome lay as well as professional prejudice. The lack of progress is not merely the result of war. It is due to more deeply rooted causes; to the inability of the average Englishman to take a

John Emerson
Who has just returned from London.

KEEPING IN PERSONAL TOUCH

By SAM SPEDON

JIMMY TOMS, formerly manager of Keeney's Brooklyn theatre, has been promoted to general manager of Keeney's entire circuit of theatres. In Jimmy's selection Keeney has made a wise choice and the best wishes of his many friends go with him in his new job.

* * *

Moe Kerman, after a long siege of illness, is back in his old job as the Select representative in the Northern New York territory.

* * *

Leon Schlesinger, of the Film Service Bureau, at Miles Studios, has just completed re-editing "Joan the Woman," featuring Geraldine Farrar, for the S. A. Lynch Enterprises, to be reissued in Southern territory.

* * *

James Young arrived in New York from the Coast on Thursday, August 5. Mr. Young is here to transact personal business and will return to Los Angeles before cold weather sets in. He is stopping at the Claridge.

* * *

Van Dyke Brooke, the veteran actor and director, has just finished playing in "The Crimson Cross," portraying a part similar to the "Miracle Man," produced for the Tanark Company. He will start working in "The Manifestations of Henry Ort" next week for Cosmopolitan.

* * *

Don Walk, formerly with the Vitagraph publicity department, is director of publicity for the educational department of the Universal.

* * *

A. H. Kahn, of the Crescent Film Company, of Kansas City, Mo.; Max Herring, of the Exhibitors' Film Company, of Pittsburgh; John Gulder, of the Rialto Film Exchange ot Philadelphia; Bob Savini, of the Savini Films, Atlanta, and Sam Flax, of the Liberty Films, of Washington, D. C., were a few of the visiting buyers in New York the week of August 9.

* * *

F. L. Greenwald, manager of the Exclusive Features, of Cleveland, is a chronic picnicker. Whenever there is a lull in the film activities in Cleveland Frank gets busy on the wires and dates the boys for a picnic. To show his good-will to the Moving Picture World representative he arranged for one of his spasmodic outings on July 29 and held the fastivities at Puritan Spring Park, where our representative was taken by George Erdman, of the Select, in his high power limousine, leading a cortege of high-priced cars, bespeaking the prosperity of the motion picture industry. After much eats, a ball game and other dissipations, the procession returned to Cleveland, everybody voting "Greeny" a good sport and his picnic a grand success.

* * *

Richard Rowland, president of the Metro, who has been in Europe for three months, returned to New York Monday, August 9. With him came Sir William Jury, of the Jury Imperial Pictures, Ltd., of London. Both these gentlemen are enthusaistic over the condition of the industry on the other side. The Jury Imperial Pictures Company is the distributor for Metro in England.

* * *

P. B. Dana, of the Arrow Film Corporation, will return from a two-weeks' vacation on Monday, August 23.

* * *

Lulu Case Russell, the well-known scenario writer, will write the next story for the Alice Joyce production.

* * *

Tom Persons and H. H. Breunner are interested in a feature picture being produced at the Biograph studios in the Bronx, New York. This production is not being made or released by Biograph. It is an independent subject and will be released as such. Allan Rock is publicity director for the issue.

* * *

William C. Murphey, of the Selznick publicity department, leaves on his vacation when Lee Ferguson, Selznick's publicity director, returns August 14. Mr. Murphey will rejuvenate at Atlantic City.

* * *

Percy Veecroft, formerly director for Gibraltar Pictures, left for the Coast August 7.

* * *

Don Meaney, formerly with Essanay, is still at the Pathe studio, 135th street, New York, supervising the direction of Juanita Hansen, in the serial "Roaring Oaks." The cast includes Warner Oland and "Bill" Bailey.

* * *

H. McFarlane, of the Pathe exchange branch at Detroit, formerly a resident of Chicago, has been in the Detroit territory nine months and has made a record. He reports business as the best in many summers.

* * *

S. Kaplan, of the Humanophone Company, of Bermuda, arrived in New York August 7. He will remain here for several days to look over film conditions.

* * *

E. G. Dodds, the successful manager of the Stratford, Liberty and Collingwood theatres at Poughkeepsie, N. Y., has leased the Conn Theatre at Concord, N. H. Mr. Dodds is giving the Conn a thorough overhauling, with the intention of making it one of the handsomest theatres in New England, expending at least $10,000 in alterations. As soon as Mr. Dodds can find a suitable home in Concord he will move his family there and become a resident. To decide upon a new name for his theatre Mr. Dodds held a contest offering a suitable prize for the one suggesting the best name for the house. The lucky winner gave it the name of the Sterling and the house will be so christened.

* * *

Joseph W. Farnham started for the Coast on Saturday, August 7, for an indefinite stay. Jack Adolfi went on the same train with Joe and it would appear they had Robertson-Cole interests in common in their "Westward Ho."

* * *

Benjamin Fineman, president of the Attractions Distributing Corporation, came to New York from the Coast Monday, August 9, to stay a few days looking after the affairs of his company.

* * *

Gus Schlesinger, manager of the foreign film department of Inter-Ocean, left August 7 for Ocean City, N. J., on a three weeks' fishing trip.

* * *

Tom Eiland, general manager of the Miles circuit of theatres—the Miles, the Orpheum, the Majestic and Regent of Detroit, also the Akron of Cleveland—is one of the most active and busy men of the Middle West. Mr. Eiland claims that the Miles Circuit will include two more theatres in Detroit, one a 4,000-seat house.

(*Continued on page* 1006)

Scene from Metro's "Held in Trust," Starring May Allison

"Yes, this here dog a mine is the best in the woild. Let ya have him for just $4.98 cash."

Missouri Showmen Join National Body and Double State's Quota of $3,250

(Special to Moving Picture World.)

Moberly, Mo., Aug. 11.

ONE HUNDRED exhibitors from all parts of Missouri assembled at Moberly August 10 and 11 for the purpose of organizing a state association in affiliation with the Motion Picture Theatre Owners of America. The atmosphere was "purely business"—not one of joy-making and conviviality. These men of Missouri are confronted with serious problems which can be solved only by cooperation and sincerity.

The first session was held at the Chamber of Commerce Tuesday morning. After the formation of the temporary organization, various speakers took the floor in explanation of the purposes of the convention, the ends to be accomplished and the methods to pursue. After the appointment of the various temporary committees Mayor Cross was introduced. He welcomed the visitors to the city and "turned it over to them." After the response by C. R. Wilson, of Liberty, the meeting adjourned to the afternoon.

Cleveland Action Indorsed.

In the afternoon session the exhibitors were called upon for short talks. Suggestions for permanent organization were received and passed to the proper committees.

At the evening session the reports of the credentials, resolutions, ways and means committees were received. Practically the same resolutions as adopted at the national convention in Cleveland were indorsed by the Missouri body. The resolutions had to do with percentage, advance payments, producer-exhibitor, contracts, censorship, taxes, music tax, independent producer, film boards of trade and film clubs and screen ownership and were unanimously approved by the association.

Name Permanent Legislative Committee.

A permanent legislative and advisory committee consisting of Lawrence Goldman of Kansas City, George Eigel of St. Louis, and Billy Mueller of Jefferson City, was appointed.

The morning session Wednesday was called to order by Jack Truitt of Sedalia and Moberly, who was temporary chairman. The report from the committee on by-laws and constitution was read by L. C. Goldman, of Kansas City. The constitution was unanimously approved and adopted.

The most interesting and helpful talk of the convention was given at the Wednesday morning session by S. I. Berman, executive secretary of the Motion Picture Theatre Owners of New York State, well-known to practically all the exhibitors of the country.

Berman Promises Aid to Exhibitor.

At the morning session the exhibitors one and all anticipated the hastening of all business matters and called loudly for "A Talk from Berman." Mr. Berman reported that the national organization was ready and willing to take care of all fights for the independent exhibitors upon receipt of a message to that effect.

The speaker also eased the minds of the exhibitors in regard to the producer-exhibitors continuing to buy or build theatres in competition with the exhibitors of the country. He said he felt satisfied that this would soon be adjusted to the complete satisfaction of all. He emphasized the fact that there was only one thing that had brought this about—that is the surrender of the producer-exhibitor buying theatres organization.

Missouri Doubles Quota.

Missouri's quota was $3,250, which she more than doubled.

Charles T. Sears, of the Degraw Theatre in Chilicothe, was unanimously elected president of the association, Joseph Mogler of the Mogler Theatre in St. Louis, was approved as first vice-president. The other officers were: O. W. McCutchin, of Charlestown, second vice president; S. W. Wilhoit, of Springfield, third vice president; A. D. Eisner, of Kansas City, secretary, and Jack Truitt, of Moberly and Sedalia, treasurer.

Lewis Innerarity Speaking for Pathe Denies Control by Franco-American

IT has been widely announced that there is under way probably the greatest international combination in the history of the motion picture industry formed by French and American interests. The representative of the project, now on a visit to this country, has stated that among the European concerns controlled by the new organization is Pathe in France. Lewis Innerarity, secretary of Pathe Exchanges, Inc., and counsel for that organization, has issued the following emphatic denial:

"Within the past week there have appeared in a number of the daily papers, as well as in several of the trade papers, statements to the effect that the Franco-American Cinematograph Corporation controls Pathe in France. In answer to these statements and to a similar statement alleged to have been made by Andre Himmel at a dinner given at the Ritz Carlton Hotel on July 29, we beg to say that there has been no change in the control of Pathe Cinema Societe Anonyme (the corporate name of the Pathe cinematographic interests in France), and that any rumors to the effect that the same are controlled by the Franco-American Cinematograph Corporation are without foundation in fact."

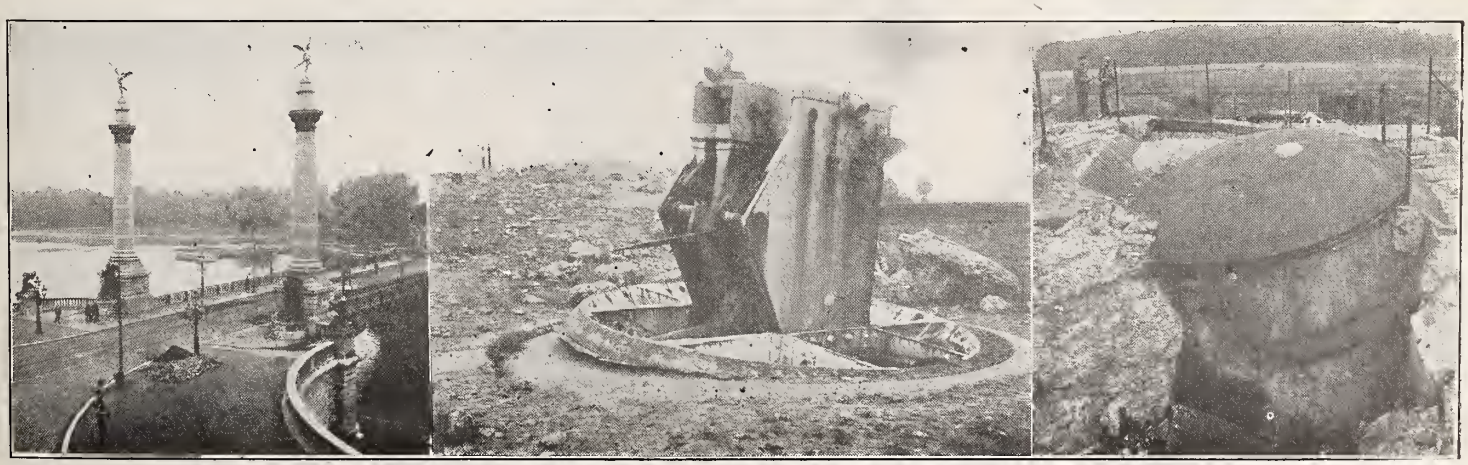
New Fox Salesman in Atlanta

There's a new Fox salesman in the Atlanta territory. Already he has established a reputation as a kicker, although it must be said the greater part of his comp aints are on the food question. Gilbert M. Tyler, Jr., while only weighing eight and a half pounds when he entered Fox employ, is reported to have a wonderful line of gab, the kind of salesman talk for which exhibitors have been known to fall; they can't understand it, but it flows so fast they have an idea it may be right and so they take a chance. Gilbert, Junior, for the present is resting at his home in Laurens, South Carolina.

WILMINGTON, DEL.—Coscardar Productions, Inc., has been organized with $250,000 capital to conduct places of amusement.

WILMINGTON, DEL.—Martin Tomcozyk, 431 Broome street, has contract to build one-story addition, 50 by 40 feet, to theatre at 405-7 Maryland avenue, to cost $9,700.

CENTRAL CITY, NEB.—J. S. Carney has disposed of his interest in Donelson Theatre to H. L. Andrews, Arlington, Neb.



Scenes from "Heroic Liege," Made by Burton Holmes for Release by Paramount.

Included in the reel are scenes of Liege and the beautiful river of the Heuse. There are also views of Louvain, Malines, where Cardinal Mercier's church is located and from which he championed the cause of civilization and protected his people.

York State Educators Lack Funds to Bring Film Service to Schools

By C. L. GRANT.

DURING the past few weeks, New York State through its department of education in Albany, has quietly conducted a most comprehensive survey of the motion picture as an adjunct to school work in this state. While the report will not be available to the general public for some weeks to come, in its present form it presents some decidedly interesting information as well as conclusions that have been reached.

Unless there becomes available a huge sum to meet the cost of projection machines, films and the distribution, and unless there is a decided change in heart of those who are well acquainted with methods that must be used in successfully reaching the boys and girls, the time honored books supplemented by the slides will continue to be used.

The survey was taken under the direction of A. W. Abrams, chief of the visual instruction division of the state department of education. For some time past New York State has been beseiged by inquiries from other states, as well as from individuals, as to just exactly what this commonwealth was doing in the way of education through the motion picture film, and also what the future offered to the manufacturers and backers of this sort of film.

State Uses 400,000 Slides.

For some time past New York State has been extensively using lantern slides, in fact 400,000 were used during the past year, being supplied to schools and organizations without expense and with the understanding (especially to the latter) that no admission fees were to be charged. New York State, through its department of education, is not using a single foot of motion picture film for the reason mainly that there is no money to meet the expense and comparatively few schools are equipped with a machine that would make the use of the film permissible.

The slides have been in use for several years, in fact they started back in the times when a man by the name of Bickmore, who was associated with the Museum of Natural History, was giving popular lectures and every city was furnished with a set of lecture slides. According to Mr. Abrams, however, there is now less of a demand for travel slides than in years past.

As a means of supplementing the still picture, both Dr. Finley, head of the state department of education, and Mr. Abrams, are favorably inclined to the motion picture. Take the study of geography, for instance.

Films Get Hard Usage.

It is very easy to create a lasting impression on the minds of the boys and girls as to the boundaries of a country through the use of slides, but a motion picture showing the natives walking about, the animals of the country, could be used to a decided advantage in broadening the child's knowledge of this or that country, if—and the "if" is an all important one—the money was available to supply these films to the schools and to meet the expense of installing machines and in keeping these films in condition.

The department of education in North Carolina spent about $8,000 in film last fall, according to a communication to New York State. Only a few weeks ago, this was supplemented with the information that it would be doubtful indeed if any film would be available by the end of this year, so hard has been its usage.

The big item, however, in New York is the question of expense. There are approximately 1,000 schools of academic grade and 900 of the number are in places of less than 5,000 population, the school tax alone running from one to three per cent., with the result that many of the schools have not had sufficient funds above their actual running expenses to purchases even so much as a library book within the last three years.

Little Money Available.

For the 12,000 elementary schools the appropriation has been about $75,000, or about $6 a school for apparatus, works of art, etc., the maximum for a rural school being but $16 for this purpose. These figures show how little money there is available for motion picture work in the educational department of this state.

Mr. Abrams sent out a questionnaire to 71 institutions in the state asking each if it had a machine, if so the make, how it was procured, whether purchased officially by school boards or through entertainment, if it was used in an auditorium or a class room, how much was being spent each year for film and how many occasions each year these films were used.

Of the 71, forty-eight reported, seven replying that they had no projector. Of the total, 4 were colleges, 27 high schools, 8 were private schools and in one district the supervisor was carrying with him a portable machine which he used on various occasions.

Some Figures on the Subject.

Figures running from 1913 up to the present time, secured by Mr. Abrams, show that there has been but very little increase in the installation of motion picture machines in the schools. In 1913, there were but 2; in 1914, 7; in 1915, 9; in 1916, 5; in 1917, 7; in 1918, 4; in 1919, 3.

Films were used in 31 auditoriums and three class rooms, while four schools reported that they were using them in both. Sixteen schools reported that machines had been bought through the school boards, these being mainly in New York City, while 21 machines had been secured through gifts and entertainments.

Public Schools Inactive.

Public schools replied in a way that shows expenditures running from up to $275 a year for film. Not a single school in New York state reported using motion picture films systematically in the instruction of children in any one subject in any given grade.

Pioneer President Closes $4,000,000 Deal to Build Post-Office in New York City

PRESIDENT A. E. LEFCOURT of the Pioneer Film Corporation closed one of the largest real estate deals of the past few months recently, when he leased to the U. S. Government a post office building for Times Square which he will erect on West Thirty-eighth street on a plot of ground owned by him. The deal involves a rental of over $4,000,000 covering a period of twenty years.

Apart from his large motion picture interests as president of Pioneer, Mr. Lefcourt has won prominence as a big operator in the real estate field. He is president of the Landcourt Realty Corporation as well as being president of A. E. Lefcourt & Co., one of the leading women's apparel manufacturing concerns in the country.

A. E. Lefcourt
President of the Pioneer Film Corporation.

Haas to Supervise Erection.

The foresight of Mr. Lefcourt in acquiring property in the Seventh avenue district had its reward when post-office authorities came into the section in search of a central location for a new Times Square post-office.

Louis Haas, Pioneer's secretary and treasurer, will personally supervise the erection of the building. This will not be the first building Mr. Haas has tackled. For many years he has been interested in the real estate field and some of the largest buildings in the garment manufcaturing district have been built under his painstaking instructions and supervision.

Proclaimed Man of Vision.

Pioneer's general manager, M. H. Hoffman, in making the announcement regarding the new Times Square building, said among other things that once again, vision has received its just reward. "The ability of a man to see ahead of him, must be recognized and every one who knows Mr. Lefcourt and his associates will congratulate him and them on the closing of this important transaction," he said.

Plans for the building will be filed at the end of this month. The building will be three stories high, 195 by 98 feet, and will represent the last word in building construction. Two modern high-speed elevators will be installed.

TOLEDO, O.—East Side Amusement Company will erect moving picture theatre on East Broadway, near Woodville street, to include pipe organ.

Badger State Exhibitors in Convention Get Behind the National Organization

THE opening session of the convention of Wisconsin exhibitors convened at 10 o'clock Tuesday morning, August 3, at the Hotel Wisconsin, Milwaukee. There were present one hundred and thirty-eight exhibitors, of whom four were women.

The convention was called to order by Walter Schoen, of Milwaukee, temporary chairman and president of the Motion Picture Exhibitors' Association of Wisconsin, the members of which were nearly all Milwaukee exhibitors. Chairman Schoen called on Joseph Hopp, second vice-president of the Motion Picture Theatre Owners of America, to explain in detail the deliberations of the recent national convention at Cleveland and to outline just what was expected from exhibitors in the various states, in the matter of forming state units and in co-operating with the national body.

This being thoroughly done by Mr. Hopp, Chairman Schoen then ordered that the convention should elect its own officers. This was done with the following results: Chairman of the convention, F. J. McWilliams, Madison; secretary, Fred C. Seegert, Milwaukee, and treasurer, E. Langheimrich, Milwaukee.

McWilliams Made Permanent Chairman.

Chairman McWilliams called the convention to order and introduced John Niven, assistant city attorney of Milwaukee, who delivered an address of welcome in behalf of Milwaukee's mayor. J. Rhode, Kenosha, replied with the customary speech of thanks.

The chairman than announced the names of members of the committees on credentials, resolutions and ways and means, after which there was recess until 2 o'clock. The afternoon session was opened by the introduction to the convention of Fred J. Herrington, traveling representative of the national committee of the M. P. T. O. of A., who outlined the policy of the national committee regarding state organization and the work necessary in the building up of state organizations.

The committee on credentials then made its report, which favored the seating of every member present excepting those who were in any way connected with the distribution or production of moving pictures. Two members only were exempted and they are connected with the Saxe enterprises, which own the First National franchise in Milwaukee territory. The convention then adjourned until 10 o'clock Wednesday morning.

Concerning Wednesday's Sessions.

The morning session, Wednesday, was devoted to the report of the committee on ways and means. This committee recommended a new set of by-laws for the state organization, which henceforth will be known as the Wisconsin Exhibitors' Association.

Annual dues to the state organization were fixed at $60, $35 and $15 per year, according to the seating capacity and the location of the theatre. All the recommendations of the ways and means committee were adopted.

The payment of dues was next in the order of business, and $1,560 was paid in at once. This amount, added to the $700 of the old organization, already in hand, made a total of $2,260, a fairly good start for the Wisconsin Exhibitors' Association. Noon recess was then taken, during which a luncheon in the Hotel Wisconsin was given by the Milwaukee exhibitors.

At the Wednesday afternoon session the committee on resolutions of the M. P. T. O. of A. against producer-exhibitors was commended and approved and full support was pledged the national officers by the Wisconsin Exhibitors' Association. The report also upheld the stand taken by National President Sydney Cohen in protesting against paying rentals for pictures months in advance of showing, and favored the practice that payment should not be made more than seven days in advance of the playing dates of the picture subjects.

Oppose Partisan News Weeklies.

The committee also protested against the practice of Hearst's International Weekly, which the members charge with using partisan political propaganda and the names of partisan candidates, forcing them on the screens of exhibitors without consent or compensation. The committee also decided to have introduced in the next state legislature a bill on the question of advance deposits, similar to that passed by the New York state legislature.

The committee also decided to prepare to meet any effort that might be made to pass a state censorship bill. These resolutions were all adopted unanimously by the convention.

The convention then voted for Madison, Wis., as the place for holding the next state convention. It will be held in May, 1921, thirty days preceding the date of the national convention, to be held in Minneapolis in June that year, the exact date not being fixed.

New Officials Elected.

The following officers and members of the exectutive and grievance committees were then elected for the ensuing year: President, J. Rhode, Opera House, Kenosha; vice-president, Art Desermaux, Strand Theatre, Madison; treasurer, J. Winniger, Opera House, Appleton; secretary, Fred C. Seegert, Regent Theatre, Milwaukee, and sergeant at arms, William Jacobs, Lexington Theatre, Milwaukee.

The executive committee is E. Langheimrich, Milwaukee; F. Wolcott, Racine; H. Goldman, Green Bay; F. J. McWilliams, Madison, and J. Sillman, Milwaukee. The grievance committee is Eugene Coffey, Marinette; O. McKivitt, Racine, and M. Rice, Milwaukee.

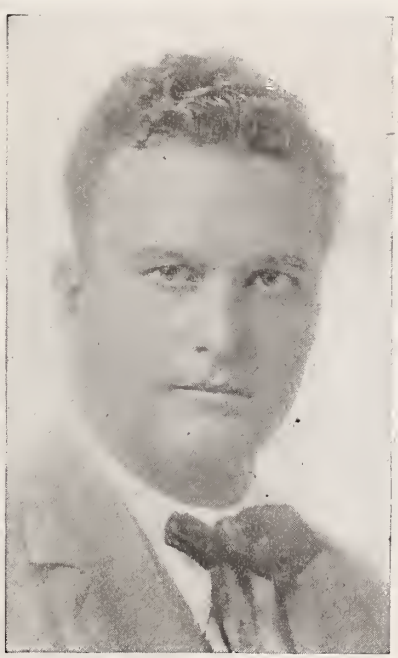
President Rhode was then instructed by the convention to name a legislative committee, comprised of one member from each city or town in which a member of the state legislature resides. The convention then adjourned sine die.

JAMES S. McQUADE.

Ince's Special "Homespun Folks" Will Be Initial Release of Associated Producers

ASSOCIATED PRODUCERS, INC., have a surprise in store for the exhibitors of the country in their announcement, now made for the first time, that a Thomas H. Ince special production, "Homespun Folks," featuring Lloyd Hughes and a strong cast, directed by John Griffith Wray and supervised by Mr. Ince, will be the first release of the new organization.

"Homespun Folks" is by Julian Josephson, one of the most brilliant of screen dramatist, and it has been bought back by Mr. Ince from the Paramount organization by the payment of a bonus, so strong is his faith in the power of the story. In brief, "Homespun Folks" is of the school of drama made famous by "The Old Homestead" and "Way Down East," and pictures naturally American small towns.



Thomas H. Ince

Months of preliminary interest in the plans and announcements of Associated Producers, Inc., guarantees a tremendous interest directly in "Homespun Folks," which will be launched with a powerful national publicity campaign and exploitation aids for exhibitors as well.

Besides being a small-town story of depth, sentiment and power, "Homespun Folks" is described as great in pathos, a beautiful mother story, full-of-action melodrama with touches of laughter-breeding comedy.

Lloyd Hughes in "Homespun Folks" does the sincere, genuine work that Thomas H. Ince realized was in him when he selected him last year to be one of his stars. He is supported by Gladys George, a most attractive young leading woman, and a cast including Charles Mailes, Al W. Filson, George Webb, Fred Gamboal and Lydia Knott.

Associated Producers managers in twenty-two cities are now booking their first runs for September 12 release, with 100 prints available on this as well as on all other Associated Producers pictures.

Announcement also is made by F. B. Warren, general manager of distribution, that J. Parker Read, Jr.'s, first A. P. production, Louise Glaum in "The Leopard Woman," will be released nationally on September 26. Advices from representatives of the distributing organization on the coast are that Mr. Read has made a first production of spectacular character.

"Prince Chap" and "Crooked Streets" Are Paramount Features for August 8

ALREADY well started on a successful career in the first-run houses, William DeMille's production for Paramount, "The Prince Chap," with Thomas Meighan, is scheduled for general release August 8. On the same day is also released "Crooked Streets," Ethel Clayton's newest starring vehicle.

"The Prince Chap," which is an adaptation of Edward Peple's successful comedy-drama, had a successful premiere at Orchestra Hall, Chicago, and a week later it was shown at the New York Rivoli, to such business that it was booked for the Riatlo the second week later. On both occasions Thomas Meighan, in the role originated on the stage by Cyril Scott, is said to have scored heavily..

Besides telling an interesting story, the picture, which was adapted from the Peple play by Olga Printzlau, has many scenes in the artist colony of Soho, London. The cast is a strong one. Kathlyn Williams plays the feminine lead, while Claudia, whom the "Prince Chap" adopts at three stages of her girlhood, is played by Charlotte Jackson, May Giracci and Lila Lee. Others who have important roles are Casson Ferguson, Ann Forrest, Lillian Leighton, Florence Hart, Theodore Kosloff, Clarence Geldart and Bertie Johns.

The Clayton picture, "Crooked Streets," was adapted by Edith Kennedy from one of Samuel Merwin's stories published under the title "Dinner at Eight." Paul Powell was the director. The picture is said to be a distinct departure from the style of domestic drama with which Miss Clayton has been entertaining picture audiences. It is described as an exciting adventure romance, with the scenes laid in the native and European quarters of Shanghai. Miss Clayton is supported by a good cast, including Jack Holt, Clyde Fillmore, Clarence Geldart, Josephine Crowell and Frederick Starr.

New Art Scheme Is Evolved in Portrait of Alice Lake

AS a first step in a new art scheme that will be carried out in future Metro productions, D. Anthony Tauszky, portrait painter, just has completed a life size semi-draped figure of Alice Lake.

The portrait of the little star, which has been done in oils, differs from the Tauszky pictures that hung in the Paris salon chiefly in the fact that it was drawn in neutral colors that will be picked up by the eye of the camera rather than the human eye. Through this new system, Mr. Trauszky believes that he has solved the problem of reproducing oil paintings in pictures.

Heretofore, when oil paintings were required in the filming of a picture, either for use in decorating sets or because of the demands of a script, they were used sparingly because of the obstacles in the way of their proper reproduction. Under the new plan, however, they are photographed as truly as the human figure.

The Lake portrait was required for use in her newest picture, "Body and Soul," which is from the stage production by William Hurlburt, now being produced at Metro's West Coast studios.

"Kismet" with Otis Skinner Is Now Nearing Completion

ROBERTSON-COLE'S forthcoming production of "Kismet" is announced as a screen production of superlative quality. Not only regarding the play and the star, but also the quality of the production itself.

This picture with Otis Skinner in the leading role, is nearing completion in California, and will be released in October as a super-special attraction.

Mr. Skinner, whose name has been associated for years with the highest ideals and achievements of the American stage, agreed with the press and box-office reports, which declared "Kismet" to be the crowning success of his distinguished career, and chose for his initial appearance before the camera the role which had added more laurels to his name than any other. He announcs he will never again play "Kismet" after having it immortalized.

And according to the reports from the coast which have reached the home office of Robertson-Cole, Mr. Skinner is putting into "Kismet" every ounce of the ability which won him a distinguished place in American drama, and L. J. Gasnier, his director, is enthusiastic over the manner in which Mr. Skinner has adapted himself to the necessities of screen technique.

Roswell Dague on Vacation; Tom Geraghty in His Place

ROSWELL DAGUE, eastern production editor of the Famous Players-Lasky Corporation, has been granted an extended leave of absence beginning in September, and his duties at the eastern studios will be assumed by Tom J. Geraghty.

Mr. Dague, who plans to spend most of his vacation in travel, has been associated with the scenario department of Famous Players-Lasky since 1916, and was appointed some two months ago to the position of eastern production editor following the resignation of Gardner Hunting.

Tom J. Geraghty is a graduate of the newspaper school, and besides contributing to many leading magazines, he wrote considerably for the vaudeville stage before taking up the writing of original stories and adaptations for the screen. For several months past he has been writing exclusively for Douglas Fairbanks and was the adapter of "The Mollycoddle," the most recent Fairbanks release. His latest work for Famous Players-Lasky was the adaptation of "Too Much Johnson" as a starring vehicle for Bryant Washburn.

To Use Burroughs's Home in Scenes for "Son of Tarzan"

THE palatial home of Edgar Rice Burroughs will be the setting of a large number of scenes for "The Son of Tarzan," now being produced for David P. Howells at the west coast plant of the National Film Corporation of America, in Hollywood, Cal.

Mr. Burroughs lives at Tarzana, a "bit of jungle" situated in the San Fernando Valley, only a short distance from the National studios. In teaching his two young sons jungle lore Mr. Burroughs conceived the plan of surrounding his home with plants, flowers and other vegetation which he brought with him from Africa. It is the author's intention to make an explorer out of the oldest and a historian out of the other.

Mr. Burroughs' home is a small bit of wonderland. The portions that are densely overgrown and which contains a small private zoo will be the settings of several important scenes of "The Son of Tarzan" serial. according to advices from the National studios.

May Allison's Next Will Be "Marriage of William Ashe"

METRO announces "The Marriage of William Ashe" as the next starring vehicle for May Allison, who has just completed camera work on "Are All Men Alike?", a picturization of Arthur Stringer's novel, "The Waffle Iron," which ran as a serial in McClure's.

"The Marriage of William Ashe" is one of the most popular of Mrs. Humphrey Ward's later novels. It ran into many editions in both the United States and England. Later it was dramatized successfully. The picturization of "The Marriage of William Ashe" is being prepared for the screen by Ruth Ann Baldwin. Miss Allison's director will be Edward Sloman, who recently finished work as director of the three Jack London stories produced by C. E. Shurtleff, Inc., and distributed by Metro.

The story of "The Marriage of William Ashe" deals with the social and political life of England. William Ashe is a prominent member of the British Ministry, who falls in love with Kitty Bristol, a young girl who has just made her debut in society, but who has already attracted attention through her dashing, unconventional manner of life, her childlike beauty and her brilliant wit.

Views Taken on the Bolshevist Front Where the Poles Are Battling the Reds.

Georges Ercole, noted French war photographer, is shown here getting pictures of the activities in Russia for the Pathe news reel. Mr. Ercole is seen in the centre picture talking to very small boys, who are Bolsheviks.

Harry Crandall Buys First National Franchise for District of Columbia

OF interest to exhibitors and others in the industry who closely follow the trend of exhibitor sentiment and exhibitor action is the news just to hand of the purchase by Harry M. Crandall, owner of twelve important theatres in Washington, D. C., and with extensive holdings in territory outside of the capital, of the franchise of Associated First National Pictures, Inc., for the District of Columbia and for Maryland, from Tom Moore, owner of the Rialto and Moore's Garden Theatre.

Beyond the inherent interest of the announcement of this franchise purchase and apart from the consequent wide currency of Associated First National attractions accruing from the notable number of Crandall houses, particular import attaches to the purchase of the franchise just consummated, coming as it does at a moment when tacitly or expressedly exhibitors throughout the country are anxiously scanning every move and every activity of fellow exhibitors and are being largely influenced by the trend of others in the course they themselves shall pursue.

Of National Importance.

Thus the franchise acquisition just made by an exhibitor of Mr. Crandall's nation-wide prominence may justly be said at this time to have more than ordinary import, and taken in conjunction with the marked activity of Associated First National reported throughout the country and further instanced last week at Boston and New Haven, this instance of Mr. Crandall's latest activity by important gatherings cannot fail to have its influence on exhibitors generally and may be regarded as an endorsement of First National aims.

Headed by the magnificent Metropolitan Theatre the Crandall houses include the Avenue Grand, Knickerbocker, York, Joy, Apollo' Savoy and Savoy Garden theatres. The Metropolitan, whose splendid construction, excellently designed interior arrangement and artistic stage equipment are among the most perfect in the country, has a seating capacity of 1,600. The Avenue Grand on Pennsylvania avenue has a seating capacity of 1,000. The Savoy situated on Fourteenth street, N. W., seats 1,200, and adjacent to it is the spacious open air auditorium and stage of the Savoy Gardens.

The Knickerbocker, at Eighteenth street and Columbia road, has a capacity of 1,600, its handsome and commodious lobby being a notable feature. The York at Georgia avenue and Quebec street seats 950, the Apollo, attached to which is an open air park, accommodates 750. Situated at Ninth and E streets, N. W., is the Joy Theatre, formerly known as the Crandall Theatre, which under its later cognomen still continues to housing audiences to its full capacity of 500.

Other Holdings.

Of Mr. Crandall's holdings outside of the District of Columbia are theatres in Maryland and West Virginia. In Cumberland, Md., the Strand, which is designed to be the most beautiful playhouse of that territory, will open in September and will have a seating capacity of 1,500. Mr. Crandall recently purchased the Apollo in Martinburg, W. Va., shortly to be opened following extensive alterations. Its capacity will be 1,000. In Roanoke, W. Va., still another Crandall house is in course of erection.

Pictures Which He Will Show.

Among attractions which Mr. Crandall's newly acquired franchise automatically opens up to his theatres are the productions of Marshall Neilan, James Oliver Curwood, Charles Ray, Norma Talmadge and Constance Talmadge, Katherine MacDonald, Anita Stewart, Lionel Barrymore, Mildred Harris Chaplin, the Mayflower productions and the Mack Sennett comedies.

Vitagraph Buys "Her Lord and Master" as Starring Vehicle for Alice Joyce

"HER Lord and Master," a play of American and British life and manners by Martha Morton, noted woman dramatist, has been purchased by Albert E. Smith, president of Vitagraph, as a starring vehicle for Alice Joyce.

Acquisition of the play for early production is in line with the policy recently formulated of obtaining famous dramatic successes, at no matter what cost, for special motion picture presentation with leading stars. Only recently it was announced that the Frohman play, "Cousin Kate," had been secured by Vitagraph, and that Alice Joyce would play the role created on the stage by Ethel Barrymore.

The product of a leading American playwright, "Her Lord and Master," is a work thoroughly and wholesomely American in atmosphere and spirit. It received warm praise when produced on Broadway, and it is a tribute to the insight of the author that the play is just as fresh and timely to-day as when first put on.

It gives Alice Joyce a type of role entirely new to her. She takes the part of a girl who has lived all her life in the Middle West, imbued with the breezy atmosphere and viewpoint of the country and people around her, and goes her way absolutely untrammeled by tradition or convention. What happens when she runs up against the world of standards and conventions in aristocratic British society forms the fascinating theme of the plot.

Martha Morton, author of the play, is a New Yorker, with a long list of stage successes to her credit.

Black Theatres Move

Black Theatres of New England have moved its offices to 126 Berkley street, Boston. It has a big suite. A corridor separates the various rooms, which include President Alfred Black's private office, offices of other officials, the auditing and book-keeping department and the architect's office.

Old South Theatre Opens

Nathan H. Gordon has added the Old South Theatre, Boston, to the big chain of Gordon Theatres. Artists and decorators practically rebuilt the interior of the theatre. It was reopened August 9 with "The Yellow Typhoon" as the feature. Old South Theatre stands across the street from the Old South Church in Washington street.

They Call It "Mountain Madness"—But Just Observe How Happy She Is in the Centre Picture.
Three scenes from this new Republic picture being released by Selznick, with an all-star cast. The girl is seen trying to spread sunshine and turn madness into gladness.

DEAD MEN TELL NO TALES

No Movies on Pay-Day

Clinton, Iowa, for the first time in ten years, was without a motion picture show on a miner pay-day the last week in July. The Orpheum was closed for summer repairs and the Wonderland was closed for two days on account of the death of Mrs. W. P. Scratcher, mother-in-law and grandmother respectively of William and Paul Shaw, owners of the theatres and the holder of the Associated First National Pictures, Inc., sub-franchise for the territory.

Fox Opens Albany Branch

A branch office has just been opened in Albany by the Fox Film Corporation. It is located in Orange street occupying the entire floor of a large building.

Clayton P. Sheehan has been appointed as district manager. He will be assisted by John J. Spandau, transferred from the Buffalo office, to become branch manager and W. C. Gehring, who will serve as assistant branch manager.

About twenty persons will be employed. The office becomes a distributing agency to Poughkeepsie on the south, Utica on the west and the Canadian border on the north.

Lasky Signal System

A fire and signal system has been installed at the Lasky studio, consisting of regular fire alarm boxes which admit of the glass being broken and a connection established with the main office of the concern which installs the apparatus, as well as with the fire department, in case of a blaze at the big film plant. There also is a key system whereby the night watchman rings in every hour to headquarters from each box. If he fails to do so, he is given fifteen minutes' grace and then a special messenger on a motorcycle is sent to see if all is well. A report of the watchman's calls is mailed to the studio manager each day so that a complete check can be kept on his movements.

Ben Garetson Dined

The usual order of relations between publicity men and newspaper workers was reversed last Friday evening, when Ben Garetson, who recently came to New York from Chicago to take charge of the department of advertising and publicity for Guy Empey Productions, was guest of honor at a dinner given by former newspaper associates of Kansas City, Denver, St. Louis and Chicago who are now employed on New York dailies.

Bebe Daniels' First Realart Feature Has Fine Display of Advance Fashions

OF particular interest to the female portion of the motion picture public and exhibitors who cater to this business will be the fashion show of advance New York and London styles introduced as a a special feature of "You Never Can Tell," Bebe Daniels' initial starring vehicle for Realart.

Because of the strenuous efforts of the producers, women in all sections of the country will see the advance styles of the 1920 and 1921 openings months before they are put on display by the modistes themselves. The scene will be a reproduction of one of the famous shows by which eminent modistes introduce their creations to the elite of New York City.

New York Hotel Set.

In order to make the filmed show helpful to the millions of women who will never see fashion shows as they are staged in New York, special effort has been made to exhibit gowns which will not be on sale in the style shops until the winter of 1920 and spring of 1921. As "You Never Can Tell" will be available to showmen in September, this gives milady of the smaller towns a more than even break with her sisters of New York City.

The different gowns and frocks are shown in a way to display the maximum of beauty. The set represents the lobby of a fashionable New York hotel. Large picture frames have been set on each side of a staircase landing. In the center below is a large frame which contains a completely equipped boudoir, designed to display the latest in underwear, pajamas, stockings and other intimate but beautiful articles of apparel.

To display the gowns twelve beautiful girls were chosen in addition to Miss Daniels. Each was picked especially with reference to her fitness for sport clothes, evening dresses, aviation togs, dinner gowns, etc.

Perhaps the most beautiful of the creations worn by Miss Daniels are those in velvet. Velvet is coming back into vogue for wear next winter. Particularly beautiful is a black velvet evening gown made of the priceless Salome velvet, which has practically gone off the market. This quality is not being made any more, it is said, which greatly enhances its value.

The fashion show of "You Never Can Tell" gives an opportunity to show the beauty of Miss Daniels in exceptionally contrasting costumes. First, she is seen in the rough cotton dresses of a tenement house girl; then comes the neat black and white of a hotel check attendant; then the marvelous habiliments of a fashion show model.

Goldwyn Hails September as "X" Month When Bisson's Drama Will Be Released

SEPTEMBER will be Goldwyn "X" month, and it also should be "X" month for those exhibitors who book the particular Goldwyn picture which will make September an "X" month.

The picture in question is "Madame X," from Alexandre Bisson's emotional drama of the same name. It has served to enhance the reputation and acting ability of the greatest actresses of the day. The "Divine Sarah" acted it in French in London and on tour in the United States, as well as in Paris. Dorothy Donnelly gave one of the most remarkable performances of the decade in the role in this country.

Pauline Frederick was selected by Goldwyn to interpret the long and difficult part for the screen and she gives a performance of sustained, matured emotional acting ability. Every emotional value in the role of the unjustly discarded wife who committed murder twenty years later to prevent her degradation, her very existence even, from becoming known to her son, is said to be brought out by Miss Fredericks in a very quiet and telling manner.

The picturized version was directed by Frank Lloyd. In the supporting cast are William Courtleigh in the role of the husband, Casson Ferguson as the son who defends his unknown mother against the charge of murder, Hardee Kirkland as the family physician, Sydney Ainsworth as the murdered blackmailer, Correan Kirkham as the son's fiancee, and Lionel Belmore and Willard Lewis as two Parisians who fatten on their knowledge of the skeletons in the family closets of the wealthy.

The first public showing of the picture will be at the Capitol Theatre, New York, in September.

Fashions—Fashions—Fashions!! In Realart's "You Never Can Tell," Starring Bebe Daniels.

Bebe brings beautiful "brocaded" blouses before you in this new picture. She even has a regular looking modiste to do the modeling. Girls, get ready for a real treat.

President Salyerds Refutes Statement Any Rochester Exhibitors Were "Fired"

Editor Moving Picture World:

Your article in the edition of the Moving Picture World of August 7, 1920, on page 701, titled "Rochester Expels Members for Bicycling after Stormy Meeting With Exchangemen," was read by the exhibitors of Rochester and by me. As their president I am writing asking you to give as much space to this article as you have given to the very untruthful article above mentioned.

No members of the Rochester Motion Picture Exhibitors' League were expelled at this meeting. The exchangemen were invited by the Rochester Motion Picture Exhibitors' League to attend the meeting of the exhibitors, and one exchangeman made a complaint of an exhibitor holding a single reel one day longer than he should have, the facts in the case being as follows:

The exhibitor was booked to play this single reel on a Monday. The reel came to his house on Sunday. He played same on Sunday and not Monday. The exchangeman contended that the reel should have been shipped back on Sunday night.

Two other exhibitors stated at the meeting that a shipment of a single reel which they had booked had not arrived and they borrowed a single reel from another exhibitor. They volunteered to pay for the same and asked the exchange to give them a price for the playing of this particular reel. This was done and the exhibitor paid for the same.

A complaint was lodged against one exhibitor for playing the tenth episode of a serial from another exhibitor. This was so ridiculous on the face, that its mere assertion is its own denial, as no sane exhibitor would run the tenth episode of a serial when he had not run the nine others. This case was dismissed.

There was one complaint made about a feature by an exchange against an exhibitor who is not in business in the city and has not been in business there for about three months. Under the circumstances, this matter was dropped.

I want you to know that the exhibitors of the city of Rochester are fair and square business men in every way and resent the inspired and untruthful statements that appeared in your publication, and I would ask you in justice to the exhibitors of Rochester and the state of New York with which we are affiliated, to print this denial and give same as much space and prominence as you did your previous article.

Very truly yours,
J. M. SALYERDS,
President.

Rochester, N. Y., Aug. 9.

Kendall-Chambers Productions Reports Plans for Pretentious Films This Year

FORMAL announcement of the production plans of the Messmore Kendall-Robert W. Chambers Production for the ensuing season has been made at the offices of Mr. Kendall in the Capitol Theatre Building, New York, and these plans, already in operation, include some pretentious picture subjects.

Five productions will be made this year based upon the present works of Robert W. Chambers, the distinguished novelist, and upon original scenarios written by him. The first of these, on which production was begun last week, is "Cardigan," directed by John W. Noble.

Paralleling these will be the Vivian Martin Productions, of which the first is "The Song of the Soul" and is already completed. This production is adapted from the William J. Locke story, "An Old World Romance," and was six months in the making, under the direction of Mr. Noble. The picture was edited by Robert W. Chambers, and is a drama entirely different from any production in which Miss Martin has ever appeared.

Her Second Picture.

Miss Martin's second picture, on which work was also begun last week, is by Edward Childs Carpenter, who wrote "The Cinderella Man," and is being directed by Sidney Ollcott, who made the Rupert Hughes picture, "Scratch My Back." The picture will not be named until it is completed. The story is a fantastic and whimsical comedy and affords a different vehicle from her romantic role in "The Song of the Soul," and will again show Miss Martin in a new type of production.

These pictures will be followed by "The Younger Set," "The Conspirators," "The Maker of Moons" and others selected from thirty-six of Mr. Chambers' novels which are immediately available. Most of these have been best sellers and have splendid picture possibilities and all are now controlled by Messmore Kendall-Robert W. Chambers Productions.

Third Unit to Produce Five.

There also will be a group of five productions in the coming year by a third production unit under the sole supervision of one of the most important men in picture making. These will be produced on his own original composition and work will begin on October 1. A further announcement concerning this production unit will be forthcoming soon.

"Cardigan" scenes are being taken in their original atmosphere at Johnson Hall, the home of Sir William Johnson, at Johnstown, N. Y. The building still stands and in point of historic interest is one of the greatest in New York. The battle of Cresaps Fort is being staged on the scenes of the original battle near Pittsburgh where it was fought during the Revolution. The youthful Betty Carpenter, who has been selected for the part of Silver Heels in "Cardigan," was formerly a lead in the Sunshine Comedies. With her is William Collier, Jr., who plays Cardigan, and an exceptional cast.

Associated with Mr. Kendall and Mr. Chambers is Frank Hitchcock, postmaster general in President Taft's cabinet, and a man of large affairs. The headquarters will be at the Capitol Theatre.

Big Producers and Writers Wire Praise of "Earthbound"

WHEN motion picture producers like George Loane Tucker, who did "The Miracle Man," and Maurice Tourneur, who picturized Maurice Maeterlinck's "The Blue Bird," and when great writers like Gertrude Atherton, author of "The Tower of Ivory" and a score of other popular novels, and Gouverneur Morris, author of "The Penalty," "Yellow Men and Gold," etc., telegraph praise about a new photoplay, as they have to Goldwyn about Basil King's "Earthbound," there must be something unique about the picture.

That "Earthbound" was something in advance of anything it previously had done on the screen was the belief of Goldwyn and it was a satisfaction to have that belief shared and expressed by other picture producers and great writers.

Nell Shipman's Next to Be "Girl from God's Country"

NELL SHIPMAN, star of "Back to God's Country," "God's Country and the Woman," "Baree Son of Kazan," etc., has formed her own company and will start production about September 1 on a new big outdoor feature, "The Girl from God's Country."

The story is from the pen of Miss Shipman who is well known as a writer as well as an actress. The company will be the Nell Shipman Productions and will produce, besides the feature, a series of twelve two-reel animal pictures.

Associated with Miss Shipman in the new picture and company is Bert Van Tuyle, who was production manager of "Back to God's Country," and who directed Miss Shipman and the animal scenes which were largely responsible for the success of the picture. The animal scenes in the new picture will be on a larger scale than before and introduced in a new way, it is said. Joe Walker, who photographed "Back to God's Country," will have charge of the photography.

Visiting Her Mother

Ouida Bergere, in private life Mrs. George Fitzmaurice, who has completed an original story which will be the next George Fitzmaurice production for Paramount, as yet unannounced, has gone to Hot Springs, Ark., where her mother is ill.

Nell Shipman
To be starred in "The Girl from God's Country," made by her own company.

Not Shortage but Dearth of Pulp Wood Will Follow Waste, Declares Barrell

THAT there must soon be not a mere shortage but an absolute dearth of pulp wood, beside which the present paper lack will be regarded as sheer abundance, unless the prevailing extravagantly wasteful destruction of forests is promptly checked, was stressed in an address before the weekly meeting of the Associated Motion Picture Advertisers by Charles Barrell.

Mr. Barrell, back from a three months' journey through the Canadian Northwest, gave a vivid word-picture of the methods, lack of method and short-sighted improvidence practiced in that great regional source of the bulk of the present supply of paper pulp wood.

"So rapidly are the vast forests being denuded," said the speaker, "that the growth product of, say, 900 years, and in a particular case instanced, even of 1,500 years, are consumed in a single day's felling, a rate of consumption which it was self-evident could not long continue without resulting in practically a total extinction of supply."

In extending an invitation to his hearers to witness at an early date the screening of the remarkable scenic and industrial footage "shot" in the course of his tour, Mr. Barrell pointed out some of the opportunities for novel motion picture material that await the enterprising producer in the Canadian Northwest. "'Westerns' widely differing from the type long familiar in the U. S. A. lie ready for the making in that almost untouched territory," said the speaker, "to say nothing of a magnificence of settings and a wealth of detail which thus far the motion picture has merely skimmed."

Selznick Assures Cohen He Will Protect Showman

IN reply to a telegram from Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, concerning the activities of S. A. Lynch, who is endeavoring to negotiate for the output of all producers for the southern states, Lewis J. Selznick, president of Selznick Enterprises, assures Mr. Cohen that he will in the future, as in the past, continue to protect the independent exhibitor against any monopoly schemes.

Mr. Selznick's reply to President Cohen follows:

"Answering your wire, I would state that under no circumstances will my productions for the forthcoming season, which will be the biggest and best I have ever released, be booked except through my own distributing offices and upon an absolutely independent basis. I am going to protect the independent exhibitors, as I am an independent myself and know that my success depends upon their support. I would thank you to impress this upon the members of your organization to the fullest extent."

Film Public to See Geraldine Farrar in "The Riddle: Woman" on October 3

THE Associated Exhibitors, Inc., formally enters the realm of producers of great motion pictures with the release on October 3 of "The Riddle: Woman," with Geraldine Farrar and an all-star rank with the finest accomplishments of is to distribute this pretentious screen attraction which, in every respect, is said to rate with the finest accomplishments of the motion picture world.

Produced In Three Months.

"The Riddle: Woman" was more than three months in the course of production and as a finished product will, in the opinion of those who have just witnessed the first screening of the picture, be classed as a triumph for Miss Farrar, Mr. Jose and all those associated in the production of the tense drama.

As a stage offering, "The Riddle: Woman," in which Mme. Bertha Kalisch appeared for two full seasons, was regarded among the premier dramatic works. As a motion picture, with Geraldine Farrar portraying the role of Lilla, portrayed by Kalisch in the legitimate, it should rank equally as high. For its debut before the showmen of the United States, the Associated Exhibitors could not have selected a more appropriate attraction.

Strong Supporting Cast.

Aside from the dramatic appeal of the story, the acting of Miss Farrar and the direction of Mr. Jose, the picture should have as much to recommend it as a great box-office attraction as any big picture. Two players who have been starred in their own right are seen in support of Miss Farrar—Montagu Love and Adele Blood. In addition there are William T. Carleton, Frank Losee, Louis Stern and Madge Bellamy, a beautiful young girl who makes her first appearance before the camera in this attraction. Miss Bellamy was recruited from the stage, where she has been seen for several years in support of William Gillette.

Massive Sets Built.

The screen has seldom seen more beautiful sets than were erected in "The Riddle: Woman." While the production is lavishly "dressed" there was no reckless expenditure of money, for every dollar the picture cost is reflected in its high class atmosphere and surroundings. Many beautiful exterior shots were filmed at Marblehead, Mass. In the studio at New Rochelle were built a score of the most massive sets ever seen under the roof of the former Thanhouser plant.

Edward Earle with Doraldina.

Edward Earle, whose similarity to the common conception of the typical American has won him the sobriquet of "The O. Henry Man," has been chosen for the leading male role in Doraldina's forthcoming production, "The Passion Fruit," which has been made into screen drama from the story by Carey Wilson. When this subject was selected because of the opportunities it offers for Hawaiian settings and dancing, it was found that a typical American would be required for the hero role.

Mr. Earle made his stage debut with a Canadian stock company and has been cast in prominent roles in a number of screen productions.

Veiller Completes Metro Story.

Bayard Veiller has completed his first original story for Metro. It is a melodrama titled "He Tried to Be King." Albert Shelby Le Vino is adapting it for the screen and it will be filmed as an all-star production.

In addition to acting as director of the Metro West Coast production unit, the author of "Within the Law" is to write five original stories a year. The title of his second story will be "To Catch a Thief," which will be a drama of the underworld, while the third will be "Twice One is Two," which is a comedy.

Bits from "Forty-five Minutes from Broadway," Starring Charles Ray and to Be Released by First National.

"Gee," says Charlie, "but I'll be missin' you when I get to Broadway." Then he goes on to spend many more blissful moments in the centre picture.

Impossible Scripts Responsible for Amazing Waste, Says Film Executive

By ARTHUR S. KANE

IF all the sheets of paper used in a single year in the preparation of scenarios that never are filmed, in the letters submitting them, and in the notes of regret that accompany them back home were to be placed end to end they would form a track stretching from New York more than two-thirds of the distance to Hollywood, Cal.

If the money spent in twelve months on postage for the carriage of these scenarios and letters were placed in a pile we should have a sum sufficient to feed 546 Belgian children for a full year.

Objection will be made that, with complete data unobtainable, the literal truth of these assertions cannot be established. I do not dispute that. But I have taken definite records as a starting point and reached my conclusions through the employment of percentages and estimates generally accepted by our industry as safe basis for comparison. The results show a staggering waste, not only in money and paper, but in natural resources and by-products, time, labor and energy, mental and physical—waste and an accumulation of blasted hopes.

Five Unwanted Scenarios Every Day.

Thoughtful readers of the Moving Picture World are not ignorant of the painstaking, persistent, determined effort that Charles Ray has made to convince the public that he is not in the market for original offerings. He has stated repeatedly and in categorical terms his intention to confine himself to works with nationally known titles and by authors of established reputation. Further, he has evidenced this determination by his productions, since he formed his own company, and by his purchases, duly announced, of celebrated stories and play.

Yet in our offices in New York, independently of the star's California studios, we receive an average of five scenarios daily from unknown authors who are certain their offerings are "exactly fitted to Mr. Ray's needs."

It is very far from my purpose to discourage the young author. I have no doubt some of the cleverest scenario writers in the world are yet to see their first effort on a film. Some of the writers who send us their scripts show unmistakable talent. But, however meritorious their offerings, it is utterly useless to submit them for Mr. Ray's consideration, in view of the program he has mapped out for himself and to which he is adhering inflexibly.

Writers Will Not Observe Rules.

And Mr. Ray's case is by no means unique. Other producers and other stars have their own peculiar wants, to which they have taken occasion to give wide publicity and which they are always glad to make known to any belated inquirer. If only the writers would respect these wants—would observe the rules, so to speak—what a vast amount of trouble they would save for themselves!

Five unsought scenarios received for Mr. Ray every day means 1,820 in a year. A careful observer has estimated the number of picture stars in the United States at 250. If this estimate seems a trifle generous, the addition of feature players—actors and actresses who also have their followings and for whom the willing volunteers are only too glad to write, doubtless brings the total very close to that figure. And if you still consider 250 too high, try to believe that some writers actually respect Mr. Ray's injunctions and refrain from sending him their wares. Doubtless a few of the stars in the market who have established no such limitations receive yet more uninvited offerings, so the figure cited may be agreed upon as fair.

One in a Thousand Accepted.

Multiply 1820, then, by 250, and you have 455,000 unsolicited scenarios submitted in the course of a year. The number accepted is popularly reckoned at one in a thousand. Deduct one one-thousandth of 455,000, which is 455, and there remain 454,545 rejected scripts.

Now a scenario may be said to average ten sheets of paper, hence we find 4,545,450 sheets in the 454,545. But the scenario as submitted is not often—unfortunately there are exceptions—in the form in which its author penned it originally. Usually it is, let us say, about his third draft. That means that for each of the ten sheets of the scenario as it is finally mailed to its destiny two sheets were discarded, or 9,090,900 in all. Already we have accumulated 13,636,350 sheets of paper.

Arthur S. Kane
President of Arthur S. Kane Pictures Corporation.

No Wonder Paper Is Short.

The letter accompanying the scenario ordinarily covers two sheets, or 909,090 for the 454,545 letters. A one-page letter of rejection escorts the offering on its return journey—454,545 sheets. There you have 1,363,635 devoted to letters alone, which, with the paper on which the scenarios were written, gives us a comfortable little supply of 14,999,985 sheets.

Take your pencil and figure what that means. **It means 31,250 reams**, 15,625 bundles, 3,125 bales of paper!

Estimating the length of the average sheet at 10½ inches, the normal size, and placing the sheets end to end, you will have a strip reaching 2,485.79 miles. It would cover all but 663 of the 3,149 miles from New York to Los Angeles, and reach 43 miles beyond Salt Lake City. With that paper you could lay a path, ground conditions permitting, to Havana, Cuba, a resort increasingly popular with Americans in recent months, and another one back to New York, with a strip 31 miles long left over .

Nearly $100,000 in Postage Annually.

Consider now the expense of postage. It takes about five two-cent stamps to carry the average scenario each way—4,545,450 for the 454,545 in their two trips. Probably one author in ten registers his precious missive or sends it by special deilvery, requiring, in either case, the equivalent of five additional two-cent stamps. One-tenth of 454,545 is 45,454, and five times 45,454 is 227,270. Add this to your 4,545,450 and you have 4,772,720 stamps—enough to stock a good-sized post-office.

And 4,772,720 stamps at two cents each represent an expenditure of $95,454.40. With that amount you could, as I said, feed 546 Belgian babies for a year, at the prevailing cost, which, I understand, is somewhat less than fifty cents a child each day.

A Forest Denuding Factor.

Think what the paper wastage alone means when far-seeing statesmen and economists are deploring the wanton raids on the country's forest preserves; when we are forced to import much of the wood pulp for print paper, and when paper for ordinary business use is mounting rapidly in price because of the increasing shortage.

How can the embryonic scenario author be reached and his wares diverted to at least a possible market?

Would it be a good plan for each picture to carry a line to the effect that that star, or director, or company invites the submission of original stories? Or that no such material is desired, if such is the case? To reach the budding scenarist one has to reach the public and the greatest avenue to the people is through the screen.

I have not spoken of the ink consumed in the rejected manuscripts, the pens used, the wear and tear on the typewriters and typewriter ribbons and stamp-perforating machines, the mucilage on the stamps, the leather on the postmen's shoes—Heavens, it gives one a headache to contemplate it all!

My plea, I repeat, is not in behalf of Mr. Ray alone, but perhaps I may be pardoned for renaming here a few of his purchases, in the hope that some young author will see the list and reduce tomorrow's grist of scenarios to four. He already has produced a George M. Cohan and a Sol Smith Russell triumph; he has bought fourteen of the Charles H. Hoyt stage comedies, two of which he has sold, but two of which he will use, selling others which do not fit him; he has acquired the picture right to four James Whitcomb Riley poems and expects to picturize two of them himself; he has obtained Booth Tarkington's latest book, "Ramsey Milholland," two stories by Rob Wagner, the nationally-known Saturday Evening Post writer, and others by Frederick Stowers. This list is not, of course, complete, but it gives, or should give, an idea of his wants.

After all, the request which the stars and the producers make of the volunteer scenarists is not unreasonable. It is to the writers' own interests to study the requirements of those who accept or reject, and observe them. Will some gentleman kindly invent a means to convince them of that?

First-Hand Story of Ovation Tendered to Douglas and Mary by Paris Crowds

By our Special Correspondent

Paris, July 20.

DOUGLAS FAIRBANKS AND MARY PICKFORD are here, and have taken Paris by storm. They are stopping at the Hotel de Crillon (known to Americans as the United States Army headquarters during the war), having recently arrived from Italy, Switzerland and Austria, which they visited at a speed that to the Frenchman is "the lightning fashion of the American." Mary explained that Venice had always been one of the cities of her dreams and that the reality had not been disappointing. She and her husband motored on to Milan. They came to Paris by train from Geneva.

The pair speak a little French. I heard the "world's sweetheart" making a creditable attempt at a conversation with a French journalist, but it was obviously a relief to her when she was interrupted by a call from her husband.

Their names are pronounced in the French manner, Mary becomes "Marie" and Fairbanks is familiarly "Doug," pronounced "Doog." However, Doug's announcement that he intended to appear later in a made-in-France version of "The Three Musketeers," has caused him to be dubbed D'Artagnan.

To Make Picture in France.

Something of the interest that England is still taking in the pair is shown by the fact that the photographer from the London "Sketch," who was waiting their arrival in Paris, left at once by special aeroplane for London after securing a photograph of the two in the Place de la Concorde.

Mary told me she and her husband would return to France in October, and she called upon him to confirm her statement. "My wife's plans for a French picture are still uncompleted," he said, "but I shall start work here in the autumn on 'The Three Musketeers' with a cast partly French and partly American. I have been studying the story and see wonderful possibilities in it."

Both are enthusiastic about the possibilities that lie in the continental scenery for moving picture work, and both hold to the belief that in the near future American stars will be continually and often crossing the water to make pictures on this side.

Visited American Battle Line.

The two went up to the battle front on Sunday to visit a portion of the old American line. Monday they were entertained at luncheon at the Pavillon des Champs Elysées by the directorate of Comoedia, the well-known theatrical daily. The guests included Messrs. de Baroncelli, editor of the Film d'Art, Leon Brezillon, president of the Association of Managers of Moving Picture Theatres; Rene de Prejelan, the well-known artist; Gaston Fleury and Herve Lauwick, of "Figaro"; Verhylle of "L'Ecran"; Mme. Betty and Mons. de Max of the Theatre Comedie Francaise; Mme. Devesme, editor of the Cine Globe; Mme. Jasmine, the danseuse; Mons. Raymond Gaumont and Mons. E. Costil, representing the Gaumont interests; Tor de Arozarena of "The Stage," and very many others.

George Casella, editor-in-chief of Comoedia, did the honors of the banquet and proposed the toast to the two American guests.

Made Speeches in French.

Both the guests made short speeches in French, "Doog" even improvising a bit in the foreign language. He loved everything in Paris, he declared—its streets, its buildings, its distances, "but the real beauty of Paris, it is its women!" While coffee was being served upon the terrace afterwards photographers from all Paris' dailies and weeklies buzzed about like flies. A matinee had been staged that afternoon at the Salle d'Olympia for the benefit of the two. Their arrival in the theatre was the signal for a tremendous ovation on the part of the audience.

Dead Men Tell No Tales

Truth Productions Overseas

Having completed arrangements for distribution of Truth Productions in this country, Harry Levey has consummated plans for foreign distribution of the educational and industrial motion pictures in whose production the Harry Levey Service Corporation is specializing.

Allyn B. Carrick will have charge of foreign distribution for the Levey pictures. He will sail the latter part of the month for London, whence he will tour the continent, South America, and the Orient. The duration of his trip is not announced.

"Humoresque" Will End Its Great Run; Transferred to the Rivoli and Rialto

"HUMORESQUE," Cosmopolitan's successful production for Paramount, will terminate its record-breaking run at the Criterion Theatre, New York, on August 21 and on Sunday, August 22, will go into the Rivoli Theatre for one week. The next Sunday it will be transferred to the Rialto for one week and on September 5 it will start on its way through the Marcus Loew metropolitan circuit.

The transfer of the production to the Rivoli will mark the close of the twelfth week of its run at the Criterion, a run which is terminated only by the decision of Famous Players-Lasky executives that the time has come when the theatre must be made available to other big Paramount productions if they are to be given adequate engagements prior to their release dates.

With a seating capacity at the Criterion of only 650, the picture at the end of the tenth week had played to 149,048 admissions, or an average of 2,129 daily since the opening, May 30. What is more remarkable is the fact that the tenth week, the last for which figures are available, exceeded any preceding week with a total of 17,859. Moreover it was on Saturday of the tenth week that the biggest day's attendance was recorded, the total for the day being 2,739. With four performances daily, this figure shows that the paid admissions exceeded the day's seating capacity by 139.

Granting an average of 15,000 for the remaining two weeks at the Criterion, and 60,000 for each of the weeks at the Rivoli and Rialto, figures which are fairly conservative, "Humoresque" will have been seen by more than 300,000 people in the Times Square picture houses before it starts at Marcus Loew's New York Theatre on September 5.

On account of the remarkable record already made by "Humoresque" at this pre-release showing, there has been an insistent demand from first-run houses in all parts of the country for early bookings, and a large number of extra prints have been ordered in anticipation of these engagement. The picture has already started on its way in other big cities of the country in a manner which indicates it will fulfill box office predictions.

Miles Books "King Spruce."

Another exhibitor who is a staunch upholder of W. W. Hodkinson and his policies is Charles Miles of Cleveland, who has just placed a first-run contract on "King Spruce," the Dial Film Company's production starring Mitchell Lewis.

It's Dark Here—Take Me to "The Dwelling Place of Light,"

Says Robert McKim to Claire Adams in this new Hodkinson release. Perhaps they got the shades pulled down on the set.

Connecticut Joins National Body and Elects Bridgeport Man Its President

A CONVENTION of the motion picture theatre owners of Connecticut was held at the Hotel Taft, New Haven, Friday, August 6. Sydney S. Cohen, of New York, president of the Motion Picture Theatre Owners of America; C. C. Griffin, of California, first vice-president; E. T. Peter, of Texas, treasurer, and Samuel I. Berman, secretary, Motion Picture Exhibitors League of the State of New York, attended the convention.

A letter had been sent to every independent exhibitor in Connecticut urging their attendance, and more than 150 theatres were represented there. C. C. Griffin was temporary chairman of the convention, and in conjuction with Mr. Peter and Mr. Cohen reported the activities of the Motion Picture Theatre Owners of America since the national convention at Cleveland.

Indorse National Body.

Resolutions were adopted indorsing the Motion Picture Theatre Owners of America, their officers and all their activities at the Cleveland convention and since. Resolutions were also adopted against percentage, advance payments in full more than seven days in advance of actual play dates, producer-exhibitors, unfair and inequitable contracts, censorship, music tax, activities of F. I. L. M. clubs, and a strong resolution urging the support of independent producers and distributors.

The entire quota for Connecticut toward the national organization fund was pledged and the exhibitors present paid in cash and checks their proportionate shares of the quota. It was the most enthusiastic meeting Connecticut exhibitors have ever had. The old league was abandoned and the Motion Picture Theatre Owners of Connecticut was formed.

Officers Elected.

The following officers were elected: M. A. Heanue, Bridgeport, president; H. True, Hartford, first vice-president; Jacob Alpert, Putnam, second vice-president; M. Pouzzner, New London, third vice-president; Samuel Kanter, Norwalk, treasurer; Joseph Saperstein, Bridgeport, secretary. Executive Committee: J. J. Gentile, New Haven; J. W. Walsh, Hartford; J. Dawe, Bridgeport; J. R. Pickett, Willamantic; L. B. Murphy, Litchfield; M. J. Zukerman, New London.

Williams Speaks at Luncheon.

Immediately following the meeting the exhibitors adjourned to a luncheon as guests of the Associated First National Pictures of New England, tendered by franchise holders of the state to N. H. Gordon, president of the Olympia Theatres, Inc., of which chain the local Olympia Theatre at New Haven is a unit. W. E. Spragg, manager of the local Olympia Theatre, was the toast-master and introduced J. D. Williams, manager of Associated First National Pictures, after Mayor David E. Fitzgerald had welcomed the delegate at the luncheon.

Mr. Williams outlined exhibitor difficulties in securing the best pictures and how he was always at the mercy of the producer. Associated First National Pictures of America is an organization, explained Mr. Williams, wherein the small exhibitor as well as the large has a share and is insured protection and a proper and prompt service from the producing end of the industry and, furthermore, certain that the type of pictures released would be of the highest order.

Following Mr. Williams, the exhibitors listened to an illuminating talk by Mrs. M. S. Ayers of the Exeter Theatre of Boston. Vice-President Jacob Alpert, of Putnam, spoke next. His topic was "Faith," and he urged the members to affiliate with the First National enterprise by signing a franchise and after this was done to "have faith and co-operate." H. Schwalbe, of Philadelphia, secretary and treasurer of Associated First National Pictures, was another effective speaker.

The last speaker was Mr. Gordon. He explained the inner workings of the business and spoke in glowing words of its future, with its greater possibilities through the aid of the First National franchise idea.

Among those present were:

Joseph Saperstein, C. Freedman, Harry Cohen, Nelson Lund, James T. Rourke, Peter Dawe, John Dawe, all of Bridgeport; John L. Cannon, Lewis Cappole, M. H. Keleher, Benjamin Suiman, C. Frederick, M. P. Messler, M. Tomasing, S. Weber, Edwin S. Raffile, J. J. Gentile, A. Shapiro, H. L. Lavietes, I. M. Salyards, Sydney H. Diamond, W. E. Spragg, L. I. Prince, Israel Gordon, all of New Haven.

Mr. and Mrs. J. W. Walsh, Charles L. Pepass, W. A. True, all of Hartford; T. Quilan, Frank W. Steele, both of Waterbury; A. J. Vanier, Meriden; Morris Poizner, New London; W. Flagge, Andy Grannis, both of Terryville; Joseph Healy, John Sanson, both of Bristol; H. Browning, S. Schlenger, both of Middletown; A. L. Dubhaime, Mystic; George E. Rabboit, Naugatuck; H. M. Glickauf, Bristol; J. F. Sullivan, South Manchester; J. F. Hayes, Wallingford; J. R. Pickett, Charles Tucker, both of Willamantic.

M. A. Hearne, Fairfield; Mr. and Mrs. Charles D. Varone, Stamford; M. H. Shurman, New Canaan; M. J. Zukerman, Norwich; Jacob Alpert, Putnam; P. S. McMahon, New Britain; J. R. Shields, Derby; R. Hamilton, South Norwalk; I. J. Hoffman, Ansonia; Tom Sprey, Mrs. M. S. Ayer, both of Boston; David Novograd, Westerly, R. I.; Stanley W. Hand, Leon Weiss, Samuel Weiss, all of New York; Maurice Meyers, representing Sol Lesser, of Los Angeles; Virginia Norden, of Los Angeles, representing Louis B. Mayer Productions; C. H. Christie, of Los Angeles, of Christie Comedies.

Director O'Brien Returns with "Black Sheep" Prints

DIRECTOR John B. O'Brien has returned from Denver with the completed prints of "Black Sheep," a picturization of Will Payne's Saturday Evening Post serial story, and is starting work on the first of his O'Brien productions.

This first picture, which has the working title of "The Great Steeplechase," will be the first of a series of big productions which Mr. O'Brien will make with his newly formed organization. His present plans call for four or five specials a year, each one to cost not less than $150,000. Direction and good stories will be featured rather than stars, though each production will have one or more stellar members.

For "The Great Steeplechase" Tom Wise has been engaged to play the central role, that of a priest. The character is an unusual one for the screen, showing the very human side of the man, with the religious element not featured. As the title indicates, racing forms the chief background of the story. Through the courtesy of Neil Severe, a close personal friend of Mr. Riddle, Mr. O'Brien has been offered the use of Man-of-War, the fastest race horse in the world. Two important tracks will be used in the filming.

Negotiations are being made with a young film star to play the leading feminine role. Laurence Williams, who has had charge of the camera for Mr. O'Brien's past successes, will retain his position.

Carlos, Home from Abroad, Will Be Dined by Friends

ABRAHAM CARLOS, after an absence abroad for seventeen months, where he has been general foreign representative of the Fox Film Corporation, returned to New York August 8. Mr. Carlos sailed from home August 8 in company with William Fox and Winfield R. Sheehan. Following the short stay of these Fox executives Mr. Carlos opened nine exchanges in France, Belgium and Algeria. He visited all the European countries, including Italy, Spain, Portugal, Holland, Denmark, Norway, Sweden and Switzerland.

He overcome many handicaps, and not the least of his troubles he encountered in Paris, where a building rule limits the amount of film in any one building to 100 pounds.

Mr. Carlos is an old-time exhibitor, having been a showman before he joined forces with William Fox, in May, 1908. In the course of the intervening twelve years he has traveled all over the world for Fox films. Also for a long period he was general manager of the West Coast studios.

Mr. Carlos' friends will tender him a testimonial dinner at the Astor Tuesday evening, August 17, at 7:30 o'clock. The committee of arrangements is composed of Jule Bernstein, Room 811 (Telephone Bryant 3377), 729 Seventh avenue; Sam Dembow and F. W. Lang.

Abraham Carlos

Dorothy Dickson

Dorothy Dickson, Famous Stage Dancer, Engaged for Fitzmaurice's "Money Mad"

DOROTHY DICKSON, featured dancer in Broadway productions, who, with her husband and partner, Carl Heisen, have achieved a high place in popular favor, has been engaged to play a leading role in "Money Mad," a special picture to be directed by George Fitzmaurice for Paramount.

Miss Dickson has refused offers to appear in pictures and her engagement is the result of the efforts of Mr. Fitzmaurice who saw in her the personification of the character about which the action of "Money Mad" revolves.

"Money Mad" is an original story by Ouida Bergere, who adapted "On with the Dance" and "The Right to Love," two of Mr. Fitzmaurice's recent productions for Paramount, and who is the author of "Idols of Clay," the latest picture which he has completed.

Miss Dickson is appearing in "Lassie," a musical play with a Scotch setting. Although well known for her dancing in hotel ballrooms, it was not until she appeared in "Oh, Boy" that Miss Dickson became a stage favorite. Flo Ziegfeld saw her in this piece and engaged her for his Cocoanut Grove on the Century Roof, advertising her as "the greatest dancing personality in the world." Later she danced at the Biltmore, in vaudeville and in several musical plays, among them "Girl O' Mine," "Rockaby Baby" and "The Royal Vagabond." In "Money Mad" she will be given many opportunities to dance the numbers which have made her famous, in settings of a lavish type.

Used Catchy Subtitles

A catchy line may be worth more than any amount of paid up advertising space, was the proverb formulated by E. O. Childs, Famous Players-Lasky Corporation's exploitation representative at the Portland, Ore., Exchange. He demonstrated this when "Why Change Your Wife?" was run at the Rex Theatre in Eugene, Ore.

"When a husband has had his faults constanlty explained to him at him, he listens more easily to an old friend who tells him how wonderful he is;" "Marriage, like genius, is an infinite capacity for taking pains." These and other subtitles from the production were featured in a little pamphlet distributed prior to the picture's appearance and caused a lot of questions. For a reply the curious ones were told to see "Why Change Your Wife?"

Leonhardt-Proctor Company Would Give Independent Producer Complete Service

THE Allied Independent Attractions, Inc., has been organized with Harry Leonhardt as president, Ralph Proctor vice president and general manager, and O. E. Chaney, secretary and treasurer, and will handle productions from script to screen. Offices have been opened in the Brokaw Building, New York.

According to its first anouncement, the purpose of the Allied Independent Attractions, Inc., is to render a distinctive service of complete production plans, distribution counsel and exploitation salesmanship, together with providing a New York business headquarters for independent producers, conducted by men who understand all the various channels of the motion picture business.

This proposition is augmented by a more definite statement by Vice-president and General Manager Proctor, who says the policy is to complete distribution contracts, give proper attention to first run key city distribution, equitable approbation of exhibition contracts and complete production publicity through an advertising department headed by capable men as well as the purchase of stories and the handling of foreign rights together with a general policy of giving to the independent producer a service he could not obtain through any other than the Allied

Already Has Several Clients.

Mr. Proctor is now engaged in the task of assembling a staff of assistants so that the organization can immediately begin its operation on a large scale. Already the company has been designated as the representative of several big independent producers.

Mr. Leonhardt, who heads this newest motion picture venture, is one of the oldest showmen in America, starting back thirty years ago as stage manager for George C. Miln. Mr. Leonhardt passed through the Shakespearian period of the American stage. He saw from the inside the inauguration of the legitimate star system by Charles Frohman and covered the United States in charge of many of the big productions of those days.

Eighteen Years with Proctor.

Vaudeville was just coming in when Mr. Leonhardt saw the possibilities in this end of the show business, so it was quite natural he affiliated himself with what was then a new concern, Keith and Proctor, and for eighteen years, Mr. Leonhardt filled various executive positions with that company.

The Box Office Attractions formed by William Fox claimed him from vaudeville as district manager for the territory west of Chicago. Mr. Leonhardt spent three years with Mr. Fox. Building the California Theatre, its record success under Messrs. Leonhardt and Miller, is recent history. This experience further fitted Mr. Leonhardt by giving him the exhibitor's angle. This, together with his recent copartnership with Mr. Callaghan in the production end, fits him admirably for the position to which he has been chosen. In the producing end of the business Messrs. Leonhardt and Callaghan are soon to begin shooting "The Devil," starring George Arliss, who won fame in the great play of the same name.

Ralph Proctor, vice-president and general manager of the Allied Independent Attractions, Inc., for a number of years has been a leader in the distribution field. As assistant general manager of the United Artists Mr. Proctor opened the entire exchange system of that organization and assembled its sales force.

Proctor in Field Ten Years.

Mr. Proctor resigned from United Artists to become assistant general manager to Fred C. Quimby, of Associated Exhibitors, Inc., following which he assisted in the organizing and joining the Allied Independent Attractions, Inc. He has virtually grown up with the industry, having been six years with the General Film Company, three years with Pathe Exchanges, Inc., and a year with Metro.

O. E. Chaney, secretary and treasurer of the new company, is head of the banking house of O. E. Chaney & Co., New York. He is also president of the Hemmer Productions, which is now producing Superior Productions.

New Theatre in Fort Worth.

Roseland Theatre, J. D. Linthicum and Stanley Smith, proprietors, North Main and Fourteenth streets, Fort Worth, Tex., will erect 22-foot addition to theatre, increasing seating capacity of 700, install orchestra piano, moving picture machines and electric light equipment, to cost $35,000.

DEAD MEN TELL NO TALES

French Film Men Bring About Lifting of Raw Stock Embargo

Paris, July 20.

THE embargo on raw film imported into France from forcountries is to be legally lifted within a few days. As a matter of fact, the embargo, though declared by law, existed in reality for only a few weeks, and the Controller General of Customs has of late been conveniently closing his eyes to the passing into France of quantities of American raw film.

The American moving picture interests in Paris, the entire moving picture press, and the distributors and exhibitors all over the country have together been sufficiently influential to reduce the law, in the first place, to a dead letter, and now to secure its amendment. Henceforth raw film can come into the country without any restriction whatsoever.

The other much talked of piece of legislation, forbidding the importation into France of foreign made pictures with the exception of a single negative and a single positive of each picture, has been hanging fire for many weeks also, and the few technicalities that were required to make it law have been delayed through pressure from the cinematographic interests.

The dozen French producers were to be the only beneficiaries under the new arrangement which would have struck the distributors and exhibitors hard. The new amendment will also make a complete dead letter of this bill and will permit, as before, the unlimited importation of American made pictures to France.

RUBBERNECKING IN FILMLAND

Commerce Chamber Book Proves Earthquakes Aren't Dangerous and All's Well

By GIEBLER

EVERYTHING is as quiet and peaceful in Filmland as the first week of a honeymoon. The Chamber of Commerce of our Fair City has got out a book proving that earthquakes are not dangerous, and since we haven't had a shock for more than a week, we are getting over our nervousness.

A lot of players who had their trunks packed up have decided that it is just as well to stay out here on the Coast even if they do get shook up by a temblor once in a while and shook down by the landlords all the while, as to go back East and get blown away by cyclones.

The threatened trouble down in Lower California between Governor Cantu and the big bosses in Mexico City has stopped our pilgrimages to Tia Juana. This is too bad. A large number of our players found the Tia Juana trips a great help to their Spanish.

Putting "Hic" in Mexico.

Take the word Mexico, for instance. Very few Gringoes could pronounce the word the right way, like Enrique Molina, the movie bull-fighter pronounces it, for instance. The right way to say Mexico in "Mex" is "Meh-hic-ko," with a slight accent on the middle syllable. Very few Americans could get this, but after a couple of hours in Tia Juana and a couple of shots of Mex hooch, they got the "hic" in the word without any trouble.

Our million-dollar-rug Hotel has declared war on the lobby chair-warmers, and it looks as though some of the boys who go down there and organize a million dollar movie company a minute may have to stand up while they kid themselves and their listeners along. It will do some of the boys a lot of good to use their feet a little, many of them have been sitting down too long.

Stretching It at Metro.

Filmland is very quiet so far as production is concerned. Several studios have closed down for the summer and several more are just barely keeping up steam.

I found things booming along at Metro, however, when I visited out there, and I haven't had a more pleasant or a more profitable trip since I've been stretching the old Neck over the colony.

Howard Strickling piloted me around the place, and one of the first things he did was to give me a knock-down to W. F. Grams, superintendent of the electrical and mechanical department of the studio.

Mr. Grams took me into the "juice" room and showed me some wonderful things, and charged me with so much electrical information that I felt like a storage battery.

Grams and Electricity.

If I knew a whole lot more about electricity than I do, I'd write a long piece about it. If I had some kind of a dingus like one of the transformers Grams showed me, an apparatus that could be attached to my dome that would convert the scientific dope he gave me into Rubberneck English, it would be all right! but without help of this kind I couldn't get away with it, I'd be sure to get my wires crossed, or blow out a fuse, or short circuit myself or something.

There were six of the big transformers, and each was a 250 K. V. A., whatever that is. It doesn't mean much in my young life, but I'll bet a lot of electrical experts at other studios will say: "Great gosh! wisht we had something like that in this dump."

Taming the Raw Juice.

The Metro studios have the largest and most elaborate electrical department on the Coast. The plant has already cost over eight hundred thousand dollars, and new equipment that is ready to install will raise the ante to a million.

After Mr. Grams had explained and demonstrated how the converters take the raw wild juice that comes into the studio from way up in the mountains, 260 miles away, and converts it and takes the jerks out of it and tames it till it is as steady as a rock and will eat out of the hand—as long as you wear a rubber glove—he took me way up under the roof of one of the big stages and showed me the wonderful lighting system, a system that does away with the unsightly cumbersome and dangerous cables that clutter up the stages of most studios, and allows every light on every stage to be controlled by a simple set of push buttons.

"An Altruist for You."

The studio lighting system at Metro is really wonderful. It would take an electrical expert to explain it. Grams invented the system, and when I asked him if he had patented it, he said, "No, what's the use? Let the world have it." There's an altruist for you.

I liked it so well up there on the switchboard runways that I didn't want to come down, and if Strickling hadn't said something about "what if an earthquake would come along," I think I would have spent the whole afternoon up in the air.

I could look down on the actors working on the stage below, into a marvelous set where Director Philip Rosen was making a banquet scene for "White Ashes," a Luther Reed story.

Pink Pop in Aquatic Garden.

It loked like an aquatic garden of some kind. The table seemed to be made of moss-covered stones. There was a fountain in the middle, and a big green bird of some kind in the water, and a noble company clothed in "soup and fish" arranged around the festive board. Cleo Madison, leading lady, at the head of the table; William Conklin, leading man, Gareth Hughes, Helen Weer, Lydia Knott, and a lot more I didn't know.

Making the Hooch Pop.

Somebody proposed a toast. The company raised their glasses, and drank. Cleo made a little speech; a great gust of laughter and applause floated up to the runway.

Rosen did not like the action. They did it over. Again the toast was drunk, again the happy laughter floated upward. Still the stuff didn't suit, there wasn't enough pep in it. They got ready once more; the wine was poured; everybody seemed so happy.

"Hooch?" I whispered to Strickling, pointing to the ruddy liquor that glowed and sparkled in the cut glass wine cups.

"Hooch nothing! Pink pop," he answered.

I turned away sadly and walked to the other end of the runway and looked down on a garden scene where Alice Lake, in a wonderful pink gown, and Stuart Holmes in a wonderful head of pink hair, were making drama under the direction of Charles Swickard for Miss Lake's new play, "Body and Soul."

We watched this for a while, then went down the long flight of steps and invaded the set and talked to Charlie Swickard, who told me he was just finishing up the film, and to Miss Lake, who said she was sorry, because it was such a dandy part, and to Stuart Holmes, whom I had not seen since the time I met him in the Fox studio at Fort Lee five years ago when he was playing the heavy in "Under Two Flags" in support of Theda Bara. What a long career of villainy Stuart has had.

Hardened to Crime.

We then stepped over to a set where Director Dallas Fitzgerald was working on "Cinderella's Twin," a film headed by Viola Dana and Wallace MacDonald. Mr. Fitzgerald had just finished shooting a scene where Edward Connelly, Ruth Stonehouse and Edward Cecil, three of the heavies, had been doping out a lot of dirty work that would make it seem as if Viola Dana had pinched some jewels, and everybody was sitting around eating ice cream cones as if nothing of a nefarious nature had happened.

Nobody offered me so much as a bite offa his ice cream cone, so I left 'em flat and went over on another set where Rex Ingram was putting on a big festival scene for the "Four Horsemen of the Apocolypse," or as the studio wheeze-makers have nicknamed it, the Four Cowboys of the Eucalyptus.

Cigar Aids Atmosphere.

Mr. Ingram was working on a scene representing the poor quarter of an Argentine city. The stage was filled up and running over with one of the most varied and picturesque assortments of humanity ever gathered together. South American Indians, gauchos, peons, dark-eyed Ninas, kids, beggars, and a few goats and donkeys thrown in for good measure. Talk about atmosphere! June Mathis, who made the adaptation of the Four Horsemen in collaboration with Ibanez, the author, told me that every last little thing about the set was correct to the last detail.

Sorry for the Supers.

I have no reason to doubt the statement, but after I had smoked one of the cigars provided for the people in the set to smoke during the action, I could not help hoping that maybe she was not so sure about everything, or that the property room had made a mistake of some kind. I was very sad and very sorry for the Argentinos after that cigar.

The Four Horsemen is going to be big stuff. I never saw a director or a cast so enthused with their work. Rex Ingram says he feels a great responsibility about the picture, the book has been so widely read, and the interest in its subject is so great that nothing but the best efforts of every one will be accepted.

Metro Announces Complete Cast for "Four Horsemen of the Apocalypse"

THE all-star cast for the Metro production of "The Four Horsemen of the Apocalypse" has been virtually completed by Rex Ingram, who is to direct the picture, and June Mathis, who adapted it for the screen. It will have a spectacular and lavish production befitting the famous novel by Vicente Blasco Ibanez, upon which it is founded. According to present plans filming will start next week at Metro's west coast studios in Hollywood.

The locale, being French, South American and German, called for unusual research work and the scenic settings for heavy expenditure. The castle of the hero's family is to cost $25,000 alone. A spectacular feature will be the showings of the symbolic Four Horsemen—War, Death, Famine and Pestilence.

Rudolph Valentino will play the part of the hero, the son of the rich South American, Julio Desnoyers, who develops into a tango king in Paris in the dance frenzy that preceded the opening of the war in 1914.

Alice Terry will have the role of Marguerite Laurier, the young wife who falls in love with the fascinating Julio.

The role of Madariago, the old landowner of the South American plains, whose primitive love affairs form some of the most memorable passages of the novel, falls to Pomeroy Cannon.

"Types" As Well As Talent.

Joseph Swickard has been engaged to play Marcelo Desnoyers, who brings the family from South America to France and is there caught in the maelstrom of war.

Brinsley Shaw has been cast for Calendonio, the hanger-on at Julio's Paris apartment.

Alan Hale will appear as Karl Von Hartrott; Stuart Holmes, as Captain Van Hartrott, and Prof. Von Hartrott, the representative of the German scientific idea as applied to war, will be played by Jean Hersholt.

Mabel Van Buren has been cast for Elena and Bridgetta Clark for the part of her sister, Dona Luisa.

The Russian, Tchernoff, in whose vision the Four Horsemen are again unleashed upon the world at the start of the war, is to be played by Nigel De Brulier, and Smoke Turner will be seen as Argensola.

Laurier, the faithful husband whose being blinded in the war makes his wife at last see the path of duty, will be played by John Sainpolis. Derrick Ghent has been cast for the youthful, Rene Lacour, who wins to manhood in the war, and Virginia Warwick will play the firey young Chichi.

Edward Connelly will be the lodgekeeper and Mark Fenton will play M. Lacour.

Keeping in Personal Touch

(*Continued from page 992*)

The Eastern Film Corporation, of Providence, R. I., is well under way with a big feature picture, an Oriental drama that will soon be ready for release. Judging from the stills we have seen, it is a remarkably good picture and well within the quality class.

* * *

William Christie Cabanne, director, is editing his latest production at the Miles studios in New York. It is said to be a drama of psychic force, that makes for uplift and high motives and that it is highly approved by Christian Scientists and students of psychology.

A. L. Fineman, director of publicity for Inter-Ocean, will return to his desk August 16 after a brief vacation.

* * *

Charles W. Perry, otherwise known as "King" Perry, the branch manager of the Detroit exchange of the Paramount-Artcraft Pictures, and Leslie F. Whelan, exploitation manager of the same exchange, are two of the live wires of their territory. Their team work has been productive of real results.

* * *

G. M. Blackman, formerly sales manager with Universal, is now branch manager for Dooley's Exchange at Syracuse, New York. Mr. Blackman is optimistic in his report of business conditions in upper New York.

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Bamberger & Levy have discontinued their office and are handling independent accounts as free lances.

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Wells Hawks, formerly of Fox's publicity department, is now assisting William J. Cochran, publicity director of the Democratic National Committee.

* * *

"Smiling" Jimmy Kelly and Mrs. Kelly chaperoned West Avey, of "Silks and Satins," playing at Cohan's Theatre in New York; "Buddy" Stewart, of Dallas; Foster Ball, star of the "Lightnin'" road show, and Patsy Star, of movie fame, on a motor tour of Coney Island and its many sideshows, Sunday, August 8.

* * *

Carlyle Ellis, of the Autographed Films, of New York, has been awarded the production of the official "Standards" of the Woman's Bureau of the Department of Labor, in two reels. Mr. Ellis began the production August 9. Marie S. Barrell, general manager of Autographed Films, has just returned from a tour covering 8,000 miles, seeing America first.

For You!

DID you ever stop to realize that in these pages in the Moving Picture World you get the cream of the exploitation ideas without having to waste time reading all the press agents wrote?

What's the use of reading several thousand words if you can get all of the idea in a hundred words?

Just one of the little points of thoughtfulness which makes the Moving Picture World the real leader in the trade.

Pictures of Shriner Parade Are Now Ready for Release

THE Continental Producing Company, of which J. C. Pilkington is president, financed the making of ten reels of official motion pictures of all Shriner activities during the Shriner convention at Portland, Ore., and the film was made under the name of that company, but the work was contracted by them with the Columbia Film Corporation, of which L. S. McNutt is president.

Columbia Film has made over ten reels of the parade and exhibitions and they are now ready for release. The film has highly tinted and toned color effects. As each release is in one and two reels, it is possible the company could furnish a reel of the parade headed by the picture of marchers from that section where application is made for the release. The film is all first run.

DEAD MEN TELL NO TALES

George Eastman Denies Interest in or Intention to Build Film Laboratories

DENYING that he has any intention of opening laboratories or that he has any interest in an establishment of that sort outside of his experimental department at Kodak Park, in Rochester, George Eastman, president of the Eastman Kodak Company, has written a letter to the Moving Picture World that is self-explanatory. Mr. Eastman goes on to say his company has no intention of taking up other laboratory work unless in future it may be necessary to do so to protect its raw film interests.

J. E. Brulatour, of the Eastman company, denying a statement printed in another journal, declared to the editor of the Moving Picture World in the course of a conversation that he is not an officer or stockholder in any laboratory project and does not intend to become one unless such action later shall become necessary in order to protect his raw film interests.

Mr. Eastman's letter is as follows:

Rochester, N. Y., August 4, 1920.

Editor Moving Picture World:

Our attention has been called to an article in your issue of July 31 describing the activities of this company in connection with a wood alcohol plant in Tennessee and containing the following sentence:

"Perhaps one of the most far reaching plans, considering its ultimate relation to the industry, is the plan to erect a number of laboratories in various parts of the country near the producing centers."

This statement is entirely unauthorized and has no foundation in fact. Therefore we would ask you kindly to make a correction in your next issue. We have no direct or indirect interst in any laboratory, outside of our experimental laboratory at Kodak Park, which develops or prints motion picture films, and have no intention of interesting ourselves in that work unless at some future time it is necessary to do so to protect our raw film interests.

Eastman Kodak Company,
GEORGE EASTMAN, President.

CHICAGO NEWS LETTER

JAMES S. McQUADE

Lieut. Locklear's Death Deeply Mourned in Chicago

THE news of the instant death of Lieut. Ormer Locklear at Los Angeles while engaged in the making of one of the thrilling final scenes in "Skywaymen," a Fox production, in which the dead man and Louise Lovely are featured, shocked his numerous Chicago friends in the moving picture business and out of it.

Lieut. Locklear got his start in Chicago under the management of W. H. Pickens, who booked him as the star attraction at fairs throughout the country and in aerial exhibitions of national importance. It was also in Chicago that Harry Rice first met Lieut. Locklear and conceived the plan of starring him in moving pictures. Mr. Rice contracted with Lieut. Locklear to be his exclusive moving picture agent, and it was through Mr. Rice that the contract with the Fox Film Corporation was made for his appearance in "The Skywaymen."

"Lieut. Locklear was a man who knew no fear," says Mr. Rice. "I can only surmise that he was attempting to do some stunt at night which I should have considered extra dangerous and positively forbidden in daytime. Locklear was inexperienced as a night flier. All of his previous flights had been made in the daytime, excepting a few occasional spins which he looked upon as joy rides."

He Was "a Regular Fellow."

Lieut. Locklear was what "troopers" call "a regular fellow." He was well liked in every circle in which he moved, as his modest, unassuming manner and pleasing address always made him a welcome guest or companion. Milton Elliott, his companion in the death flight, was Locklear's pal and close friend. Though smaller in physique, Elliott was so like Locklear in many respects that the resemblance always caused comment among observing friends.

No Change in Musician's Strike

No change has taken place in the relationship between Chicago Motion Picture Theatre Owners and the striking musicians. Present conditions indicate that no arrangement will be made with the musicians on the 50 per cent. basis.

Rothacker Prints and His Service Highly Praised

WATTERSON R. ROTHACKER has been for some time past receiving glowing eulogies from exhibitors throughout the country on the fine laboratory work and service shown in the printing and handling of Norma Talmadge's "Yes or No." Fred Levy, of Louisville, contributed this bonbon:

"With all due respect to the artistry of Miss Talmadge, I want to say that she ought to extend a vote of thanks for the splendid manner in which you have taken care of the laboratory end of this picture. I also want to tell you that you are deserving of praise from your many customers for the unusual service which you give them."

R. D. Craver, of Charlotte, N. C., wrote this: "I feel that if all branches of the industry were handled with the same expediency as yours we would be far better off."

W. E. Luck, of Cleveland, pays the following compliment: "The only thing better than your prints is your service."

J. H. Kunsky, Detroit exhibitor, increased the Rothacker fervor with this: "I have never seen better photography in the history of moving pictures, nor have I ever before had service equal to that given to my exchange by your company."

J. Stuart Blackton Features Gaining on Pacific Coast

FRANK B. ROGERS, general sales director of J. Stuart Blackton Feature Pictures, Inc., came into Chicago Tuesday, August 3, from a trip through the Pacific Coast region that lasted five weeks, and left for New York the following day. Mr. Rogers visited all the Pathe offices in the section covered and found business humming.

He called on the leading exhibitors and found that excellent business was the rule in all the big picture theatres. San Francisco theatres still lead in the volume of business done.

Mr. Rogers stated that the product of the J. Stuart Blackton Feature Pictures, Inc., is in big demand on the Pacific Coast and that the features are steadily winning a larger clientele in all the leading cities.

Forest Park Theatre Opened

The Forest Park Theatre, a new suburban house owned by the Ascher Bros., has just been completed and opened Saturday, August 7. The former date set for the opening was June 19, but owing to some delay in the arrival of the seats, it was postponed. This theatre cost approximately $350,000 and seats 1,500. Its location is advantageous for drawing patrons from a number of suburbs outside of Forest Park. Manager Menzing, formerly of the Chateau, this city, has been appointed manager of the new theatre.

Night Movies Upheld by Court

Circuit Court Judge McGoorty, of Chicago, enjoined the city last week from enforcing the old amusement act which calls for the closing of moving picture theatres in the "Loop" district at one o'clock a. m. Several theatres on Madison street do a rushing business after that hour, when night workers, who have an hour to spare, take advantage of the opportunity to see their movie favorites on the screen.

"Earthbound" to Have Eight Weeks Stay at Playhouse

THE Playhouse has been taken over for eight weeks by Goldwyn for the purpose of presenting Basil King's "Earthbound," said to be the most costly picture Goldwyn has yet produced.

This picture will open for an indefinite run Tuesday, August 10. In order to give a presentation worthy of the picture, Goldwyn has engaged a sixteen-piece orchestra to play a fitting prelude and accompaniment. The music and a special new stage setting has been arranged by Tom Walker, assistant musical director of the Capitol Theatre, New York, who came on to take charge of the run of the feature.

Samuel Goldwyn, president of the Goldwyn Film Corporation, was in Chicago August 4 and 5 to complete arrangements for taking over the Playhouse.

"Wait a Minute Will Ya?—Gotta Put a Few Spots on This Pup for the Mistress,"

Says Jimmy Aubrey in "The Decorator," a new Vitagraph comedy picture. No, he is not guilty of putting the adornment on the lip of the fellow standing at the left.

See How Sad Dorothy Dalton Is Looking at the Right? Been Found "Guilty of Love."

Scenes from her latest Paramount production. Suppose that the sentence will be made so that she will have to report to the hero in the centre picture and pay the penalty of ten kisses a week or something like that.

"Babe" Ruth to Finish "Headin' Home" In Short Time, Says Kessel & Baumann

"BABE" RUTH, the champion home run hitter of the world and described as the "great personality of America," will begin on the final scenes of "Headin' Home" upon his arrival in New York in a few days. The response to the Kessel & Baumann announcement that this production will not only be a great attraction from the star point of view, but a great production and a real American drama, strong enough to stand the test of popular judgment even without the great star, has caused a rush by exhibitors from all sections of the United States, not only for territory but for actual playing dates.

Kessel & Baumann has issued the following statement regarding the forthcoming big special:

"When the home run king of the Yankees team was shattering circuit records, thereby arousing a high pitch of baseball enthusiasm with the fans of the country, with both large and small newspapers in the big cities and the small towns playing up each home run made by Ruth with seven column heads, both Mr. Kessell and Mr. Baumann were more than positive that in acquiring this phenomenal baseball player and starring him in a picture, they would be giving both to the exhibitor and the theatre-going public an entertainment that would be a record breaker so far as box office receipts were concerned.

Has Had Record Publicity.

"Without any fanfare of trumpets the deal was quietly consummated and before any news of the event had leaked out the mighty 'Babe' between home runs started on what will rank as a great box office bonanza.

"The publicity that Ruth has received since his acquisition by the Yankees has never been duplicated by any other actor or actress. His exploits with the bat have been chronicled daily, being sent out by all the news associations and reaching the smallest towns in the United States and Canada.

"During this year of a presidential campaign, you hear the man in the street saying: 'I wonder if "Babe" Ruth has made his home run today?' Then after, extolling the great one's prowess with the bat and the remarkable outpouring of fans to the ball park, they ask and answer a few questions about the presidential race.

Telegrams Received Daily.

"That there has been a widespread interest in the fact that 'Babe' Ruth is to be starred in a picture is evidenced by the letters and the telegrams that are being received daily by Kessel & Baumann asking for dates for the playing of 'Headin' Home.'

"Aside from the fact that 'Headin' Home' will be a photo drama that will abound in all the situations that go to make good, clean entertainment with the added attraction of 'Babe' Ruth as a star, the publicity that the production is bound to receive, both at the hands of the baseball editor and the dramatic editor in every city and town the picture will be shown in, will make it an attraction rarely equalled."

Mayflower to Name Most Beautiful Salesgirl from 10,000 Contenders

ANNOUNCEMENT has just been made by the Mayflower Photoplay Corporation that the "National Salesgirls' Beauty Contest" which this organization has been conducting through the Newspaper Enterprise Association in fifty cities throughout the United States will come to a close the latter part of this week. The winner will probably be announced early next week.

This contest has attracted wide attention for two months. It is estimated that ten thousand sales girls entered from every conceivable branch of the merchandising business. During the initial weeks of the contest papers served through the Newspaper Enterprise Association featured the stunt on the first page with display heads and attractive art.

The purpose of the contest was to find the most beautiful salesgirl in the United States. This was accomplished by having papers served by the Newspaper Enterprise Association determine the one answering that description in each of the important cities. Photographs of the winners from the various cities were then judged in New York City by a committee made up of Neysa McMein, artist; Alfred Cheney Johnston, photographer; Florenz Ziegfeld, James Quirk, and R. A. Walsh.

Although the judges are not yet ready to make an announcement it is understood they have reached a decision on the winner.

The girl winning the title of "Most Beautiful Salesgirl in America" will be brought to New York City chaperoned by her mother, by Mayflower, and given six weeks' work in an R. A. Walsh production at $100 a week. Following her film engagement she will then be given six weeks in one of the Ziegfeld shows, probably "The Follies," also at $100 a week. Mayflower believes as a result of this opportunity a new star may possibly be developed for the screen. If, however, the salesgirl beauty prefers to return home following her screen and theatrical engagement her expenses will be paid back to the city from which she came.

Film Booking Offices Takes Universal for British Isles

THE Universal Film Manufacturing Company and the Film Booking Offices, Ltd., one of the most powerful and far-reaching distribution agencies in Great Britain, have signed a contract whereby the F. B. O. will handle all Universal products in the British Isles.

The contract, which has been under negotiation for several months through George E. Kann, export manager for Universal, who has been in London since early spring, was signed by Carl Laemmle, president of the American Film Corporation upon his recent arrival in London, on a four months' tour overseas.

The tie-up with Universal was considered of such import by the F. B. O. officials that an extended conference of F. B. O. representatives from all parts of the United Kingdom was held in London immediately after the contract was closed. The convention culminated in a dinner at which Mr. Laemmle was the guest of honor and at which official announcement was made of the new international film combination.

Dead Men Tell No Tales

LOS ANGELES NEWS LETTER

BY A.H. GIEBLER

Jack Pickford Has Name Legally Changed as He Becomes Citizen of United States

JOHN CHARLES SMITH, known as Jack Pickford, became a citizen of the United States last week with the aid of Federal Judge Oscar A. Trippett, of Los Angeles. Young Pickford, whose mother had secured a legal change of name from Smith to Pickford in Canada before Jack became of age, had his name changed to Pickford by the Court at the same time he was admitted to citizenship, and he will hereafter sign all legal documents John Charles Pickford instead of John Charles Smith.

"Picture Press" a New Contemporary

"Picture Press" is the name of a new journal to be devoted to the motion picture industry which will make its appearance in Los Angeles early in August. The publication will be a weekly and will have Charles M. Coleman, lately city editor of the Los Angeles Examiner, as its editor. W. R. Stewart, formerly of the Cosmopolitan Magazine, will be associate editor. and David Swing Ricker will be in charge of the circulation department.

Mrs. Ince Leaves for Alaska

Mrs. Thomas H. Ince, wife of the film producer, has started on a trip to Alaska, where, with her two small sons, William H. Thompson Ince and Thomas H. Ince, Jr., she will visit Skagway, Juneau, Ketchikan, White Horse and Lake Atlin. The party will be in Alaska three weeks.

Mayflower Head Here

Benjamin A. Prager, president of the Mayflower Corporation, arrived in Los Angeles last week to hold conference with R. W. MacFarland, the West Coast manager of Mayflower, and to put in operation big plans for future Mayflower productions. Mr. Prager declares that Mayflower has really big things up its sleeves, but that announcements concerning these big things will not be made for a few days. The Mayflower Film Corporation has been established at Brunton studios for the past two years.

Will Make All-Star Pictures

J. L. Frothingham, head of the organization that has been making the B. B. Features, starring Bessie Barriscale, announces that with the completion of Miss Barriscale's present production, "The Broken Gate," which concludes her contract with the company, the B. B. Features will be film versions of powerful stories with all-star casts.

Rockett Film Co. Begins Production

The Rockett Film Company, with space leased at Universal City, will began production on their first picture, from the Albert Payson Terhune story, "Truant Husbands," within a few days. The Rockett Brothers, who head the producing company, have engaged Betty Blythe as leading lady in their first picture, with Mahlon Hamilton in the opposite role. Thomas Heffron will direct.

Beach Casino Now Picture Theatre

The famous old Casino Building at Redondo Beach, formerly used as a cafe, was opened last week after a long period of darkness as a moving picture theatre. T. H. Dudley, B. J. Cleveland and C. B. Parkhurst, lessors of the building, gave a private showing of the opening attractions to several hundred invited guests on the night before the house was to be opened to the public. The Goldwyn feature, "The Penalty," was the feature chosen as the opening attraction, with a number of short film subjects to round out the program. The total outlay, for remodeling the building and for furnishings and equipment approximated $80,000.

Noted Cinematographer Dies

Eugene Gaudio, who for the past two years has been cameraman for Bessie Barriscale, died Sunday morning at the Good Samaritan Hospital following an operation for appendicitis, and was buried in Hollywood Cemetery Wednesday morning. Gaudio was one of the pioneer cameramen in the local film colony.

Thompson Makes Hurried Trip

Louis W. Thompson, president of the Special Pictures Corporation, left this week on a hurried business trip to Vancouver, B. C.

Fred Levy in Town

Col. Fred Levy, franchise holder of Associated First National for Kentucky and Tennessee, is in town visiting the various producers making films for First National release.

"Cheer Up, Little Girl,"
Says the lady to the lonesome lass. Scene from "Oath of Vengeance" from the "Female Raffles" series, being made by Superior Pictures.

Goldwyn Official Arrives

Edward J. Bowes, an official of the Goldwyn Film Corporation, is in Los Angeles on business connected with the company. Mr. Bowes is also managing director of the New York Capital.

New Theatre Under Apollo Management

A. J. Hall, a banker from Mason, Mich., has acquired a lease for a term of fifteen years on the lot which adjoins the Apollo Theatre in Hollywood, on which site he will build a theatre to accommodate 850 people. The new house will be under the same management as the Apollo Theatre, and will be ready for business about December 1.

International Leases American Studio

The American studios at Santa Barbara, Cal., have been taken under long lease by the International Film Company, according to announcements made this week. Frank Borzage, of the International directorial force, was instrumental in making the deal.

New Kellerman Company

Annette Kellerman has formed a new film producing company, with her husband, James Sullivan, as head of the organization. Work is scheduled to begin on the first of the Annette Kellerman Productions early in September.

Rork and Fineman Go East

Sam B. Rork, president of the Katherine MacDonald Pictures Corporation, and B. P. Fineman, vice-president, left this week for New York, where they will confer with officials of the Associated First National on future Katherine MacDonald releases.

Frances Marion Gives Party to Director R. G. Vignola

ROBERT G. VIGNOLA, director of special productions for Cosmopolitan-Paramount, was the guest of honor at a birthday party given by Frances Marion, the scenarist, on August 5, in her home at 180 Fifth avenue, New York. More than thirty guests, prominent in the theatrical and motion picture worlds, attended. Marie Dressler, Virginia O'Brien, George Gershion, and Mrs. Felix Arndt, well known stars, entertained. Refreshments were served and dancing followed.

The party commemorated Vignola's thirty-eighth birthday. One of the amusing features was a huge birthday cake with a question mark set in candles.

Among those present were Mary Pickford, Douglas Fairbanks, Constance Talmadge, Lenore Ulric, Marie Dressler, Virginia O'Brien, George Gershion, Henry M. Hobart, Phil Carle, Frances Cappellano, Archie Gibson, Norma Talmadge, Mrs. Felix Arndt, Frederick Thompson (Miss Marion's husband), Claire Whitney, Harland Jones, E. Douglas Bingemann, Ethel Fleming, Ann Poulette, Jane Farrel, Mr. and Mrs. George Cowan, Nancy Moale and Donald Tucker.

If You are a genuine Showman out for the Money

—you'll fight to get the State Rights in your territory for "THE INVISIBLE RAY," because it is the most astounding serial ever filmed. If you can recognize a serial winner, it won't take you ten seconds to buy "THE INVISIBLE RAY," because you can see the factors that guarantee for it the most sensational success of any serial ever released. Produced by the Frohman Amusement Corporation. Starring Ruth Clifford and Jack Sherrill. Fifteen sensational episodes, with the fastest moving action the screen has ever seen. A wonderful advertising campaign and press book containing every conceivable exploitation angle to enable exhibitors to put this serial over with a tremendous wallop to capacity houses for 15 straight weeks. Posters, ready prepared newspaper ads, publicity matter galore and advertising accessories unheard of. EVERYTHING READY FOR A CLEAN UP. This is a serial for live wires who want some REAL money. If you're that kind of a State Right man, and you're in dead earnest to make some real money for yourself,

You'll Fight To Get

The INVISIBLE RAY

Foreign rights controlled by J. Frank Brockliss.

Millions will sit enthralled as the lighting-like action and hurricane scenes speed across the screen. Every episode will draw the crowds like flies. STATE RIGHTS TERRITORY NOW SELLING AND SELLING FAST. Write or wire us for terms, prices, territory, and other details immediately. Address

JOAN FILM SALES CO., Inc.

33 West 42nd St., New York

Advertising and Exploitation

By Epes Winthrop Sargent

You Can't Tell Jack Sanson That It Does Not Pay to Advertise in Summer

JACK SANSON, of the Bristol Theatre, Bristol, Conn., runs a quart size theatre in a pint size town, and he believes that it pays to spend money now and then to advertise even if the mercury is bubbling out of the top of the tube.

When he booked "Huckleberry Finn" for a three-day run, he foregathered with Paul D. Morgan, Paramount exploitationist, and got some ideas. Then he proceeded to put them over. He didn't see how much money he could save, and he did not emulate the soused soldier, but he averaged up and spent money wherever he thought it would bring returns.

When the film had been sent back to the exchange and the bills were all in, he found that he had come within a few dollars of the winter record of "The Miracle Man."

Began to Tease.

Teasers, of course, started the campaign. He ran such lines as "He is on his way, folks, and has accepted your invitation to visit Bristol," "We heard today that he is getting nearer Bristol," and similar lines, never telling who the mysterious person was. When he got ready to run into his regular campaign he announced that the mysterious visitor would be seen in the window of a certain store, near the theatre, the following day.

Preparing for this, he had had painted a rural scene covering the double window of the store. The foreground was built in with grass mats and cutouts, with a little campfire down front.

He arranged with the Calahan twin sisters to impersonate Huck and Tom, and when the curtain rolled up, there they were, barefooted, straw hatted and entirely unconscious of the crowd outside. They did not hold to set poses, for they were in the window for the day, but they played around and now and then Huck lighted his cob pipe.

When they got out of the window to take a rest, and to let the crowd dissipate, the cutouts were there to work until they got back, but they were on the job a good part of the day and the police force had his job cut out keeping the crowd moving.

And a Prologue.

On showing days they went over to the theatre for each performance to work in a prologue. Mr. Sanson did not have a set which would work for Tom's house, so he took one panel of a set showing a door, draped that in vines and then built in with his wood wings, set as a flat. With a cut border the effect was that of a house set in a deep grove, with Tom standing in the doorway with his fishing outfit, and Huck sprawled on a bench, outside the picket fence, smoking his pipe. They sang the Huck plugger song walking through the aisles.

Went the Limit.

It made a lot of talk, and it helped to put the crowd in, for the Calahan twins were known all over town and the people came in to see them act as much as they came to see the picture.

There are a lot of managers who had the picture for a week who would not have gone to the pains taken by Mr. Sanson to put the picture over for only three days. He went at it with the same energy he would have used for a run. He felt that if it paid at all, it would pay best if done best.

He spent money to make money, and he made more money than he did with the average winter attraction and almost as much as he had done with his record breaker.

They Get the Habit.

More than that, he jazzed the town for a few weeks, for such exploitation as this does not die with the picture. It is primarily to put over the single attraction, but if you get out a larger than usual crowd, the probabilities are that more people will get back into the habit of going regularly.

Many of them stopped when the hot weather came. They got out of the idea of the weekly visit. The probabilities are that he will more than clear the entire cost of this campaign on the extra business he has created for the picture that follow.

This is a point many overlook. They suppose that any exploitation applies only to the picture so treated. They do not realize that a good stunt will work for weeks after the picture goes on. But Sanson can tell you about it. He knows.

You read these pages.
You use the ideas.
You make money.
Then you think of something.
You make some more.
Send in that idea.
And we'll all get rich.

Don't You Just Wish the Calahan Sisters Would Ask You to Play Hookey with Them? We Know We Do.

How a live wire manager of the Bristol Theatre, Bristol, Conn., put over "Huckleberry Finn" in the summer heat to a very few dollars less than "The Miracle Man" made last winter. They posed in the store window, except when they promenaded the aisles of the theatre singing the plugger song for the film story. It's big time stuff, even if Bristol is not so very large.

How One Manager Met a Strike Attack and Won

More Pathe Posters Are Accepted by Art Museum

ANOTHER Pathe poster; the second, has been accepted by the Metropolitan Museum of Art, New York, for addition to its collection on commercial art. Some time ago the Museum accepted from the Pathe Exchange the poster

The Japanese Copy.

by Burton Rice for Ruth Roland's "Hands Up." This time it is Frederick Brown Ma Dan's twenty-four sheet for Virginia Pearson in "The Bishop's Emeralds."

Additional interest is given the poster by the submission of an adaptation of the stand by an unknown Japanese artist, who has cleverly picked up the central figure to serve for a poster for Japanese houses.

The artist from Nipon has sought to copy the original, and he has adhered closely to the lines, but there is a subtle suggestion of the oriental school in the flow of the lines, the treatment of the ornamentation and in the face, particularly.

The two posters, in combination, form an interesting study not alone to those interested in poster art, but to the general student of drawing, and it was gladly received by Helen J. Baker, acting librarian of the museum.

Mr. Hiller Gets a Solution Then Gums the Definition

ACCORDING to a press story sent out by the First National, C. L. Hiller, of the Grand, Crookston, Minn., announces that he has found the way to put pictures over.

He thought he was writing better advertising than a house in a nearby town which took about the same subjects. He thought his presentation was better, yet he was not doing as much business.

Then his orchestra leader remarked disguestedly that the people had gone crazy over jazz. That gave him an idea. He not only jazzed the music, but his advertising, and he admits that the second day showing of Constance Talmadge in "The Virtuous Vamp" looked better than the first day because the second day was the first day of the jazz. Then he goes on to remark that "Jazz, the way I understand it, is something blatantly obvious."

That spoils it all. Jazz, in music, is syncopation, plus individuality. If a performer feels like a solo at any time, he springs it, no matter what the score may be. It is different from the cut and dried, but it is not obvious, quite the reverse.

Jazz, in advertising, is doing things in a snappy way; in getting it over with a rush instead of with labored argument. If you can, you get a laugh. That puts it over.

For the last ten years we have written the annual dun sent out by a fraternal organization to those who are behind in their dues. And we have found that the better the laugh, the better the collections. The bigger the laugh, the bigger the total collected. We pulled in several thousand dollars one year by hinting at a second wife as the reason for non-payment.

In the same way we cleaned up a recent Rotary Club entertainment. The entertainment committee had sent out six different announcements, and then asked the Secretary for help and he passed the request to us. The main point was to get the acceptance on a coupon provided for that purpose.

Jazzing the announcement and putting a laugh into the acceptance did more than the six previous notices combined. The recipient laughed—and he signed.

That's what jazz is. It means putting life and zizz into your ads and your house; in creating the impression that you must be a live wire, and therefore a competent caterer to the public, which wants jazz.

Jazz, of itself, did not help Constance Talmadge to be any funnier, but between the lively star and the Emerson and Loos titles, the Constance Talmadge productions are the exemplification of screen jazz, and you can't play "Hearts and Flowers" with Norma's sister on the screen, any more than you could put over Theda Bara by playing "You'll get all that's a comin' to you" when she vamps her victim.

It is not jazz music, but jazz management which puts plays over. Mr. Hiller has the right idea, but the wrong definition.

Used Opponent's Bills to Put Over the Comeback

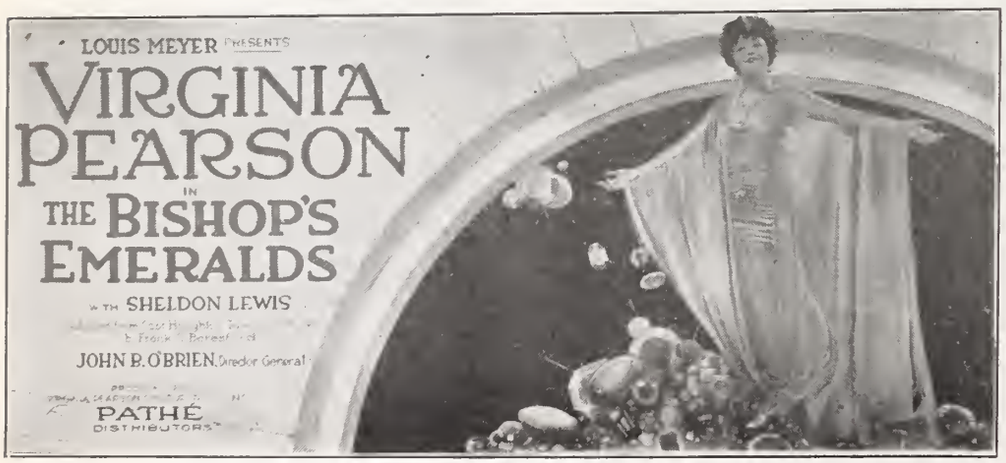
LATELY there has been a little friction in parts of the Jensen and Von Herberg Circuit between the management and the operators, and in some of the houses strikes have been called.

Following the usual tactics the operators at Bremerton, Wash., got out an "unfair" circular against the three houses. E. N. Taylor got hold of the circulars and by overprinting with the title of a current attraction at one of the houses, he got a laugh which pulled the sting from the attack.

Mr. Taylor's Retaliation.

Always a laugh is the best weapon where it is possible to use it, and with a red ink fudge Mr. Taylor did more than all sorts of argument and counterblasts could have accomplished.

In the reproduction the text running across column is the original bill. The vertical lines, which are printed in red, is the house addition.



A Poster Approved by the Metropolitan Museum of Art.

This Pathe 24-sheet, with its companion poster done by a Japanese artist from the design above, have been accepted by the famous New York art institution for display in its section of commercial art. This is the second Pathe poster to find a place in the collection.

Don't Wait to Grow

Don't wait until you get a big, killing stunt. Send us the little stuff. Sometimes a small hint is worth more to the other fellow.

Window Stealing Is Easy, Once You Get the Idea

Unusual Exploitation Campaign Tried for Kellerman Picture in New York

HOOK-UPS from different angles worked just as well in New York as in the smallest town when the Strand Theatre put over Annette Kellerman in "What Women Love."

When Joseph Plunkett booked the picture in, he decided that exploitation would get the picture over big and be worth the effort. He called on the Sol Lesser offices for collaboration and Maurice Meyers got on the job.

It was figured that New York had been fed up on sensations of late and Joe figured that he would be too blamed busy counting money to spare the time to go down to the District Attorney's office every couple of days, and anyhow he remembered a stunt he had pulled lately in one of the bedroom towns adjacent to New York, where he has a part interest in a house.

Worked for Windows.

Meyers figured that the best stunt would be windows, if they were the right sort, and he admitted that he thought he could get the ones he wanted.

He was not out for a long distance record, and anyhow he ran out of material after he had landed fifty-eight windows in and about New York, so he let it go at that.

But some of the windows were the big department stores like Wanamakers', McCreery, Bloomingdale's, and similar big concerns, not to mention the "big" dry goods stores of the smaller business districts.

And he got a place in the Pennsylvania station, the Long Island Railroad concourse, the Hudson Terminal, where the Jerseyites ebb and flow morning and evening. He got the McAlpin Hotel arcade and a store out in Lynbrook, Long Island, and at Rockaway, and up in New Haven, and the twenty-four Kauffman hat stores in Greater New York, and some of the Liggett drug stores, and a lot of other places the average window pirate would just look at and sigh.

Asked and Received.

Meyers did not stand outside and look in. He went in and sold the big bosses just as easily as he did some of the smaller stores. In many instances it was easier, for the big store managers know what a wonderful attractor something different is.

Meyers had a lot of 30 by 40 by 60 paintings in oil, and no sane store keeper would refuse to let these in. They decorated the window and they got the crowds.

Of course the title helped some. "What Women Love" can be tacked to dry goods and dresses, to canned goods and corsets, to furniture and frills. He could work everything on that title except the cigar stores, and that was only because he was too polite to suggest that girls smoke these days.

Eating the Pudding.

And if the proof of the pudding is in the eating, take one of the Liggett drug stores and eat that. The manager was glad to get the painting. He knew it would attract attention not alone to that window, but to others of the story, for once the passerby is brought to a halt by a big attraction, he will coast down the line.

This particular store was at Forty-second street and Sixth avenue. It has three windows on Forty-second street and about six on the avenue. As this was a bathing girl picture, a pose of Miss Kellerman, he put in some bathing caps; not because he expected to sell them the second week in August, but because they matched up with the picture.

To his surprise he did sell most of them instead of having to carry the stock over to next season. The window more than paid for itself.

It always does work that way. Get a man to stop and look in a window and he is half sold already. If the article is good the sale is completed before he comes into the store.

That's what makes it easy to sell the idea to the big stores. They know that this is so. During Fifth Avenue Week, when prizes were offered for the best dressed windows, a candy store made an unusual display of minerals in one window.

Gold quartz has no intimate relation to candy, yet the display served to nearly double the receipts of that particular store, one of a chain, during the two weeks the display was made, but photographs of the window, made on glass and lighted by a patented device, were used in the windows of all the other stores of the chain, and helped each store get something.

If They Only Knew.

If the small town storekeepers only realized the good that even a still will do them, the small town theatre managers would have to fight to keep them from stealing the stills out of the lobby.

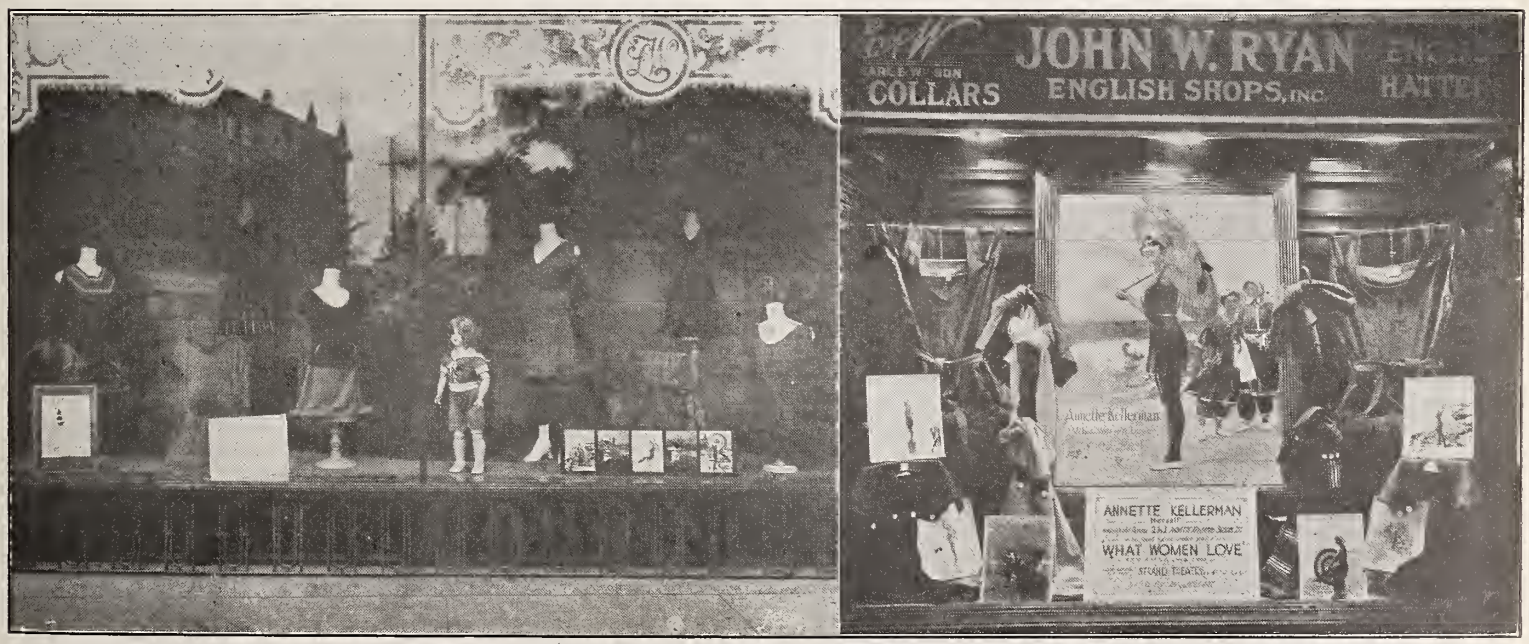
Go out and sell the storekeepers on the idea. Get them to try it just once. Tell what it did for the Liggett bathing caps. Do it as soon as you have read this story.

That's what this story is for. This is not for the glorification of Sol Lesser and Joe Plunkett and Maurie Meyers and the Associated First National. It's to help you land your local cheese seller and the man who sells cheese cloth in your town.

An extra lobby display was used and several thousand fans of unique design were distributed to the patrons the week before, as well as being passed to the ice cream parlors and other places of feminine resort.

The manager of one large hotel took a supply to put in the rooms for his guests —and he was glad to get them.

A prologue was planned to help things along, and of course the newspaper advertising was hit up, though with seven morning and six afternoon papers with a combined rate of something like $6 a line, no half pages were taken.



Two of the Fifty-eight Windows Maurice Meyers Got for "What Women Love" in the New York District.

Just goes to show it can be done anywhere if only you go at it in the right frame of mind and sell the merchant on the good he will get out of the co-operation. That's where the average planter falls down. He is so busy thinking of his own advantages that he forgets to show the merchant that it is a 50-50 proposition. But this First National attraction was put over right.

Working in With the Newspapers Always Pays

Van Croix Made All Harts His Guests and That Made the Nilssons Protest

BECAUSE he wanted to try the experiment of running Bill Hart in "The Toll Gate" for a full week, Manager Van Croix, of the Bijou, Jamestown, N. Y., called in Albert S. Nathan, the Paramount exploitation man for the Buffalo territory.

Playing for a full week in a small town, was a risky experiment for the summer months, but Van Croix thought he could swing it, and he went after it strong and made it without changing gears.

There are three papers in town and Nathan made a drive on the co-operative advertising, and got enough outside stuff to supply all three. This gave him a two column head and a good story every day, for the papers appreciated the extra space he dug up for them.

The theatre also went in on a newspaper campaign, for it knew that newspaper publicity is the best bet, but exploitation stunts were not overlooked.

The cut shown on this page is a good example of what might be called "forced draft" publicity. Outside of the fact that most everyone in the play rides a horse, there was no particular connection with a leather goods store, but a riding outfit in the foreground served as an excuse and a sign announced that "The Toll Gate opens wide to you if you carry one of our bags."

Then it was announced that all the persons in town who could show documents to prove their name to be Hart were invited to be the guests of the management.

Asked the Harts.

Van Croix thought that would be a good feature, and it was, but it got the Nilssons dreadfully jealous. They argued that Hart's pretty leading woman was just as good as the star and that the Nilssons were every bit as good as the Harts and a darned sight more exclusive.

Van Croix compromised like a henpecked husband. He told the Nilssons it was an oversight, and he hoped they would come, too, and wipe their feet on the mat, and stay to supper, and they did.

Feeds the Furnace.

But Van Croix carefully gathered up all the programs with the cast on them and burned them in the furnace, and he cut off the cast titles on his film, and merely announced "William S. Hart, supported by Anna Q. Nilsson and others," and then he went down the cellar and fervently prayed that the rest of the town would not be moved to suggest that all "others" also be admitted free.

It Worked.

But the rest were reasonable, and they paid out their good gold coin, or the paper equivalent thereof, and the play went over for the week to more paid admissions than Van Croix ever thought he could pull away from the summer stunts and the trolley companies and the automobile owners, the next time he wants to put a show over for a week, he is going to pull out his pen and johnhancock the dotted line without even a quiver of his eyelids. He knows it can be done with exploitation.

Hitting Up the Air Stunt More Than Tripled Results

DISTRIBUTING passes from an airplane has become so common as an advertising stunt that it no longer attracts attention unless there is some novelty angle. Lou De Hoff, manager of the New Theatre, Baltimore, and W. R. Ferguson, a Goldwyn man, managed to get the jazz into the idea for "The Silver Horde."

It was very simple. They merely turned the idea over to the American and Star, giving those papers full credit and permitting them to appear as the promoters of the stunt. The theatre did not appear as one of the principals, permitting it to be assumed that "The Silver Horde" tickets were selected because of the merits of the play.

Then they went a step further. They wanted some place for the distribution. Carlin's Liberty Heights Park was selected because it offered plenty of ground space. Two thousand passes were to be thrown out, and the manager figured that he could sell many more than that number of admissions to the park for that evening. It was going to be done somewhere. If he did not take what he could get, someone else would.

He liked the idea so well that he came in for half-page ads in the two papers and paid for the space himself. With the newspapers running double column stories daily for a week, there were few who did not know of the presence of "The Silver Horde" in town.

The airplane stunt is simple. But bringing the papers in made it worth several pages of space which cost the house only the actual value of the tickets presented at the door, and many of the two thousand distributed were never presented because they were torn in the struggle or lost over the fence or in the trees.

Bagging the Business for Bill Hart's "Toll Gate."

This hook-up with the Hart production is a bit far fetched, but it helped sell bags and tickets, and what more can you ask of a window display. The big stunt was free admissions to all Harts and Nilssons.

Soriero Got in on Ponzi Mystery for Big Stories

THOMAS D. SORIERO, of the Strand, Lowell, Mass., who used to run the Park Theatre, Boston, broke into the Ponzi story last week when he gave to the newspapers a story corroborating the Ponzi operations in Europe, as reported to him by a correspondent.

It came at a time when anything about the 50 per cent. interest man could get into print and Soriero made the first page of practically all of the big city papers of the country, though it did not sell tickets for him outside of his home town, and exploitation in order to count must sell tickets.

Finds Exploitation Pays in House with 168 Seats

JUST because his house seats only 168 people is no reason why a manager should not hustle, argues J. D. Smith, of the Princess, Rockford, Ohio. He may not have much of a house, but it is large enough for a 1050 town, but he wants to keep it filled.

He was playing "Back to God's Country," which seems to be enjoying a second time on earth these hot days. He wanted to get the crowd, because he was paying a lot of money for the picture, considering the size of his house, and he wanted to more than break even.

He went twenty miles for evergreen to give his house a northland appearance. That's twenty miles each way, but he got the boughs, and it made an attractive idea for the front.

Building up, he put a blanket on a dog. The blanket read, "I am Wapi, the Walrus, at the Princess tonight." They knew darned well he was not Wapi. They knew his official name and the name they called him unofficially when he got underfoot, but they went down to see what Wapi the Walrus did, and found out he wasn't any more of a walrus than the good old bird dog, but they liked the picture, and now Mr. Smith is figuring on some more exploitation, for he finds that it pays, even in a small town.

Used Grocery Clerks to Sell Larry Semon Comedy

Some Pointers on Posters for Hot Summer Displays

CHARLES S. BENSON, of the Olympia, Lynn, Mass., has specialized in posters for hot weather. He says that the hot weather gets the people out of doors where they see the posters, and that in summer you can sell by poster better than in other ways. Here are some of his pointers:

Pick out posters which do not suggest strenuous action. People are too languid even to care to watch strenuous action. In "The Yellow Typhoon," to cite an example, I used the naval officer in his white ducks, and the ship scene. In the same way I picked out the bellhop in "Don't Ever Marry" because you could almost hear ice water tinkling in the pitcher.

Don't use much reading matter. Let the pictures tell it for you.

Pick your board well. Don't put them in the hot places. A stand backed up against a smoking chimney or out in the hot sun is not going to sell tickets or suggest coolness.

But glaring, hot colored posters in the deeper shades. They will show through the shade and tone down.

If you can't get the right posters, don't waste money on them.

Made the Grocery Clerks Sell "The Grocery Clerk"

CARL S. NESBITT, of the Linwood, Tarkio, Mo., worked a simple scheme to put over Larry Semon in "The Grocery Clerk" and it will work anywhere; which is not the least of its charm.

He had manila cards printed up reading:

The Tarkio Order of Grocery Clerks

Who have adopted as their official organ for the delineation of the severe hardships and c-r-u-e-l conditions under which they labor, Larry Semon's greatest comedy:

"The Grocery Clerk"

To be offered the sympathizing public at the Cool Linwood, Friday and Saturday.

All of the clerks were invited to be the guests of the Linwood at the opening show. In return they slipped these cards, each badge, into the various parcels of merchandise.

Soon the whole town was decorated with the badges and when the clerks turned up at the Linwood, with their best clothes and a college cheer, they helped put the show over better than any prologue ever devised.

Goldwyn Won Front Page of Los Angeles C. of C.

GETTING the front page of the official motion picture folder put out by the Los Angeles Chamber of Commerce was a recent Goldwyn accomplishment of distinction.

The Chamber of Commerce has a series of booklets dealing with the many features of Los Angeles. Included is an eight page folder which is sent to all inquiries on any phase of the picture making activities of the city and also is included whenever general literature is sent out.

To get this front for the Betty Compson productions; which includes a nine line credit on the first inside page, was a real accomplishment.

August is the time to plan for your Grand Fall Opening. Done anything yet? What is it?

Tore Off Doors to "Mary's Attic" to Get in to See Philadelphia Show

DONN McELWAINE reports that they tore down the storm doors last week to get in to see "Up in Mary's Attic."

Now when a press agent talks about storm doors on a hot day in the middle of August, it sound fishy—even for a press agent. We don't blame you for formulating the word "liar" in your mind. We did, too.

But listen. This was in Philadelphia.

That explains a lot.

The howcome was this. The Fine Arts picture was booked into the Metropolitan Opera House for an indefinite run. During the summer the home of grand opera is fixed up, and to facilitate repairs a temporary structure was built.

The opening was announced for 7.30, but the crowd got there ahead of time, and it was not as patient as the New York first night audience. When the doors were opened, the crowd in the hustle to get front seats just took the doors along with them. Only one hundred passes were given out, to cover an air stunt, but about two hundred went by the doorkeeper in such a hurry that they did not stop to hand out a ticket.

McElwaine worked with the Navy Recruiting Service. He obtained the use of airplanes, in one of which one of the girls went up with a navy pilot.

The pilot had instructions to flow low; (possibly that his superiors might keep an eye on him), and he did some blood-stopping stunts as he scraped the eaves of the old houses. Now and then the girl would lean over and let a couple of passes flutter out.

Last winter the police and newspapers cooperated in a campaign to teach people to avoid "jaywalking" which means cutting across in the middle of the block, diagonaling at the corners or doing other things calculated to suggest that the walker was a visitor from Camden.

They got them trained, but the crowds jaywalked after these passes and the cops had to grin and bear it, for it was a Navy plane.

About the time the business streets were all agog, whatever that means, the Navy champion strong man came along towing a scene truck in a tooth-hold. The truck was decorated with an attic, suitably inscribed.

They had planned to give a couple of the girls a ride in their costumes, but the poor chap's jaw dropped when he saw them and he could not get a grip on the pad until they were shoved inside.

And the Navy loaned its hand for the week, turning it out twice a day. In the afternoon the band escorted the strong man and his attic through the streets and they marched to the theatre each evening.

The Metropolitan is some district out Broad street, and the band helped pull the evening saunterers out to where the picture is showing.

That helps some, though in most cases the trouble is to pull the boys away from the theatre when the show is over.

McElwaine seems to have been given the most help from the Navy recorded up to date, but the boys who sail the raging main are strong for the ladies, and you should see the bunch of bathing beauties they have for the Philadelphia stunt.

Maybe you will.

Motion Picture Making in Los Angeles
Motion Picture Making in Los Angeles
Issued by Los Angeles Chamber of Commerce
Issued by Los Angeles Chamber of Commerce

How Los Angeles Advertises Betty Compson.

This is the cover of the folder gotten out by the Chamber of Commerce and which is sent to all inquirers about motion pictures. Hundreds are sent out weekly, and they all advertise the new star.

Offers a New Idea in Putting Over Dual Roles

"Keep to the Right" Offers Plenty of Good Publicity

EQUITY PICTURES has issued its press book on "Keep to the Right," the title of which is intended to link up with "jay walking" and other traffic violation campaigns.

In towns where the campaign has been concluded, the publicity stands ready made, and it is only necessary to hook in to revive the agitation. In places where the campaign has not yet reached, the possibilities are even greater since the campaign is one in which both the police and the newspapers can be interested if the matter is taken up in time.

Made Good in Washington.

In Washington the stunt made a big hit, as recorded in these pages at the time, and it should be remembered that there the cards were printed with arrows pointing in two directions so that the use of the proper card gave the direction of the theatre, no matter where the display was made.

A stunt like this will more than pay for its extra cost and in these days of cheap automobiles no town is too small to ignore the traffic rules.

There are some other good stunts in the book, notably the dollar bill and the set card stunts. This last is by no means new, but it always works, and has for the past quarter of a century.

Got Woodland Atmosphere with Simple Decoration

OUTSIDE of a monstrosity in the shape of a rustic banner, Sam Kasse, of the Empress, Akron, got an effective woods front with a minimum of wood, which is a cheering thing in these days of lumber shortage. With so many woods plays current and coming, it will pay to study the cut.

Four large logs, one on either side of the lobby and two before the box office, were backed up with the ends cut from these same logs in trimming them to proper height. Above the well painted banner, showing a snow scene, evergreen twigs were disposed to fill the gap to the top banner, which was lettered in imitation of limbs. The artist did very well until he came to the last word, but the "doubt" is largely in the mind of the patron. This does not matter so much where the lower banner clearly gives the title but it is not good. Cutouts were placed on either side of the lobby and a frame of stills was used to mask the box office.

Here's That Gillette Agency Window Again.

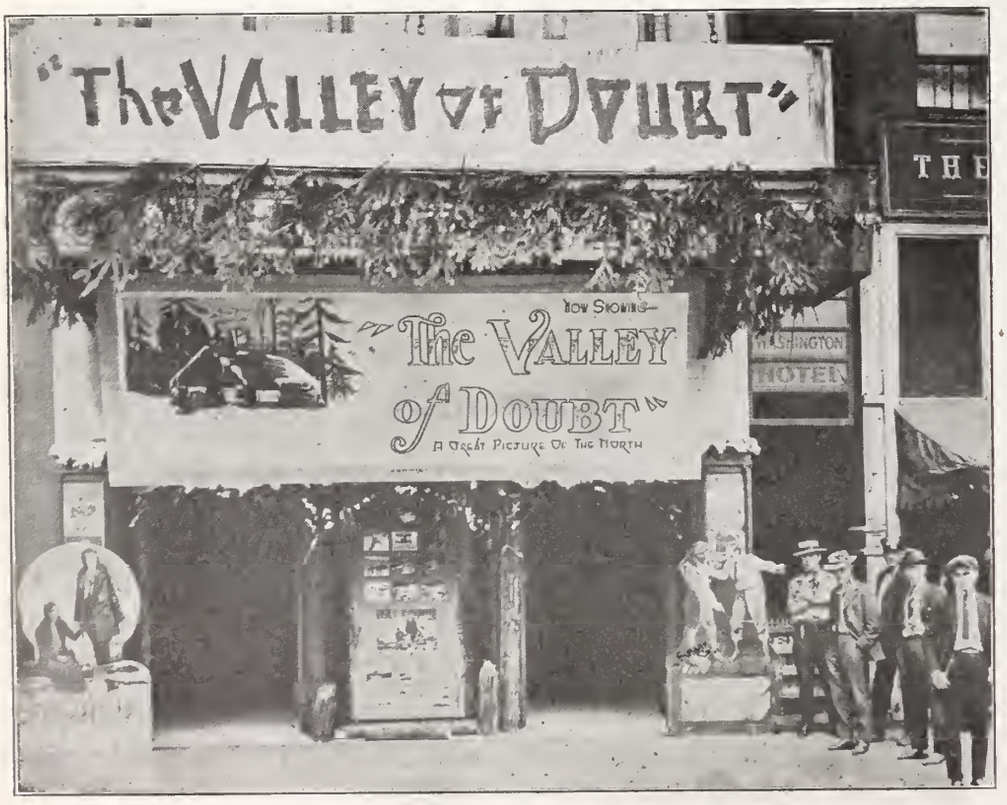
This time it is advertising "Bringing Up Father" by means of a small setting and the little statuettes which McManus modeled for the novelty stores. Any time the window does not advertise a film, the San Franciscans get discouraged and go back to regular razors or the barbers.

Busy Gillette Window Now Puts Over Pathe Comedies

PROBABLY no show window in the country is more often used for window work than that of the Gillette agency in San Francisco. It certainly is more often photographed than any other, as these pages will witness.

The newest display is a little scene arranged for the "Bringing Up Father" comedies, based on the statuettes modeled by McManus for the three chief characters. It shows Dinty's cafe and an ice cream parlor, patronized by Maggie. It is very simple, yet it gets over strongly.

The window is now booked weeks ahead, for both the theatres and exchanges and the agency finds that it pays, and San Francisco looks in that window once a week with religious regularity—which is what the Gillette people are after.



"The Valley of Doubt" Is Not a Chinese Play.

That top banner is not in celestial characters, but in imitation of rustic letters. This shows the front of the Empress, Akron, and the design was planned by Sam Kasses.

Hits on Capital Scheme to Advertise Dual Role

NEVER judge the value of a man's ideas by the seating capacity of his house. The Florence Theatre, Pasadena, is several sizes smaller than the Capitol, but it worked some advertising for a dual role production better than Rothapfel ever did.

Anita Stewart, in "The Yellow Typhoon" was the feature, and all of the advertising was for "Anita Stewart and Anita Stewart." Where a wide space was taken the advertising for the "Typhoon" appeared under the first use of the name and the appeals of "Hilda" under the other.

The value of this idea is not so much that it emphasizes the dual role as that it gives the star a chance to appeal to all of her admirers and to those who like two types of characters.

Those who want vivid, colorful heroines were reached through the lady from the Orient. The ones who prefer demure, quiet leading women took their favor from the description of Hilda, but both classes went to see the play.

Anything to replace the hackneyed "In a wonderfully contrasting dual role" is welcome, and this scheme from the Florence has the additional value of giving the fullest possible emphasis. It gives virtually three points of contact, and the Florence played to capacity all week.

Seven Hundred Programs for a 300 Town

The Gordon Theatre, Boston, Points with Pride to Ads

TAKING issue with a recent statement that we had at last found a good advertisement in a Boston paper, Joseph Saxe, of the Gordon houses, takes issue and sends in a lot of displays to prove his point. He points out that a half page advertisement in the Boston Sunday papers—there are four—costs $2,400 for a single insertion. Then he sends in a half page from the Herald for "In Old Kentucky." This film was run at four theatres simultaneously, so that the cost to each was less than $500, but this is going pretty strong.

The cut does not give a very good idea of the display because of the heavy reduction, but it suggests the general lines of

This Week At GORDON'S Greater Boston Theatres
GORDONS
SCOLLAY
STRAND
CAMBRIDGE
ANITA STEWART
IN C. T. DAZEY'S BELOVED AMERICAN CLASSIC
"IN OLD KENTUCKY"
FIRST TIMES AT POPULAR PRICES
NOT "JUST A PICTURE" BUT "A GREAT SHOW"—DUAL ALL STAR VAUDEVILLE and PHOTOPLAY PROGRAMS

A Half Page Display in the Boston Papers for a Four-House Showing.

the layout. It gets a good display for the star and title, the reverse working well in this instance because it is large, and it gets over the house names in the flags flying from the grandstand, but it has to rely chiefly upon its size for its appeal. Wherever there was room for type, type was stuffed in.

Our objection to the Boston advertising is not based wholly upon the hand lettering generally employed, though hand lettering contributes very materially to the general bad effect. Where the spaces are

GORDON'S
SCOLLAY SQ. OLYMPIA
First Times at Popular Prices
MARSHALL NEILAN
PRESENTS
"The RIVER'S END"
by
JAMES OLIVER CURWOOD
The Greatest Attraction in the History of This Theatre!
Because—
it is the remarkable accomplishment of that master of screen technique and painter of human emotions, MARSHALL NEILAN—
it offers the most powerful, most thrilling and most charming story of the Northwest ever written by JAMES OLIVER CURWOOD—
it is one of the best screen films of the year, with such artists as Lewis Stone, Marjorie Daw, J. Barney Sherry, Jane Novak and Togo Yamamoto.
To attempt to give this film a word description would be doing it an injustice. Only by seeing it can you get a full appreciation of the wonderful dramatic element, the quaint charm and the thrilling theme, enhanced throughout by every modern development of motion picture presentation.
SEE WHY this film is Marshall Neilan's Best Production
A FIRST NATIONAL ATTRACTION
TONIGHT—BIG SUNDAY CONCERT
Also 5 BIG ACTS VAUDEVILLE

A 150 Line Space Across Four Columns.

not hand lettered they are filled too full of type and cut. They are packed solid and they look unlovely. We have also reproduced about the best of the smaller displays Mr. Saxe sends in. This is 150 lines across four columns advertising "The River's End." This is rather better, but it is most distinctly not a good advertisement in the sense that it is attractive as well as selling—and an advertisement can be both at the same time. This space doubtless sold.

The copy is well written and the size permits a proper display, but it is not a pretty advertisement, because it is too crowded. It stands out because of its size, but it does not catch the eye because of its attractiveness. It is not as pretty a display as that for Tremont Temple on this account, for it takes something more than size, no matter what the inch or line rate may be, to get a really good advertisement. This display tells all about the film. Doubtless it sold tickets, but it did not get over as did the smaller Tremont space, because it is not laid out as well.

If you will turn back to page 206 in the issue of July 10 you will find the Temple ad. You will find open space, no reverse, and a cut properly proportioned to the space. You will find no heavy reverse, no forbidding masses of black type, and you will find splashes of white as welcome to the eye as tiny parks which sometimes bring relief to the monotony of city business streets. We do not think that Mr. Saxe makes his point.

We did not say that the Temple took larger space than others. We merely rejoiced that they made such good use of the space they took. Mr. Saxe does better than the average, and we will agree with him when he contends that the Gordon spaces "compare favorably with other amusement advertising published anywhere in the country." It does that, but it does not compare with the best examples of the work of such houses as Grauman's, Stanley Chambers, the America, Denver; Nelson Bell, of the Crandall theatres, Washington, or a majority of the big houses on the Pacific Slope.

—*P. T. A.*—

Keeps His Lobby Working to Tell of His Features

TAKING full advantage of the lobby to put over titles, the Rex Theatre, Regina, gets out some unusually good displays. The cut shows the decoration for Geraldine Farrar in "The Woman and the Puppet." The balcony is specially built for this attraction and is decorated with potted plants. In the corners are cutout figures of a proper height, which only faintly show in the reproduction.

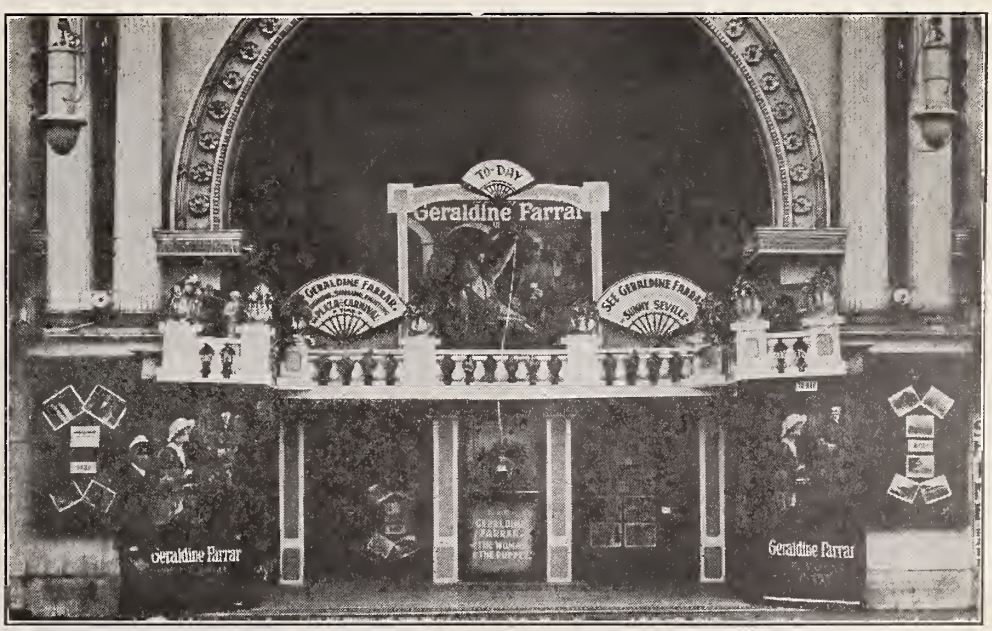
These seem to be cutouts from other lithographs and are put in merely to give life to the display. The center is a framed six sheet. The balcony effect is run down to the lobby floor in the shape of the pillars on either side of the box office and at the side walls, where they will not be in the way of patrons. Another display for "Dangerous Days" uses a framed three sheet on either side of a cutout calendar from the 24 sheet. This latter has a figure cutout apparently bursting through the calendar pad.

On either side are pillars surmounted by red railroad lanterns and on either side of the lobby are semaphores. On either side of the top are panels reading "Happy Days for those who see 'Dangerous Days.'" This is better than two signs below which read "If you see 'Dangerous Days' today." These are on the semaphore posts and directly below the arm which is lettered "Danger," which does not seem to fit in well with the cards. Having so much space at command, more can be done than in a low and narrow lobby, but if a special lobby can be done each week, this sort of thing pays, and the Rex is rather above the average.

—*P. T. A.*—

Here's a Record-Breaker

Hand it to the Opera House, Lovettsville, Va., for pure hustle. The town has a population of about 300, but T. J. Smallwood does not let that worry him. He gets out a program, covering about two months to an issue, which is circulated in a radius of 25 miles in every direction. The advertising to support the issue (the last of which ran 24 pages and colored cover) is drawn from four towns in two states, and covers forty concerns, ranging from a two-inch space to a full page. The program covers two performances a week and gives the attractions ample space, and yet makes room for a summer resort bureau, a baseball schedule, the time tables,



The Lobby Display Used by the Rex Theatre, Regina, Sask., for "The Woman and the Puppet."

How McCormick Palmbeaches His Ads

some house talk and chat of the players and has a circulation list of 500, with a promised raise to 700 in September. The program is published in New York City. You certainly have to hand it to Mr. Smallwood. We live two blocks and a half from a neighborhood house over in Brooklyn and if we want a program we have to go around and ask for it. The management seems to take the stand that if you didn't come this week you won't come next. Mr. Smallwood pushes his programs 25 miles and finds it pays. And some people wonder why they don't make more money.

—P. T. A.—

Baltimore Theatre Uses Standard Frame for Ads

APPARENTLY the New Theatre, Baltimore, has adopted this Benday frame for its advertising. This makes a nice compromise between the heavy black brass rule and a six point double rule. It is not so black as to repel the eye, yet it keeps other ads out and its own copy in. It can be cut into for extra cut space without spoiling the cut, and it seems to fill the bill about as well as anything could.

A Neat Benday Frame.

By using it every week the regular patron comes to know the design and to look for it.

Even if he does not intentionally look for it, he cannot help seeing it and knowing that it is the New and not some other house. He may not even realize that he has read it, but he will know that the New has Norma Talmadge, where perhaps he could not mention another attraction on the page. Such a frame as that requires a considerable amount of space in order to show properly, but where space is taken the frame greatly augments the value of the announcement.

—P. T. A.—

Pierce Does Not Worry About Art Work; He Does His Own

HOWARD O. PIERCE, of the Kunsky theatres, Detroit, does not have to worry about art work. If he has any trouble, he can do his own work. Sometimes this works against the best effect, because often an advertising man who can do art work gets the idea that in art work alone can salvation be found, and he does art work until he gets fired. Mr. Pierce is not of the narrow sort. He uses rather more lettering than is good, but he does not insist upon hand work to the exclusion of everything else. In the first sample shown he uses all pen work and a combination. There is only a little type work, but it stands out from the crude lettering

Straight Pen Work and a Combination Ad.

like a ray of light in a dungeon. We think that if Mr. Pierce would stop and compare the type with the hand lettering he would use more type regularly. It is clean cut and easily read—far more easily read than a pen lettered line of similar height, and the compositor has picked out a clean Roman for the job.

Both spaces are threes, one ten and the other eleven inches deep. In spaces of such dimensions there is no need for hand lettering other than the title, where this is wanted. Mr. Pierce does very clean work, but he cannot compete with types in the smaller sizes until he comes to the point where even an eight point is too large, and then hand lettering often works better. The three ten to twelves is the average space for each house, but now and then a different layout is planned, such as the six fives shown. This is only thirty inches, the same as the three tens above, but where the cut will work in the low space the effect is much better.

A Six Fives Which Looks Better Than the Three Tens Above.

Advertisements must be laid out to fit the cuts, but where it is possible to get it the wide space almost always looks better than the tall and narrow formation, because it gives a better chance for display. It permits the use of a wider letter as well as a higher face. The reduction of these two examples is approximately the same, and yet the "Talmadge" in the second example looks much higher than the "Out" and "Storm" of the three tens, though as a matter of fact there is less than an eighth of an inch difference in the height of the two. One is condensed and the other extended, and expansion gives the effect of height, although if expansion is carried to an extreme it will work the other way and seem to reduce the apparent height. But the big point is that you can get a better layout, as a rule, with a space wider than it is high, if your cuts will fit the proportions. This is so true that it pays to make an effort to obtain cuts which will fit the space. Printers, as a rule, do not like such spaces on an advertising page, because they are not quite as easy to make into the page, but the printer is not paying the bills.

—P. T. A.—

McCormick Switches Style to Put on Summer Clothing

GETTING away from his old trademarks, S. Barret McCormick lightens his style of advertising for the summer. These two displays are each 200 lines across three columns. This is a 38 em space. That for "The Courage of Marge O'Doone" is 25 ems wide and the other is only 18. In each case an effect of lightness is gained, and this is just as much appreciated in advertising as in clothes.

You don't feel so much like working in the summer time. You don't want to wade through a paper just stuffed with type. This looks less, though it carries about the same amount of text. In the same way the white border helps to create an effect of coolness. When you go into a house with the seats covered with white linen you

S. Barret McCormick's Summer Uniform.

feel cooler. The same hot plush is beneath the covers. The walls are just as hot, in spite of the white hangings, but the place feels cooler because it looks cooler. In precisely the same way this white space suggests coolness and you think of the Circle as a cool house. Try this idea and see if you do not get a response.

—P. T. A.—

Denver Tabor Splashed on "Down on the Farm" Spaces

PUTTING over "Down on the Farm" at the Tabor, Denver, put a lot of advertising into the newspapers. The house took the ready-made art material put out by Charles Moyer and used every darned bit, some of it twice. And it used the cuts and the copy, and we don't blame Moyer for feeling all puffed up over the thing. He has proved that his art sketches help the large houses perhaps even more than the cuts and mats help the smaller men. He seems to have solved the problem of pleasing everyone.

NEWS of the INDEPENDENT FIELD

PRODUCTION By C. S. SEWELL DISTRIBUTION

Bud Duncan Re-enters Field and Will Appear in One Reel Comedies Which Reelcraft Will Handle

LITTLE "BUD" DUNCAN is coming back to the screen as a star for the Reelcraft Pictures Corporation, in a series of one-reel comedies, to be known as "Bud and His Buddies." "Buddies" will be mostly girls.

Bud Duncan first attained fame as an actor on the legitimate stage, and entered into picture prominence in 1914, when he joined "Ham" Lloyd Hamilton, forming the well known comedy team of "Ham and Bud" fame. That the combination was successful is best proven by the fact that they continued making comedies during 1914, 1915, 1916 and a part of 1917. It is claimed that these comedies have played in every country on the globe, in the United States the old General Film Company booked the series into nearly every theatre in the United States at that time.

A "Bud Comedy Company" has been organized, and the little comedian expects to leave New York about the end of August for Hollywood, where his representatives have already arranged a studio for his company. The producing staff is now being selected and wll be ready to commence work on September 1.

The pictures are to be one reel each.

Lewis with Peerless

Jerome Lewis, former sales director for the D. N. Schwab Productions, is now connected in the same capacity with the Peerless Pictures Company, offices at 117 West 46th street, offering to independent exchanges "The Heart of a Woman," described as an unusual photo drama.

Sales on "Attic" Film

Territorial sales for the comedy drama, "Up in Mary's Attic," which is being distributed by Fine Arts Pictures, Inc., through independent exchanges, are being made so rapidly it appears that all territory will be disposed of within the next two weeks.

Five states were sold in one day recently, Iowa, Nebraska, Missouri, Kansas and Indiana. The only territories now open west of the Mississippi are California, Nevada and Arizona. The only territories open east of the Mississippi are Illinois, Michigan, Kentucky, western Pennsylvania, West Virginia, Delaware, Maryland, District of Columbia, Virginia and the New England States.

Foreign Sales Reported on "Hallroom" Comedies

The Hall Room Boys Comedies, recently acquired by Inter-Ocean Film Corporation for foreign distribution covering a period of three years, have been disposed of in a number of territories, according to Gus Schlesinger, manager of foreign film sales.

Contracts closed during the past week include the sale of the entire first year's output of twenty-six releases for Great Britain, Argentine, Uruguay, Paraguay and Japan.

Many Additional Sales Made on "Fickle Women"

The D. N. Schwab Productions, Inc., report the sale of rights on "Fickle Women" for Oklahoma to Tucker Bros., Oklahoma City. Southern rights have also been sold to the Southern States Film Co., and New York, New Jersey and southern California to the First National exchanges, Philadelphia to the Metro exchange, New England to the Klein Distribution Co. and the foreign rights to the D. P. Howells Company.

Buys Two Jans Pictures

Jay Emanuel, president of Royal Pictures of Philadelphia, recently closed contracts for rights for southern New Jersey and eastern Pennsylvania on the Jans pictures starring Olive Tell, "A Woman's Business" and "Wings of Pride."

Handling of Tarzan Story Pleases Author

Edgar Rice Burroughs, who wrote "The Son of Tarzan" now being produced as a serial for David P. Howells at the National Film Corporation studios in Hollywood, is a frequent visitor to the plant, and is watching with interest the progress of the film version of the story. Mr. Burroughs is already well known at the studio, as two of his previous stories, "Tarzan of the Apes" and "The Return of Tarzan," were produced there.

Mr. Burroughs has expressed absolute confidence, both in director Harry J. Revier and in Roy Somerville who made the screen adaptation, and is confident that the story will be handled in keeping with the general idea of the book.

Pioneer to Distribute "Film-Osophy" Laugh Reel Composed of the Witty Sayings by Luke McLuke

THE "movies" have captured Luke McLuke, who, under this nom-de-plume, has for the past fifteen years conducted a humorous column in over 250 daily newspapers throughout the United States and Canada. The Pioneer Film Corporation, through its general manager and vice-president, M. H. Hoffman, has consummated arrangements with H. Serkowich, president of the McLuke Pictures Co., for the world rights of Luke McLuke's "Film-Osophy," "five hundred feet of laughs."

J. S. Hastings is Luke's real name. He has been characterized as the dean of column conductors, and Pioneer is confident of the success his feature will achieve in the films.

Pioneer exchanges in twenty-three of the largest cities in the country will distribute the Luke McLuke laugh-proviking celluloid next month to the exhibitors in their respective teritories.

Charles Urban's "Movie Chats" Sold to Major Films for New England States

A CONTRACT has been closed by the Kineto Company of America whereby the New England rights on Charles Urban's Movie Chats were disposed of to the Major Film Corporation, Boston.

The United States is now practically sold complete on this single reel release, and the foreign rights have also been sold.

W. W. Aechter, treasurer of the Major Film Corporation, says: "I consider the Charles Urban Movie Chats the most worth while character material that can be obtained today. The people who go to the motion picture theatres are looking more and more for films of an informative nature. The day is rapidly approaching when people will go to the movies to see pictures of the Urban character instead of the feature picture."

With the distribution of the Movie Chats practically completed, Mr. Urban will now have an opportunity to turn his attention to some of the other phases of his library. The Kineto Reviews, which are motion picture journeys to interesting places all over the world, will be concentrated on next, and also the Science Series. The latter are scientific studies. They have been meeting with remarkably appreciative audiences at the Rivoli Theatre, where they have had a pre-release. They come in 300-foot lengths, and in time may be made a part of the Movie Chats.

The Kineto Reviews, however, will be full reel subjects and will occupy a distinct place by themseves in the Urban Popular Classics.

Arrow Receiving Good Reports on Tex Series

Exhibitors throughout the country have reported the reception of the Tex detective mystery stories as being good. The series has met with approval because of the mystery element present in each picture. The exploitation possibilities are said to have made it possible for all the exhibitors to obtain bigger receipts and for the exchanges to book longer runs. Each picture has its own distinct advertising possibilities which can be applied to the accumulated publicity which the preceding pictures have enjoyed. Arrow, which is distributing the Tex series, announces several additional territories have been sold recently and there now remain only one or two territories to dispose of.

Howells Buys Foreign Rights to "Snapshots"

Jack Cohn, producer of Screen Snapshots announces that he has just sold all the foreign rights for this single reel, bi-monthly feature to David P. Howells. "I believe," said Mr. Howells, "that the material in Screen Snapshots will be of world-wide interest. It is just the type of reel which foreigners have wanted." Mr. Cohn reports that Louis Lewyn, who is handling the Coast production end of Screen Snapshots, is shipping in a steady supply of very interesting and newsy material for this reel. Issue No. 5 is now being distributed and among eight different subjects, includes Lillian Gish and others.

H. P. Moorehead Buys

H. P. Moorehead, a well known exhibitor of Washington, D. C., has opened an independent exchange in Baltimore. He called at the Arrow offices the early part of this week and contracted for the Arrow release known as "Woman's Man," starring Romaine Fielding, for Delaware, Maryland, District of Columbia and Virginia.

Grand Gets "Golden Trail"

"The Golden Trail," Arrow's feature fall release, has been sold in the New England territory to Samuel Grand, manager of the Arrow Film Corporation of New England. He announces the production would open for at least two weeks in one of the downtown theatres of Boston early in September.

Film Booking Offices, Inc., Announce Special Vera McCord Production "The Good-Bad Wife"

FILM BOOKING OFFICES, INC., 729 Seventh avenue, New York announce for state rights distribution the Vera McCord production, "The Good-Bad Wife," which is a screen adaptation of Mary Imlay Taylor's story, "The Wild Fawn," which was published in Munsey's Magazine.

Miss McCord, who is treasurer and general manager of the Vera McCord Productions, Inc., not only supervised the production, but handled all of the details of the organization of the new company, which make a number of other pictures of successful stories. Chester DeVonde directed the production, which was filmed at the Bacon-Backed studios, New York.

While it is unique to find a woman in this capacity, not only directing but organizing and managing the entire details of production, her experience fits her for the task. She is a student of the classics, having studied under the Shakespearian authority, William Rolfe, and produced several Shakespearian plays. She also took a course in interior decorating abroad, learning not only color effects, but a wide knowledge of periods of furniture, architecture, etc.

Miss McCord states that the present organization is the accumulated effort of hard grinding study and work, added to a natural dramatic gift. The cast of "The Good-Bad Wife" includes Dorothy Green, Sidney Mason, Leslie Stowe, Mathilde Brundage, Albert Hackett, Beatrice Jordon, T. Thornton Baston, Erville Anderson, Bessie Stinson and John Ardizonie.

Bech Van Siclen Makes Several Foreign Sales

Bech Van Siclen & Company (division of films) announce sale of Argentine, Paraguay, Uraguay, Chile, Bolivia, Peru and Ecuador rights of the following pictures: "Deliverance," featuring Helen Keller; "When Love Drives," "Atonement," "An Adventuress," "Trooper Forty-four"; also Japanese rights on "Deliverance," "Trooper Forty-four," "Atonement," "Dollars and Destiny," "An Adventuress," "Romance of the Underworld," "Twilight," "Wild Honey," "Hidden Code," "Calibre Thirty-eight," and for India "Dollars and Destiny," "Atonement," "Adele," "Playthings of Passion," "When Love Drives."

Leonard with Pioneer

Thomas Leonard, well known film man of the Middle West, has been appointed supervising director and general manager of the Pioneer offices in St. Louis, Kansas City and Omaha. He will make his headquarters in the St. Louis office.

In making the announcement of the appointment of Mr. Leonard, General Manager M. H. Hoffman, of Pioneer, characterized it as one of the most important acquistions Pioneer has made. Mr. Leonard will announce the appointment of his personnel in the near future.

Joan Film Sales Company Reports Great Interest in "Invisible Ray"

Joan Film Sales Company, which is distributing on state rights basis "The Invisible Ray" serial, starring Ruth Clifford and Jack Sherrill, calls the attention of buyers and exhibitors to the fact that already much interest has been aroused among motion picture patrons throughout the country by the appearance of a full page advertisement carried a few weeks ago in the Hearst newspapers, reaching their millions of readers. This advertisement was headed "The Most Astounding Motion Picture Ever Filmed," and graphically described the thrills and mysteries, as well as the making of this serial.

As a result, Joan announces that inquiries have been received by the producers from all over the United States from exhibitors asking how this picture could be secured, and from "fans" wanting to know when it would play their favorite theatre. The Joan company further states that as a result of this advance publicity, together with the advertising campaign that has been conducted on this serial, there has been great activity among buyers to secure territory and that several sales have already been consummated.

Joan is furnishing a copy of this full page advertisement to buyers, and also calling attention to the feats of daring and mystery in this serial.

Effective Exploitation Prepared for Aywon Film Starring Florence Chase

SINCE the announcement that he would soon release the startling picture, "The Woman Above Reproach," Nathan Hirsh, president of the Aywon Film Corporation, has received many inquiries relative to when and how the feature is to be released. "The Woman Above Reproach" is to be made available for exhibitors through the state rights market and already many bids have been received for territory. As Mr. Hirsh considers "The Woman Above Reproach" a big picture in every meaning of the word he has seen to it that fine publicity and exploitation material will be ready for the exhibitors. Striking posters have been made up. These show the star, Florence Chase, in tense scenes from the story. The paper is done in full color designs by one of the foremost poster artists.

There will be novelties of various kinds to help put over "The Woman Above Reproach," and a twelve page press book will outline suggestions for publicity stories, newspaper advertisements and lobby displays.

Buys "Woman Untamed"

Ben Fitzer, a well known exchange man from northern New York State, has purchased Elmer J. McGovern's "The Woman Untamed" for that territory. Mr. Fitzer is a new comer in the ranks of the independents and will open offices at Albany and Buffalo.

Arrow Adds Another to List for Coming Year

A RECENT addition to the Arrow list of feature pictures for the coming year is the dramatic picture entitled "The Penny Philanthropist." This picture is presented by the Arthur S. Hyman Attractions and was adapted from the widely read novel by Clara G. Laughling. Two well-known stage stars are featured. They are Peggy O'Neil and Ralph Morgan. Miss O'Neil scored a success in the stage production "Peg o' My Heart" and Mr. Morgan appeared in the stage productions, "Turn to the Right," "Lightnin'" and "Buddies."

The story deals with the romance of a little newsstand proprietor and a young man who has become hardened to the world because of the false accusation and imprisonment of his father.

Clever Triple Exposure Used in "Son of Tarzan"

By triple exposure alone, without a cut-back or subtitle, director Harry J. Revier is said to have overcome a great difficulty of photoplay direction, the "planting" of an inherited instinct around which the entire plot is constructed. This he has done in "The Son of Tarzan," being filmed at the National Corporation of America's studio at Hollywood. This occurs when the boy a studious normal lad, is suddenly transformed into a combative half-beast, seeking trouble. Director Revier has been highly complimented by the author, Edgar Rice Burroughs, on his success with this scene.

Sale on "Stereospeed" Films

The Motion Picture Producing Company of America, Inc., which controls the world rights to the Stereospeed camera which makes "high speed" pictures, has closed a contract for the sale of a Stereospeed picture to one of the largest distributors of the Middle West. The company now has twelve complete "high speed" pictures and is at work on several others.

Stereospeed pictures were recently made of a number of the California bathing girls while they were enjoying a field day at a nearby beach. They are to be shown shortly at one of the Broadway picture houses.

Now She's Good and Now She's Bad—Then She's Happy, Then She's Sad.

The girl referred to may be seen in a bad-good movement in the centre picture. Scenes from the Vera McCord production, "The Good-Bad Wife," being issued by the Film Booking Offices.

Two More "Vans" Ready

Billy B. Van is featured in two more releases of the Royal Comedies Series now being distributed by the Reelcraft Pictures Corporation. The fourth release of this new series is titled "The Plucky Hoodoo" and the fifth "Where Are Your Husbands?".

The first Billy B. Van comedy opened this week at the B. S. Moss Broadway Theatre and was featured in the advertising with the seven reel feature. The receptions given this first screen attempt of Van, has induced the Reelcraft Pictures Corporation to negotiate for five more two-reel comedies in which Van will be featured.

Press Book Now Ready on Federated Feature

A sixteen page press book on "Nobody's Girl," starring Billie Rhodes, the first feature release of the Federated exchanges, is now ready. This book is said to be practical in every degree, and in addition to newspaper readers and exploitation suggestions, some splendid ad cuts are reproduced. Federated calls attention to the fact that the ad cuts prepared do not advertise the producer or distributor, but allow for plenty of space which may be utilized by the exhibitor. The music cue is "tax free."

Backer Will Visit West for Two Jans Pictures

F. E. Backer, general manager of Jans Pictures, Inc., will leave for a flying trip through the West in the interests of his organization, within the next few days.

Mr. Backer will give special attention to closing contracts for the little territory now remaining on "A Woman's Business" and "Wings of Pride," the two Olive Tell-Jans features which have gone over so remarkably well.

The Western trip will be a hurried one as Mr. Backer must be here in New York shortly to begin an active campaign on the Jans super-feature, "Madonnas and Men." Many original ideas in the way of publicity and advertising will be introduced and the picture given an exploitation campaign that will be of great value to all exhibitors who book "Madonnas and Men."

Matty Roubert, Boy Actor, Featured in Special Production "Heritage" Written by Willard Mack

WILLIAM L. ROUBERT, of the Matty Roubert Productions, Inc., reports many inquiries concerning the super-feature, "Heritage," starring Matty Roubert.

Special Story.

The story was written especially for the clever young actor by Williard Mack, the author of "Tiger Rose" and numerous other big stage and picture successes. Mack had seen a production of Hobart Henley's big production of "Parentage," in which Matty played one of the principal parts, and not only praised the work in the picture, but promised to write a play suited to his particular talents.

"Heritage" tells the story of inherited traits. A baby boy, the child of a wonderful actress and a theatrical manager, is stolen by a discharged employe as revenge, and a series of incidents lead the parents to believe the child drowned. His struggle up in the world and the boy's heritage leads him to excel in his unknown mother's profession.

The picture has been elaborately staged, and the large cast includes Herbert Standing, Augusta Perry, Joseph Byrke, Philip Sanford and Adelaide Fitzallen. William Y. Roubert was responsible for the direction. It is being released to state rights buyers.

Sidney Garrett, Inc., has purchased all foreign rights.

Clever Interpretive Dancing Marks Doraldina Film "The Woman Untamed"

What is said to be an unusually clever bit of direction in the Doroldina picture, "The Woman Untamed," which is being distributed by Elmer J. McGovern, is the incident woven around the life ring, worn by Doraldina when she is shipwrecked from a burning steamer and lands on a desert island.

Ring as Emblem.

Mistaken by the savages for the goddess of the sea, the ring becomes a sacred emblem, and the manner in which the director portrays the effect of the ring on the savage minds, how the children fear and respect it, and the elders hold it sacred, is said to have been handled in such a way as to leave a lasting impression on the spectator.

Doraldina in this picture, by her remarkable dancing, interprets the life, beliefs, hardships and cruelty of the cannibals in symbolic dances. There are also many thrilling scenes, including the fight for life on the burning ship, the terrors of the jungle and the star's struggles with the strange tribes in the wild and savage country.

Several Sales on "Whispering Devils" Announced by Joan Film Sales Co.

WHILE considerable territory has been sold by Equity Pictures Corporation on its six-reel special production, "Whispering Devils," starring Conway Tearle and Rosemary Theby, it is announced that the delay in making public the names of additional buyers is due to the fact that these buyers, including Sam Zierler, of the Commonwealth, who purchased the New York and New Jersey rights, have decided that this is a big enough picture to hold off until later in the season, and will therefore not release it in their respective territories until autumn.

No Haste Made.

Equity further announces that while there has been much activity in the offers for territory, in accordance with its adopted policy of affording as many buyers as possible the opportunity of bidding, there has been no haste in disposing of the remainder of the territory.

Brandt in West Working on "Thunderbolt Jack"

Joe Brandt, Eastern representative of the Berwilla Film Corporation, has arrived on the West coast to supervise the cutting of the first five episodes of "Thunderbolt Jack," the new Arrow Film Corporation serial starring Jack Hoxie. Mr. Brandt, who will remain in Hollywood for a considerable period, will also assist in writing the unfinished episodes of this serial, and arange for the purchase and continuity of Jack Hoxie's next vehicle.

According to Mr. Brandt, Jack Hoxie will be starred in two serial productions a year by Berwilla of which "Thunderbolt Jack" is the first. The series will be as thrilling as they are Western, and will cost nearly twice as much to produce as did "Lightning Bruce," Hoxie's 1919 serial success. Jack Hoxie's director is Murdock MacQuarrie, while his leading woman is Marin Sais.

Making New King Cole Comedy

The Motion Picture Producing Company of America, Inc., is at work at the Edison studio on 200th street making a new King Cole comedy, featuring Sammy Burns. In the picture, which is being made under the personal supervision of Mr. Burns, are De Haven and Nice, acrobats, known on the stage as Mulligan and Mulligan; also Karl Dane, Pierre Colbase, and Eliz Gergeley, a screen recruit from the ranks of musical comedy.

Reports "Gumps" Sales

Celebrated Players Film Corporation announces the sale of rights for District of Columbia, Maryland, Delaware and Virginia on the "Gumps" cartoons to the Federal Film Service of Washington.

Careful, Careful! We Don't Allow Any Fighting in "The House of the Tolling Bell."

Three scenes from this new Blackton feature that is being released by Pathe. Bruce Gordon and May McAvoy, the featured players, may be seen at the left.

Latest Williamson Submarine Film "Fathoms Deep" Directed by Ralph Ince, Now Nearing Completion

C. E. WILLIAMSON, of the Submarine Film Corporation, known for the various "under-the-sea" novelty pictures which he has been producing during the past six years, announced just before leaving for Miami that his latest work, entitled "Fathoms Deep," will be completed within the next three weeks.

Mr. Williamson headed a party of nineteen on the trip South, including Ralph Ince, who is in charge of the direction of the feature. From Miami the company will proceed to the Bahamas where the few exteriors necessary to complete the production will be shot.

Mr. Williamson says: "Our pictures have always been financial successes because of the novelty of the under sea scenes. In each we have managed to incorporate new effects and sensations. These novelties will again be largely responsible for the success of 'Fathoms Deep.' However, we have a production close to perfection in dramatic and technical details. In the past our pictures may have looked a bit inferior as regards technique. This time, however, there will be no such slips."

"Mr. Ince, incidentally, regards 'Fathoms Deep' as one of the biggest opportunities he has had in the producing line."

The story for "Fathoms Deep" was written by Mr. Williamson. The plot is melodramatic, bordering on the Drury Lane type and besides its sub-sea sensations includes unusual shots of the races at Havana and a number of elaborate scenes taken at the carnival there.

The last Williamson picture was "The Girl of the Sea," which was released by Selznick through Republic exchanges. The picture on which Williamson gained his reputation was "Twenty Thousand Leagues Under the Sea," from the work of Jules Verne, which Universal released several years ago.

Rose Shulman Now Doing Doraldina Exploitation

ROSE SHULMAN, who has been associated with Elmer J. McGovern during the past few years on such big productions as "Mickey," the William S. Hart features, Bessie Barriscale productions, "The Lost Battalion" and other well-known features which were released on the independent market through W. H. Productions, also recently on "Up in Mary's Attic," is now associated with Mr. McGovern on special publicity and exploitation on "The Woman Untamed," featuring Doraldina, and which is being distributed by Mr. McGovern on the state rights market.

Miss Shulman states regarding her new connection with Mr. McGovern on this big feature production that seldom does the state rights market secure a production with the combination of box office values that is contained in this feature, which is a combination of a famous dancer, a plot that holds the interest and an appeal that makes this feature a valuble repeat picture.

"During the years of my association with Mr. McGovern," says Miss Shulman, "I have never known his opinion of a picture to fail.

"His work on "Mickey" in particular proved him a picture man of the highest caliber."

Climax Film Corporation Broadens Activities, Announces Two Features

THE Climax Film Corporation of 729 Seventh avenue, New York City, was formed several months ago for the distribution of independent pictures throughout the East. The executives, however, have decided to broaden their activities and enter the business on a wider scale. Their first move along this line was the purchase of the two feature productions, "Love's Battle" and "The Fourth Face."

The men at the head of this corporation are J. H. Friedenwald, president; M. E. Van Bergh, treasurer; Felix Goldfarb, vice-president, and C. H. Rosenfeld, secretary. Mr. Goldfarb, its general manager for a number of years, was New York manager of the Mutual exchange and later in the same capacity with Robertson-Cole. Mr. Rosenfeld, sales manager, was associated with the same companies. In addition, both are familiar with the state rights field, having traveled over the entire country in the interest of a number of productions.

The Climax executives feel that they have secured two very good properties in "Love's Battle" and "The Fourth Face" and that they can save both time and a great deal of expense by marketing both of the pictures at the same time.

They announce state rights purchases are agreeable to this plan.

"Love's Battle" has as its starred players Eileen Sedwick and Joe Moors.

"The Fourth Face" is a mystery story that is said to have been admirably worked out. Its cast is made up of capable players with no one particularly starring. It is the type of story where no one particular player's work stands out for a starring part, but one that demands excellent acting of the entire cast.

Clever Exploitation Stunt Helps in Sale of Equity's "Keep to the Right"

EQUITY PICTURES CORPORATION announces that much interest has been aroused among state right buyers in "Keep to the Right," starring Edith Taliaferro. This is said to be due, first, to the popularity of the star, who is well known on account of the stage successes in which she has appeared, also to the big campaign that has been prepared for this picture, including novel and inexpensive exploitation, particularly a tie-up between the picture and the safety first movement in towns and cities where the picture will be shown.

Another feature is the power of the picture itself, which is said to be high class in direction, setting and technique, as well as having a powerful story. In addition an excellent press book, containing other exploitation stunts, reproductions of papers, newspaper notices, etc., has been prepared and is ready for the exhibitor. Then there is also the novel advertising campaign in the trade papers, written in the K. C. B. style, which has been a powerful factor in arousing interest among buyers in this production and helping Equity sell the picture.

Will Use Real Indians in Exploiting Feature

WHAT is expected to be an innovation in the manner of presenting a motion picture will be inaugurated when the Arrow release, "Before the White Man Came," is shown in the New England territory. Herman Hirsch, of the Lightning Photoplays Company of Boston, was a visitor at the Arrow office during the latter part of last week and contracted for the rights to the all-Indian picture in the New England territory. He announced he would use it as a special road show and would take along a number of full-blooded Crow Indians for advertising and exploitation purposes.

A Showman's Picture.

In statements issued before regarding this picture, Arrow has called attention to the fact that this is purely a showman's picture and that it should be handled accordingly. Given sufficient exploitation, the Arrow statement says, this picture should reap an unusual harvest for the exhibitor.

The press book on this picture is now ready and contains many exploitation ideas which can be used effectively.

Mr. Hirsch, in addition to contracting for "Before the White Man Came," returned to Boston with contracts for the Ardath comedies, which star Fred Ardath, the well known vaudeville headliner, and Mae Brooke, former Follies beauty.

Reelcraft Makes Sales on Two Series of Films

THE sales department of the Reelcraft Pictures Corporation reports the following sales for last week to independent state rights buyers. W. H. Bell of the Equitable Film Corporation has purchased the Royal Comedy Series and the Matty Roubert Romances of Youth Series for his territory. R. D. Marson Attractions of 26 Piedmont street, Boston, has closed negotiations for the New England territory on both series.

Two Sales.

The Electric Theatre Supply Company of Philadelphia has purchased the Matty Roubert series for eastern Pennsylvania and southern New Jersey. H. G. Till of "Productions of Merit," Inc., of 334 Carondelet street, New Orleans, La., has purchased the rights to the two series for Mississippi and Louisiana. With the territories already sold, Reelcraft reports seventy per cent. of the United States territory disposed of on both series.

Scenes from the New Victor Kremer Production, "Voices."

The story was written and directed by Chester De Vonde, and included in the cast are Diana Allen, Gladys Coburn, Corliss Giles and Henry Sedley.

YOUNG BUFFALO

Two reel dramas of the Great Outdoors

with Philip Yale Drew

of circus, stage and picture fame

A STRIKING SERIES OF TWO-REEL "WESTERNS"

"TEX OF THE TIMBERLANDS"—A story of men of giant courage, and great hearts, in a struggle set in the lumber land.

"HIS PAL'S GAL"—The loyalty of friendship is tested by a beautiful woman and loyalty wins.

"THE LAW OF THE BORDER"—Without lawyers or statute books a man to man code inexorable in its speedy justice.

"THE HOBO OF PIZEN CITY"—The redemption of a ne'er do well who was also something of a ne'er do harm.

"THE HOLD-UP MAN"—A touch of mystery, a dash of the West, and a world of adventure and romance.

Pathé
Distributors

JESSE D.

BLANCHE *in* "THE GIRL

From the story "Miss Maitland, By Geraldine
Directed by

She was guilty as Judas.

She had stolen not only the jewels, but the other woman's husband.

She was forsaken by everyone and accused by all.

All of these things were according to the evidence.

But when the truth came, the most astonishing story of the day was revealed and right now it is waiting the chance to clean up for you at the box office window.

HAMPTON *presents*

SWEET
IN THE WEB"

Private Secretary"
Bonner
Robert Thornby

Pathé
Distributors

JUST ASK THE EXHIBITOR

Ask him how he did with JACK

"in DAREDEVIL

We'll leave it to him.
He knows.
He remembers the crowds that flocked to the first episode.
He remembers the constantly increasing interest, the real enthusiasm, the riot of applause and the jump in his bank account.
And he, nearly a thousand of him, has written to us unsolicited, saying "This serial is the goods. It gets them in and keeps them coming. Give us more like it!"

PRODUCED BY THE ROBERT BRUNTON STUDIOS

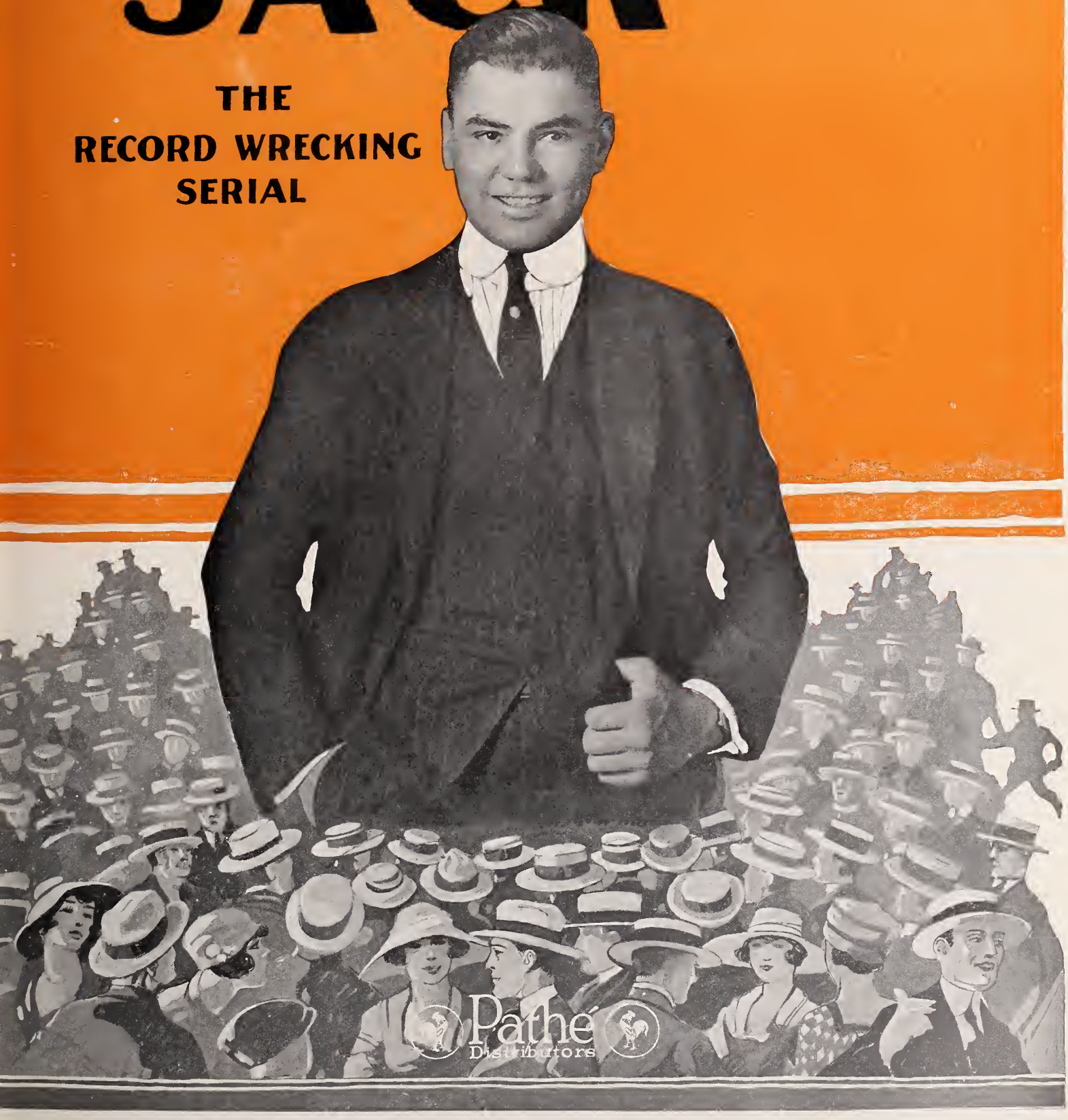
A SENSATIONALLY SUCCESSFUL BOX-OFFICE ATTRACTION

WHO HAS SHOWN IT !

DEMPSEY

"JACK"

THE
RECORD WRECKING
SERIAL



A STIRRING STORY OF THE LAST FRONTIER

Edgar Lewis PRODUCTIONS INC.

presents

"LAHOMA"

A Story of the Early Days in Oklahoma
From the well known book by
John Breckinridge Ellis
Directed by Edgar Lewis

Savage and outlaw fought on the last frontier to keep back civilization in the days just before the old Indian Territory became lost in the name "Oklahoma."

It was the day of the prairie schooner, the hardy squatter, little law, hard living and quick and violent deaths. It was vivid and adventurous to the last degree.

Of such material has Edgar Lewis made this fine picture.

Pathé Distributors

Canyon Pictures Corp.
present
"Vanishing Trails"
in fifteen episodes
featuring
Franklyn Farnum
with Mary Anderson
Produced by
WM. N. SELIG

To Get Interest in "Vanishing Trails" Get Them Interested in a Metal Tube

By EPES W. SARGENT

SEEMINGLY every serial must have some concrete object which symbolizes the struggle and the possession of which determines the advantage to either side. In "Vanishing Trails," the Selig serial put out by Canyon Pictures, this object is a metal container. Get them interested in the container and interest in the story follows as a natural consequence.

This container is a length of gas pipe about two inches in diameter, some six or seven inches long, and threaded at either end to receive a metal cap. Any plumber or gasfitter can supply such a container, and unless one is made to giant scale for lobby display, the device does not tax the ability of the exhibitor.

Get a Big One.

Even the fabrication of a tube two feet across and fourteen feet long will not seriously tax the skill of the average man, and it can be made very useful for lobby display. It can be made of cardboard or, in smaller size, of a length of heater pipe, capped with paper.

The best way to advertise a serial is to have some symbol for the production which can be displayed each time an episode is shown. In this instance the pipe is all important to the story; it will be recognized by all who have seen the earlier divisions, and no better trade mark could be devised. The pipe at once constitutes the mysterious object in the play and the symbol of the story in the minds of your patrons.

It follows that the most comprehensive use of the pipe will form the best exploitation material.

But Build Up.

This is not to say that you can display a length of pipe in front of your house and sell the serial to the best advantage. You must work hard for each episode; particularly the first. You must get the pipe over to your patrons before you can collect on this simple and valuable aid, but not many serials thus far have given so conpicuous a trade mark.

The best way to begin a campaign is to cause the pipe to be made two or three weeks in advance of the first showing. Have a slide made of the device and show this at every performance for a week before you are ready to open your regular campaign.

Letter the slide, "This pipe contains $10,000,000. What do you suppose is in it?" Let the slide ride by itself. Don't answer any questions. Let curiosity work.

Tease Them Good.

Three days after you start using the slide, hang the tube in the lobby. If possible rig some standard by which you may suspend it in front of the house, at right angles to the sidewalk, and well above the heads of the passers by. Use it in advance and for every episode.

Four days later add to slide and tube "Coming September 7," or whatever your opening date may be. Run that for a couple of days and start in to advertise by poster or newspaper, or both. If you use both, it would be well to start in the newspapers a couple of days ahead of the billboard showing.

Be a Good Gambler.

Few managers need to be told at this late day that to sell the first episode is to sell the entire series and that it pays to spend freely to get the first episode over. Don't figure that you are spending a hundred dollars on the first episode. Divide by fifteen and the price will be less apt to scare you. The hundred dollars mentioned is merely an arbitrary figure. Spend as much as you can.

And go in for window work. Put smaller tubes in store windows.

Letter cards, "This is a duplicate of the tube in which 'The Great' Stilwell placed his entire fortune of $10,000,000 and for which 'Silent' Joe and Steve Durant waged their stirring battle in the lost land of Vanishing Trails. What do you suppose it contained? Stilwell said that he had reduced his fortune to 'one lump.' If you want to know what it was, follow 'Vanishing Trails' shown every Thursday and Friday at the Strand Theatre."

Here's an Idea

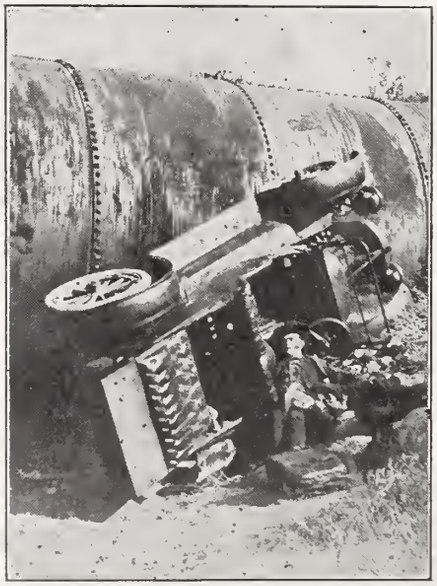
Get your plumber to make up a dozen tubes with caps. Short lengths of speaking tube will do. Put an order on the box office for a pass for the serial in each tube and announce that these have been hidden, NOT buried, in places within specified bounds, and not on private property. Tell that these valuable tubes will be as valuable to the finder as the tube containing $10,000,000 which was taken from the body of "The Great" Stilwell. Hide them cleverly and you can work the interest over several days. If you wish, hold back a few to keep them going.

Go to It

Use Stills Freely.

Get plenty of stills and keep them going. Most of them show vivid action and will pull attention.

There is a mysterious crazed chemist in the play. Get the drug stores to put their spare graduates, stills and other apparatus in a window, the glasses filled with liquids of various sorts and colors. Have the card here tell the reader to come and see how "The Shadow" rendered his skin impervious to bullets and scared Durant's "Vultures" out of their wits.



Aqueduct Racing Now On.

Franklyn Farnum and Mary Anderson enjoy a little cruise over a wild west water course in Canyon Pictures serial, "Vanishing Trails."

Play Up the Shadow.

This "Shadow" is one of the picturesque features of the serial. Get the one-sheet cut-outs in the window and play him up strong in your talk. You will find the material in the press book, which offers some of his stunts, but add that he electrifies a river to get Joe out of trouble.

If you can swing it, keep the drug store window going after the first episode and use it to play up the Shadow in the second episode. If you can get someone to sit in the window and work with the apparatus, so much the better. Your druggist can give you solutions which will change color or smoke when mixed, and this will add to the interest. Give this display to "The Shadow" and you'll gain interest in the second episode. This is important, for while the first section opens well, the story does not get fully underway until the second chapter. The first is occupied with preparation.

Getting Them In.

Getting the crowd in to see the first episode is a problem on which much time has been spent. Many excellent schemes have been given in these pages before. If you want something new get the local paper interested. If you are in a town where the paper is too large or your house is too small, try some merchant for a prize scheme.

Offer cash prizes for the answers to the following questions.

Who killed Stilwell?
Of what did his treasure consist?
Who is "The Shadow"?
Who is "Silent Joe"?
Why did Durant want Joe killed?

These problems all arise in the first episode.

Working the Scheme.

Let the paper (or merchant) announce this as a test of wits. If you can make it a bet, so much the better. The paper wants to know how many can guess correctly. To give all an even start, it has arranged to distribute free tickets for the first episode to all who apply, or a coupon can be printed.

Guesses can be made at any time during the run of the first twelve episodes, but a correct guess submitted after the first episode will take the prize from one made after the fifth, or that have preference over one made after the eleventh chapter. Free tickets are given only for the first showing.

After the contest is launched, only one story a week will be required, the day before the showing of the next episode, but the interest can be kept up right to the close of the contest if contestants are permitted to enter a fresh guess every week.

Be careful to hold the guesses to the first episode for which free tickets have been given. To require paid admissions will convert your scheme into a lottery, possibly with disastrous effects.

The season ticket sold at a reduction is always a good bet. Work some form of season ticket with stubs or numbered spaces, which are to be punched, to prevent tickets being used twice to a single episode. It will help to make the final stub good for the showing of the first episode of the next serial. You can get them started all over again.

CANYON PICTURES CORP.

present

"VANISHING TRAILS"

a serial in fifteen thrilling episodes
produced by WM. N. SELIG

FRANKLYN FARNUM MARY ANDERSON

A STORY of the East—to the vanishing trails of the West. Franklyn Farnum, a box office attraction, is the star. The M. P. World says of it: "Filled with suspense and mystery."

Some Territory is Still Open

Wire

126 WEST 46TH STREET

NEW YORK CITY

DOOLEY EXCHANGE, Inc.

THOS. W. DOOLEY, Gen. Mgr.

BUFFALO, N. Y.
338 Pearl Street
West of Syracuse

SYRACUSE, N. Y.
445 S. Warren St.
East of Syracuse

HOWARD F. BRINK
Branch Manager

NEW YORK STATE NORTH OF WESTCHESTER

WHO IS "SILENT JOE"?

A WONDERFUL fifteen-episode serial booking faster than our men can get around to sign contracts.

To be released Sept. 5th with a full line of advertising helps.

Write for our press book.

Exhibitors first and all the time

Set in "Land of Vanishing Trails," Canyon Serial Holds with Mystery and Thrills

YEARS ago when the chase picture was first devised it was considered sufficient to start the chase and let it run for a thousand feet. In the same way, the early serials were thin in plot, working up to a single climax to hold interest to the next instalment.

Today all this has been changed. There must be a real plot and not merely a thread upon which to hang the action, and the day of the single chapter-end punch has gone forever.

"Vanishing Trails," which was produced by William N. Selig, one of the pioneers of the motion picture business in America, has a real plot objective to carry the mental interest while the eye is occupied with the strenuous action, and serves as a good example of the modern school of serials.

Plot Is Complicated.

The plot is developed in the first episode, and the mystery angle is worked in with skill.

The opening scenes occur in the home of a millionaire of mushroom growth, whose immense fortune has been wrested by main strength of personality and ruthless business methods from the men of finance who are seen to be his guests.

His palatial home is seen to be securely guarded by veteran detectives, who scrutinize every guest. It is plain that the guests themselves are at a loss to understand the reason for their being called together. They are apprehensive, for they know the ruthless power of the man, and their consciences are not clean. Many of them are in a combination designed to work the overthrow of their host, and which is to be put into operation the coming week. They fear that their plans have been discovered.

A Plot Made Worthless.

As a matter of fact their plan is known to Stilwell, as he frankly tells them. He knows that they are in a combination to shear him of his strength, and there is a peculiar satisfaction in his manner as he announces his knowledge of their schemes, and adds that his reason in calling them together is to announce his retirement from active industry.

They have planned to raid his stocks. He has none. They seek to ruin his enterprises. He has withdrawn. His position is impregnable. Once more "The Great" Stilwell has outwitted his enemies, and he has called them together to acquaint them with the fact.

His entire resources have been condensed into "one lump," to quote his homely phrase, and, stranger still, this great wealth is not for himself, but for one he promises to name when he has shown them his converted property.

Death Shortens Triumph.

He goes to his library, promising to return at once to his startled guests, who discuss among themselves the odd turn affairs have taken.

In the privacy of this apartment, where the only books he reads are those of accounts, he taken from a hidden safe a metal tube some two inches in diameter and perhaps eight inches long. It is the treasure. This he places in his pocket while he peruses the will which disposes of this enormous sum, in excess of ten million dollars.

But securely guarded as he is, his money cannot make him secure. Out in the dusk of his gardens strange forms strike down his watchful detectives. Shadowy figures thrust gleaming automatics into the

The Cast

SILENT JOE.....FRANKLYN FARNUM
LOU DURANT .....MARY ANDERSON
"The Shadow".....W. A. Orlamond
Steve Durant .....Duke Lee
Rankin .....Vester Pegg
Skip Grant .....Bud Osborne
Bully Drake .....Pedro Leon
Grandon .....Harry Lonsdale
"The Great" Stilwell.....L. M. Wells
The Dog .....Prince"

Story by William E. Wing
Directed by Leon de la Mothe
Produced by Col. William N. Selig

startled faces of the guards, an eye peers through the library curtains, across the stained glass windows a form is silhouetted. There is a shot—and the greatness of Stilwell has fallen from him. An inert mass of clay lies upon the reddening floor.

Then Mystery.

Into the apartment comes the man we have seen lately as a returned soldier. He bends over the form, then darkness again. When the guests rush in, at the call of the servants, the safe and desk have been rifled of papers, the tube is gone from his pocket. The treasure has vanished.

The scene changes to the mysterious hill where Steve Durant rules his inner circle; a choice gathering of men who mingle craftiness of brain with physical courage, and who fear nothing.

The Land of Vanishing Trails is the name of this eerie place, of vanishing trails which start from nowhere and which lead to nowhere in particular. In a better day Durant would have been a feudal baron, riding roughshod over the rights of his vassals. Even now he is the overlord of the Land of Vanishing Trails. By fair means or foul he has driven from the territory those who sought to take up land. He wants no contact with honest men.

A Ruler of Misrule.

His cabinet is composed of tried desperados; a band of rougher men, the "Vultures," carry out his commands. The grazer and the nester are not wanted, and they are driven from the land.

The country is their own in which to work their evil will. They have it to themselves save for a shadowy figure who, like avenging conscience, stalks abroad, an old man whose troubles have turned his brain, and who leads a charmed life.

More than one of the Vultures has shot at him point blank and has told, over the camp fires, that his bullets were turned away. He is seemingly harmless, though he has an inconvenient faculty for getting in the way.

And the Girl.

Steve has a daughter, who does not know the evil he seeks to work, and who innocently rescues "Silent Joe" from a pair of vultures who seek to attack him.

She has little use for "Silent" Joe, whom she knows to be an enemy to her father, but she is for a fair fight, and does not realize that the Vultures are her father's henchmen. With a shred of decency he has sought to keep the fact from her.

In his castle, a substantially built ranch house, Durant plots with the Inner Circle to gain possession of the Stilwell millions. It is to be the great adventure; the crowning feat of his evil life. The men gather about him, eager to learn the details, when Lou enters to tell how she has rescued "Silent" Joe from the Vultures.

A Death Warrant.

It is the first that Durant knows of Joe's presence. His sentries have not had time to report. They kill first and report afterward, and Lou has disarranged their program.

Durant watches the girl pass to her room and turns to the men about him. The presence of his enemy in Vanishing Trails has caused a postponement of the raid upon the millions. The way to wealth is across his dead body. Joe's death warrant is signed.

This is the situation at the end of the first episode. Joe we had already seen bending over the body of the dead Stilwell. Now he appears in the barren country and is recognized even by the owner's daughter as a menace. To gain the millions they must dispose of him.

Hard Riding and Fighting.

The story is launched. For thirteen more episodes the fortunes must vary, the advantage must live first with one and then the other side. New figures are introduced; a masked rider who seems to be on neither side, the crazy scientist who keeps guard over Joe and later Lou, when she discovers that she is not Durant's daughter.

There is hard riding and harder fighting; magnificent gallops over the boundless mesa, terrific dashes down inclines which tax even the hardy cow ponies, bodies go hurtling down the sandy face of the ravines, there are explosions, and strange manifestations of the power of the scientist.

Ever Changing Action.

At no time is an advantage long held. First one and then the other draws ahead only to be overtaken and passed. There are inspiring leaps over chasms, a mad rush of an automobile down the outside of a giant pipe line, an escape by means of a parachute hastily formed of a sleeping bag, sensation piles on sensation until the last chapter is written and at length the guilty are overtaken by the fate which is so richly theirs. There is no delay, no moments of inaction. It is a modern serial and each foot must thrill.

Donald Campbell Has Foreign Rights to "Vanishing Trails"

ALL foreign rights to "Vanishing Trails" have been purchased by Donald Campbell, who in turn has disposed of all territory except Europe and Australia. According to Mr. Campbell newspaper accounts from London indicate that the serial is being given a great reception in that city.

"I expect 'Vanishing Trails' to do well in every territory," said Mr. Campbell when seen by a representative of Moving Picture World. "The story is good and the producer, Colonel Selig, is a character known all over the world. His name has undoubtedly helped sell the picture in the foreign markets."

Mr. Campbell has not yet disposed of the European rights, although he has had several offers for the purchase of the picture. The present rates of exchange have made the European market a problem in itself.

Indications are, however, that "Vanishing Trails" will set a high mark in popularity abroad as well as at home.

METRO FILM EXCHANGE

ROBT. LYNCH, Mgr.

1321 Vine Street

PHILADELPHIA, PENN.

EASTERN PENNSYLVANIA AND SOUTHERN NEW JERSEY

WHO KILLED STILWELL?

ONCE in a while a serial comes in the market which creates more comment than any other. "Vanishing Trails" is it. A box office attraction good for fifteen weeks.

The combination of Franklyn Farnum and Mary Anderson in this thrilling serial is a guarantee of satisfied audiences.

Tucker Brothers' Road Show

Circuit comprising nearly two hundred theatres in the State of Oklahoma

Main Offices

310 Main St., Oklahoma City, Okla.

Controlling

"VANISHING TRAILS"

WHO IS LOU DURANT?

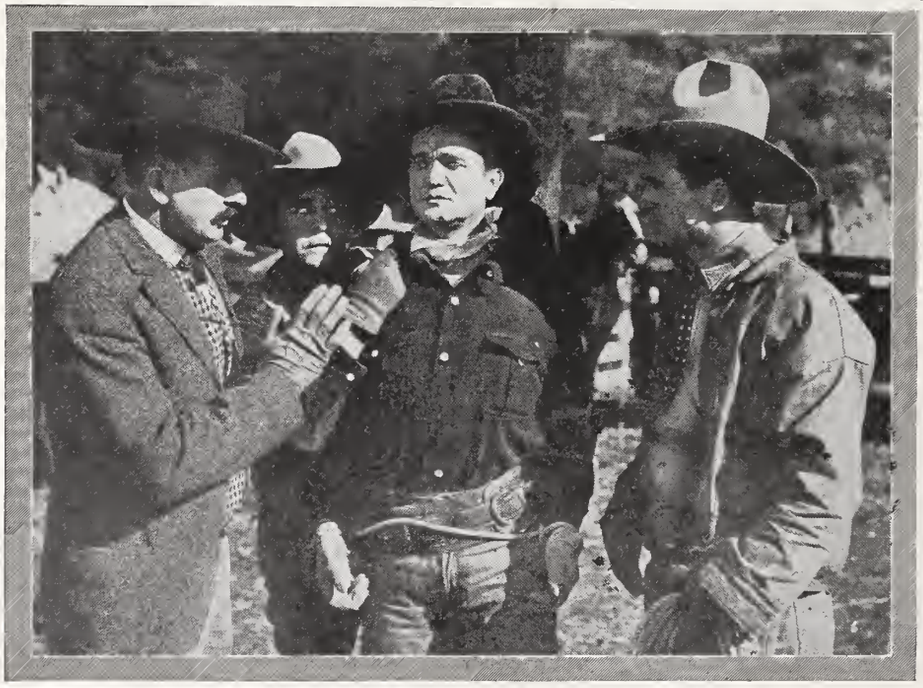
NOW purchasing and releasing each week one five-reel feature; one two-reel serial; one two-reel comedy. State right men desirous of disposing of the Oklahoma rights on any picture should immediately get in touch with Tucker Brothers.

H. W. MUNSON,
Manager.

STANDARD FILM EXCHANGE

W. J. WEILAND, Manager
412 Ferry Street
PITTSBURGH, PA.

WESTERN PENNSYLVANIA



WHO DOES THE BABY BELONG TO?

THE women who make up a majority of your audience can be appealed to in many ways through "Vanishing Trails." It is full of feminine appeal.

See an episode and you will book all fifteen.

All Set to Put "Vanishing Trails" Over

State Rights Buyers Give Canyon the Co-operation That Means Film's Success

WHEN Jack Weinberg and Joseph M Goldstein, president and treasurer, respectively, of Canyon Pictures Corporation, decided to produce the "king" of serials they went directly to the fountain head of serial production and negotiated with Colonel William M. Selig for "Vanishing Trails." When the fifteen episodes of this chapter story have run the length and breadth of the country, it is certain that one trail in the exhibitor's life will have vanished and that is the trail that leads over the hill to the poorhouse.

Jack Weinberg and Joe Goldstein, well known in the picture game from former successes, are backing "Vanishing Trails" with heavy exploitation, and the manner in which state right exchanges which have bought the serial for their territory are co-operating with Canyon in putting the picture over speaks well for their confidence in the production.

Big Buyers.

The state right exchanges which to date availed themselves of the possibilities of "Vanishing Trails" are the Tucker Brothers Amusement Company, of Oklahoma City, for Oklahoma; Specialty Film Company, of Dallas, for Texas and Arkansas; Southeastern Pictures Corporation, of Atlanta and New Orleans, for the six southern states, Louisiana and Mississippi; Exhibitors' Film Exchange, of Washington, D. C., for Virginia, Delaware and Maryland; Standard Pictures Corporation, of St. Louis and Kansas City, for Kansas, Missouri and southern Illinois; Dooley Exchange, Inc., of Syracuse, for New York State north of Westchester county, and Metro Film Exchange for eastern Pennsylvania and southern New Jersey.

Correspondence from these state rights men indicates that all are enthusiastic over the selling prospects of "Vanishing Trails." Thomas Dooley, general manager of Dooley Exchange, Inc., of Syracuse, says: "We believe that 'Vanishing Trails' will break all records as a serial in this territory. We have already signed up any number of accounts at a rental much higher than they have ever paid heretofore for a serial simply on the screening of the stunt reel."

The Dooley Exchange, which has its main office in Syracuse and a branch office in Buffalo, was organized May 31, 1919, and has shown a large increase in business each month. Despite the warm weather last month the amount of business done was the largest in the history of the organization. With "Vanishing Trails" on its list, Dooley Exchange hopes to break all records in the fall, especially since it will have seven men in the field. The Dooley Exchange is handling Billy West, Gale Henry and Alice Howell comedies, "Lightning Bryce," "One Million Dollars Reward," and, starting September 1, will release two-reel comedies featuring Billy Van, Alice Howell, Leon Earle, Milburn Moranti and Matty Rubert.

Tucker Brothers' Amusement Company controls the rights to "Vanishing Trails" to only one state, Oklahoma, but the Tucker organization is backing the serial as heavily as if it had the rights to a half-dozen territories. It is coming through with advertising and exploitation in great shape and deserves congratulations on its progressive policy.

Second Selig for Metro.

Robert Lynch, manager of the Metro Film Exchange, is boosting the Canyon Pictures serial for southern New Jersey and eastern Pennsylvania. "Vanishing Trails" is the second Selig chapter play on Mr. Lynch's list, as he is also exploiting "The Lost City" for his territory. "Lightning Bryce" is another serial handled by Philadelphia Metro, whose releases include all Metro Classics, Nazimova Productions, the Taylor Holmes and Mitchell Lewis pictures.

The Southeastern Pictures Corporation, which maintains a branch in New Orleans besides its main offices in Atlanta, has a large territory to cover in the six southern states, Louisiana and Mississippi, but with a full staff of field and service men is well equipped to handle "Vanishing Trails." Southeastern is prepared to take full advantage of the possibilities of the picture. Southeastern is distributing features, Johnny Dooley, Hank Mann, Chaplin and Arbuckle comedies, westerns and serials.

A. Dresner, general manager of the Exhibitors' Film Exchange, Washington, D. C., is preparing to give "Vanishing Trails" a good send-off in his territory. Mr. Dresner is exploiting "The Birth of a Race," "Are You Legally Married?" "To-Day," "The Struggle Everlasting," "The Accidental Honeymoon," "Joan the Woman," the latest Helen Holmes and Houdini serials, and a number of good comedies.

Sold Well in Texas.

The Specialty Film Company, of Dallas, Texas, operating in Texas and Arkansas, believes that "Vanishing Trails" will justify all predictions made about it. W. G. Underwood, president; L. G. Bisinger, vice-president, and E. T. Peters all come in that class known as "100 per cent. showmen" and may be counted upon to help exhibitors in their territory sell the serial.

J. R. Young, manager of the Kansas City branch, and F. J. Fegan, manager of the St. Louis branch, of the Standard Film Corporation, are co-operating with F. J. Warren, general manager of the concern, in boosting "Vanishing Trails" for Missouri, Kansas and Southern Illinois. Successes distributed by Standard in their territory are headed by "The Unpardonable

(*Continued on page* 1037)

"One Trail That Will Vanish Is the Old One Leading Over the Hill to the Poor House,"
Say Jack Weinberg and Joseph M. Goldstein, president and treasurer, respectively, of Canyon Pictures. The above remark refers, of course, to their serial, "Vanishing Trails."

Officials of the Dooley Exchange, Inc., of Syracuse and Buffalo.
Handling "Vanishing Trails" north of Westchester County. Left to right are: G. M. Blackman, sales manager; H. F. Brink, manager of the Buffalo office, and Thomas W. Dooley, general manager of the Dooley Exchange.

Exhibitors Film Exchange

MATHER BLDG.
916 G STREET N. W.
WASHINGTON, D. C.

A. DRESNER
Gen. Manager

H. M. CRANDALL
President

The Largest Independent State Right Exchange in This Territory

Virginia, Delaware, Maryland, District of Columbia

WHO IS THE SHADOW?

EVERY wise exhibitor will leave a day or two open for this serial to be released September first. You know from past experience that when we handle a serial it must be good and we positively claim

VANISHING TRAILS

to be the best serial yet produced.

If you have not already arranged for your play dates do so at once.

E. F. E.

SPECIALTY FILM CO.

W. G. UNDERWOOD, President
107 S. St. Paul Street
DALLAS, TEXAS

TEXAS AND ARKANSAS

WHO OPENED THE TUBE?

AN assortment of new stunts are filmed in "Vanishing Trails" that have never been done before.

Franklyn Farnum is always at his best in Westerns, and will DRAG your audience back to see the mystery through.

Established 1916

STANDARD FILM EXCHANGE

12 East 17th St.
KANSAS CITY, MO.
Western Mo. & Kansas
J. R. YOUNG, Manager

3317 Olive St.
ST. LOUIS, MO.
Eastern Mo. & So. Ill.
F. J. FEGAN, Manager

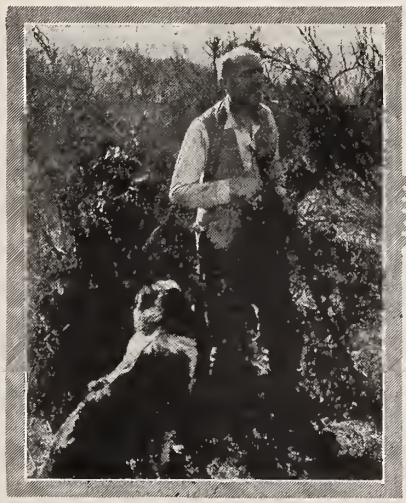
WHAT ARE THE "VANISHING TRAILS"?

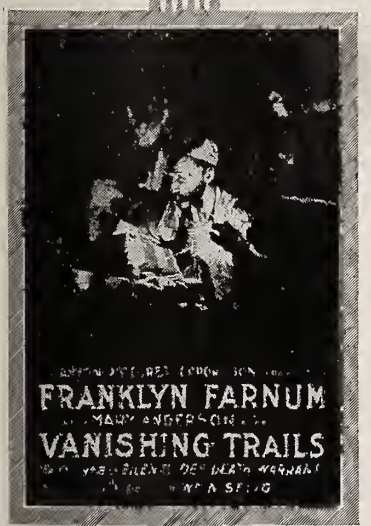
THIS serial sticks out above all other serials like a sore thumb. Col. Wm. N. Selig says of it himself: "It is the best serial I ever produced."

Get in touch with us immediately.

Our Policy Is Yours

Always Pictures That Play
To Biggest Profits





Franklyn Farnum
with
Mary Anderson
in
"VANISHING TRAILS"

Some specimens of the posters and stills put out by Canyon Pictures on this fifteen-episode serial. The featured players are seen in the circles. In the center, above, is "The Shadow," the fanatic scientist, who with his dog plays an important part in frustrating the evil plans of Steve Durant and his gang, "The Vultures." "The Shadow" is the subject of the one-sheet at the left. Below is the 24-sheet and the 6-sheet on episode two. The poster with the car hurtling over the giant pipe line is the 6-sheet for episode four.

Southeastern Pictures Corp.

106-108 Walton Street
ATLANTA, GA.

119 N. Basin Street
NEW ORLEANS, LA.

Sole Distributors for

North Carolina, South Carolina, Tennessee, Alabama, Florida, Georgia, Louisiana, Mississippi

WHERE ARE THE MILLIONS?

THE public is always interested in a search for gold. The suspense in this serial will crowd your house week after week until the end.

Send for press book now.

100 SUPER FEATURES, 500 SHORT REEL SUBJECTS, 8 SERIALS

Set for "Vanishing Trails"

(*Continued from page* 1031)

Sin" and include a long list of dramas, serials, comedies and scenics. "Vanishing Trails" is due to receive a good run in Standard's territory.

Pittsburgh Standard Going Well.

The Standard Film Exchange of Pittsburgh has been in existence for eleven years, although until two years ago it was known as the Weiland Film Company, owned by J. A. Weiland and manager by his two sons, A. A. and W. J. Weiland. Since operating the Standard Film Exchange they released one and two-reel comedies. Later they started a successful serial campaign, and have added to their laurels by putting over the new editions of "The Spoilers" and "Tillie's Punctured Romance." They look for Canyon Pictures' "Vanishing Trails" to be their biggest success of all.

The Weiland brothers own and operate four theatres in western Pennsylvania under the corporate title of Weiland Theatres, Inc. The Pittsburgh Strand and the Mount Oliver New Rialto, two of the largest and most beautiful houses in western Pennsylvania, are units of the Weiland chain.

Frank Windstein, John G. Furrer and Harry Clayton, hard-working and reliable roadmen, are the field representatives of Standard and are meeting with marked success in booking Standards' offerings.

W. J. Weiland

Of Weiland Brothers, managers of Standard Film Exchange, Pittsburgh, handling "Vanishing Trails" in West Virginia and western Pennsylvania.

Canyon Will Release Six Five-Reel Farnum Westerns

CAPITALIZING on the success that is sure to follow the release of "Vanishing Trails," the fifteen-episode serial featuring Franklyn Farnum with Mary Anderson, Canyon Pictures Corporation is preparing to distribute six five-reel Franklyn Farnum western dramas.

Production of the first of the series is almost completed and Jack Weinberg and Joseph M. Goldstein, president and treasurer, respectively, of Canyon Pictures, who have kept in close touch with activities on the Coast, are enthusiastic over the quality of this first release.

"Franklyn Farnum, already established as a star, will be more popular than ever after 'Vanishing Trails' has blazed his name all over the country anew," said the Canyon officials. "The great number of picture fans who like the hard riding, hard fighting western pictures in which Farnum is at his best, will be more eager than ever to see him after they have followed his varying fortunes through the fifteen episodes of 'Vanishing Trails.'

"We have already had a large number of inquiries concerning Franklyn Farnum five-reelers, and it is to meet this demand and to let exhibitors capitalize on the success of 'Vanishing Trails' that we have contracted for six five-reel Franklyn Farnum westerns.

"State right exchanges which have bought 'Vanishing Trails' will be the most logical buyers of these Farnum dramas, and it is up to live independent operators to get in on this Franklyn Farnum boom that is sure to follow the release of 'Vanishing Trails' in September.

"A few territories are still open on the serial. We will be glad to give active state right buyers the opportunity to get aboard the Farnum band-wagon before September."

"A Fine Road Bed," Chuckles Franklyn Farnum.

But fear not—Franklyn will soon get it in the well-known neck himself. A little logging stuff in Canyon's serial, "Vanishing Trails."

New Theatres Planned

DELAVAN, WIS.—Rufus Olson, Oregon, Wis., has purchased Pastime Theatre.

LOS ANGELES, CAL.—Gale Henry Production Company has been organized with $1,000,000 capital.

DOVER, DEL.—Hyperion Picture Corporation has been organized with $1,000,000 capital to manufacture and distribute moving picture films, etc.

WILMINGTON, DEL.—Cinema Consolidated, Inc., has been organized with $2,750,000 capital to conduct general film exchange business.

WILMINGTON, DEL.—Substantial Productions has been organized with $500,000 capital by Robert K. Thistle, A. Roy Myers and others to produce moving pictures.

WILMINGTON, DEL.—Duplex Automatic Film Developing Machine Corporation has been organized with $3,500,000 to manufacture moving picture machinery.

NEW YORK, N. Y.—Gorham Photoplay has been organized with $25,000 capital by P. E. Meyer, R. Schodsky and others, of Brooklyn.

TROY, N. Y.—Improvements costing $15,000 will be made to Procter Griswold Theatre on Third street.

UTICA, N. Y.—Wilmer & Vincent have plans by E. C. Horn & Son, 1476 Broadway, New York, for alterations to theatre at Lafayette and Washington streets, to cost $50,000.

UTICA, N. Y.—Wilmer & Vincent have plans by E. C. Horn & Son, 1476 Broadway, New York, for alterations and an extension to Colonial Theatre at 203 Bleecker street, to cost $150,000.

BRYSON CITY, N. C.—K. E. Bennett and others have plans by J. E. Sirrine, Greenville, S. C., for moving picture theatre and office building.

A. A. Weiland

With his brother, W. J. Weiland, operates Standard Film Exchange, Pittsburgh.

DEAD MEN TELL NO TALES

broad view of the field and admit—and correct—his error.

"And I don't want to be misunderstood. I am not speaking in a spirit of soreness or injury. Rather I speak with regret that the condition should be such as it is. I believe that American producers and directors would be willing, yes, glad, to help the British producer, but he does not want help. The ideas advanced, ideas which have placed American pictures in the lead throughout the world, are 'Too American.' They are rejected, yet progress can never come while this spirit persists.

France More Hopeful.

"I believe that France will more rapidly regain the position she held before the war. Over there they are progressive, more open-minded and willing to learn. Once the country readjusts itself to post-war conditions, French production will advance with great strides. The same holds good of Italy. Germany is less promising. There they are imitative, and eager to wrest the trade secrets of other lands, but they are too stolid to produce film fiction acceptable to other peoples. German stories will be too largely German in thought and treatment.

Theatres Lag.

"I did not have the time to make very close examination of the theatres, but what I did see convinces me that in the exhibition end Europe is generally far behind America.

"A feature, a comedy and music with a small orchestra is the standard program, and the London houses, which charge about the equivalent of $1.10, do not give as acceptable performance as our own Broadway houses such as the Rivoli and Strand offer for less.

"Some of the houses are very pretty. When the building restrictions are lifted many new and handsomer houses will be built, but at present the exhibition end is poor."

Will Limit Production.

"And about yourself?" queried the interviewer.

"There is little to be said. We shall continue to write for Constance Talmadge, but we shall limit our production, Miss Loos and myself.

"Last year we did six plays. Not all were up to the standard we have set. In future we shall write not more than one play every three months."

"And perhaps an occasional one for other stars?"

"No. The plays we write for Miss Talmadge will be all we shall undertake. Could we write more, she should have them, but I believe that a play more often that once in three months will lead to inferior work."

Victor Kremer's Son, Curt, Joins Parent in Business

IN the absence of Victor Kremer, who is touring the country on behalf of Victor Kremer, Inc., Curt Kremer will be in charge of headquarters. Curt is Victor Kremer's only son and he is lately out of college at Swarthmore. He had established himself in another business but has been prevailed upon by his father to devote himself to pictures.

One of the first subjects young Kremer will be called upon to exploit and help "put across" with independent exchanges and buyers, is "Voices," the photoplay based on spiritualism written and directed by Chester de Vonde. In this production Diana Allen, Gladys Coburn, Corliss Giles and Henry Sedley will be prominent.

"Voices" will be backed by special press work, publicity and exploitation, a feature of which will be the campaign book which has already attracted favorable comment from exhibitors. The work is in color process, done on glazed stock, illustrated and attractively designed. Fifteen different styles of advertising, cuts and posters will be at the demand of showmen in exploiting "Voices" to their public.

Anita Stewart Comes East for a Rest of Two Months

ACCOMPANIED by her general manager, Rudolph W. Cameron, Anita Stewart arrived in New York from California on August 7. She expects to pass the next two months at her summer home at Bayshore, L. I., where she will rest after a particularly strenuous season at the West Coast.

Although her last Louis B. Mayer production, "Sowing the Wind," is not yet completed, Miss Stewart's work in the picture has been finished and Director John M. Stahl did not deem it necessary to have her remain longer at the West Coast, as it is planned in case retakes are necessary, to have them done in New York.

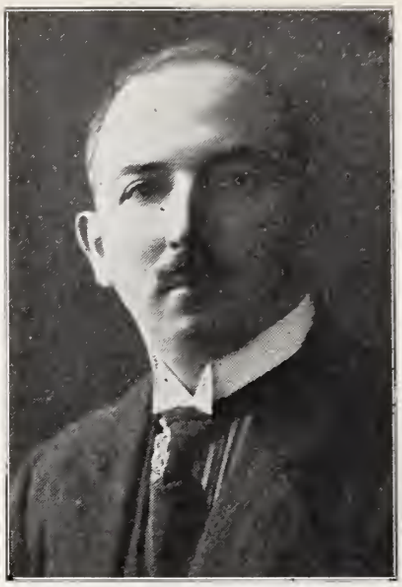
While in Los Angeles, Miss Stewart made four special productions—"The Fighting Shepherdess," "The Yellow Typhoon," "Harriet and the Piper" and "Sowing the Wind." The aggregate cost of these four pictures is in the neighborhood of $1,000,000, it is said, and to this will be added a great deal more expense before the last two productions are finally ready for release.

Miss Stewart considers her work in "Sowing the Wind" the best she has ever done and feels that the picture should prove one of the big successes of the coming year.

Already 301 Stockholders
of the
POWERS FILM PRODUCTS, INC.

Have expressed their interest in the Stockholders' Protective Committee now forming to investigate the formation, the conduct and the present condition of the company and to take such steps as may be found necessary to protect their holdings. The balance of the Stockholders should communicate immediately with the undersigned, giving the date and number of shares purchased, price paid and from whom bought.

FRED'K J. HARRISON
Stockholder and Former Chemist at the Plant
103 DARTMOUTH STREET ROCHESTER, N. Y.



Percy Winocour,
Proprietor of the St. Mungo Exclusive Film Company of Glasgow, Scotland.

Glasgow Film Man to Visit Here; Seeks Big Productions

PERCY WINOCOUR, the sole proprietor of the St. Mungo Exclusive Film Company, Glasgow, Scotland, will sail on a business visit to the United States on August 28, and during his stay hopes to visit a great many of the prominent film men of America. Mr. Winocour is in quest of good films for the British market and will be pleased to get in touch with film men who have real "supers" for disposal.

The St. Mungo Exclusive Film Company, was formed by Mr. Winocour in 1914, in a small office in Glasgow, with a very small selection of American films. The first selection proved to be films which the Scottish exhibitor wanted. The business quickly extended and necessitated removal to the present handsome suite of offices at 142a St. Vincent street, Glasgow. These offices include spacious public offices, a cosy sanctum for the chief, private theatre to seat fifty viewers, and a complete set of concrete film safes for storage.

The company has already handled many notable subjects from American studios, among them being "The 13th Chair," "A House Divided," and "The Heart of Humanity."

Mr. Winocour, though operating almost entirely in the Scottish territory, very often purchases subjects with full United Kingdom rights. It is probable that he will offer a few British productions for the American market.

Episcopal Cathedral Offers Film Made to Display Social Activities Among Its People

IN Topeka, Kan., the moving picture theatres have been enlisted as an advertising medium for Grace Episcopal Cathedral. A reel of pictures of the church and various activities, such as those of the Girls' Friendly Society choir processional, a May fete on the church grounds, the Men's Club, the girls' summer camp and others have been made and are shown twice a week in local theatres.

"Why shouldn't we use the 'movies' to advertise our churches," said the Rev. James P. deB. Kaye, dean of the cathedral. "Churches should get as close as possible to the people."

Among Busy Exchangemen

Seattle

Harry Sigmond With Vitagraph.

Harry Sigmond has been appointed assistant manager of the Seattle branch of Vitagraph to succeed J. R. Beale, who has gone to the Portland territory as special salesman. Mr. Sigmond is a Seattle lawyer who gained knowledge of film problems through his experience in incorporating and managing for three years the Northwest Film Board of Trade, the exchange managers' organization of the Northwest.

This Board of Trade has been the most active local film men's organization in the country, and Mr. Sigmond has piloted it through some very difficult situations, such as those produced by the organization of some very powerful circuits and booking combinations, as well as through some very important accomplishments, such as the organization last year of the exhibitors and film men into one big motion picture body.

"Put Over" Big Convention.

At the convention which was held in Seattle in July, at which this organization was accomplished under the name of Northwest Film Board of Trade and Associate Members, Mr. Sigmond attended to all the business part of the organization. He also helped to direct the elaborate program of entertainment, including the great "Movie Ball" given on the combined floors of the Arena and Hippodrome.

This last spring, when Mr. and Mrs. Donald Geddes were organizing the G. & G. Theatres Company, which owns and operates four suburban houses in Seattle, they selected Mr. Sigmond as their general manager. He therefore understands the problems both of distribution and exhibition.

Selznick's New Man Installed.

W. P. Whittaker, West Coast representative of Selznick Enterprises, is spending several days at the Seattle office helping G. C. Reid, the new manager, to get things started.

"Lost City" for Pantages.

J. T. Sheffield, manager of Greater Features Company, announces the biggest serial sale ever made in the Pacific Northwest. This is the disposal of the serial "The Lost City" to the Pantages Theatres in Seattle, Portland, Tacoma and Spokane.

It will open in Seattle and Portland week of August 16, following the biggest campaign ever put in advance of any serial opening, according to Ed J. Milne, Pantages' manager in Seattle. Each episode will be run for four weeks.

Two Film Briefs.

W. M. Hughart, who is working the State of Montana for Greater Features, has sold "The Lost City" to every exhibitor called on up to the present.

Jack Lannon, president of Greater Features, is on a fishing trip down the Hood's

The Carolinas

Road Salesman Marries.

"Nick" Carter, road man out of the Atlanta Metro exchange, was married Friday, July 30, to Inez Marie Douthit, the daughter of a wealth and prominent cotton planter of Central, S. C.

Pathe Shifts Cashiers.

Thomas Lark, cashier of the Charlotte Pathe office, has been transferred to the Philadelphia office. Before leaving the boys in the Charlotte office presented him with a handsomely engraved cigarette case. L. A. Smith, of the Washington office, has been placed as cashier, succeeding him.

Giving His Territory the O-O.

Charles E. Kessnich, southern district manager of Metro, with headquarters in Atlanta, is making a tour of his territory.

Homer Castle Doing Exploitation.

Homer C. Castle, Jr., office man with the Southern Enterprises' Charlotte office, has been put in temporary charge of the exploitation department, succeeding Benjamin Laskin, resigned.

Boosting for "Paramount Week."

David Prince, manager of Southern Enterprises' Charlotte office, is on a trip through the Carolina territory lining up the theatres for Third National-Paramount Week.

Premier Closes Atlanta Exchange.

The Premier Pictures Corporation, with head offices in Charlotte, N. C., have closed their Atlanta exchange, after making a deal with A. C. Bromberg Attractions for the handling of the territory out of Atlanta for the attractions which they have. William Conn, of the Atlanta office, will hereafter have charge of the home exchange in Charlotte.

E. A. Erpes With Southern Enterprises.

E. A. Erpes, for the past two years manager of the Bijou Theatre, Greensboro, N. C., has joined the forces of Southern Enterprises, Charlotte, and will cover the Carolina territory in the interest of Paramount-Artcraft output.

Minneapolis

Doolittle Goes to Wisconsin.

Max Doolittle has resigned as manager of the New Garden Theatre and will become associated with a string of motion picture houses in La Crosse, Wis. His place has been taken by A. A. Hixon, for more than seven years associated with the Minneapolis Goldwyn office.

Mitchell Does "The Range."

Manager H. L. Mitchell of the Minneapolis Hodkinson exchange has just completed a successful tour of the range section of Minnesota. His itinerary included Duluth.

Bookings as "Birthday" Celebration.

Max Weisfeldt, manager of the Minneapolis Fox branch, will celebrate August 29 to September 4, his second anniversary as manager of the exchange, by conducting a special booking campaign to hang up a new high record, according to an announcement made this week.

Items of Interest.

F. B. Riley has been added to the force of the Minneapolis Hodkinson exchange.

H. H. Billings, proprietor of the Pleasant Hour Theatre, Pine Island, Minnesota, was in Minneapolis last week arranging for an extensive campaign of pictures.

Washington, D. C.

Bankers Get Theatre for Meet.

The American Bankers' Association would be "out of luck" were it not for Marcus Loew. Washington, despite the fact that it is the nation's capital, lacks a suitable convention hall. The bankers' association is drawing delegates from all over the United States to Washington for its sessions, beginning October 18. The conventions committee found itself up against a snag until the thought occurred that perhaps Mr. Loew would be willing to loan the Palace Theatre for the general session. After some hesitation he agreed, and "Larry" Beatus arranged proceedings so that he swung into the regular performance minus one show only.

Associated Producers Open.

Manager Rudolph Berger of the Washington branch of Associated Producers announces that he is open for business at 525 Thirteenth street northwest, the former home of Select Pictures. He will have 4,000 feet of floor space, a part of which will be occupied by the Pioneer Film Company, Eddie Sherwood, manager, and Harry Cohen will also operate from this address.

Pick Out a Pretty Spot.

Joseph P. Morgan and John J. Payette, general manager and assistant general manager, respectively, of the Crandall enterprises, are spending their vacation at Lake Hopatcong, N. J.

San Francisco

Vitagraph to Move Soon.

The San Francisco office of Vitagraph will be moved shortly to splendid quarters in the new film exchange building being erected on Golden Gate avenue. H. Bradley Fish, western division manager, arrived here early in August on an inspection trip, and there is a possibility that his divisional headquarters may be established in this city when the change in location is made. W. C. Wheeler, assistant branch manager, has returned from a vacation trip to Los Angeles, where he was treated to a genuine Southern California tremblor, which he describes as being a cross between a shimmy and a hula hula dance.

President Thompson Visits Branches.

L. W. Thompson, president of the Special Pictures Corporation, was a recent visitor here on his way from Seattle to Los Angeles and spent some time with local Manager W. E. Matthews. While here he signed Chester Conklin, who will produce comedies for this concern, and made the purchase of a small trained elephant to be used in comedy work. Arrangements are being made to move both the Los Angeles and San Francisco offices and these will probably find a home in the Peerless exchanges.

Oakland Manager Gets New Call.

Harry E. Cornell, who has been identified with amusement enterprises at Oakland, Cal., for the past six years, has been appointed manager of the Orpheum Theatre at Winnipeg, Manitoba, and will leave for that city at once. He will be succeeded at the Oakland Orpheum by Harry Bryan, formerly in charge of the Orpheum Theatre at Madison, Wis.

Would Change Oakland's Name.

The tremendous success of First National Day, engineered by Eugene L. Perry, of the T. & D. Theatre, Oakland, Cal., has induced a film fan to suggest that the name of that city be changed to "First National City," a communication to this effect having been sent to the City Council. It is pointed out that there are six other cities in the country called Oakland and that there is nothing distinctive in the name, whereas a great amount of publicity could be secured from the name suggested.

Cincinnati

Libson Transfers Hallmark Interests.

Isaac Libson, manager of a chain of Cincinnati's leading moving picture theatres, has returned from a business trip to New York, where he negotiated for the transfer to his interests in the Cincinnati office of Hallmark Pictures Corporation.

Pioneer Opens Cincy Branch.

The Pioneer Film Company has opened offices in the Broadway Film Building, Cincinnati. C. C. Heitz is in charge of the office of the company for the district comprising Cincinnati and nearby cities.

Screening Selected Selects.

L. R. Remy, resident manager of Select Pictures Corporation of Dallas, Texas, was a visitor in Cincinnati for several days last week. Mr. Remy brought with him four of the latest productions of Select Pictures, which were screened for private exhibition to theatre managers of Cincinnati and vicinity. The private screening was given under direction of Jack Stewart, local manager of Select Corporation.

Crandall Films in Cincinnati.

Offices of the Crandall Film Company have been opened in the Broadway Film Building, Cincinnati, with J. Davidson as manager of the branch. The office will distribute pictures for the company in the Cincinnati district, which formerly was done from Pittsburgh.

Kansas City

Two Items Concerning Pathe.

Sol Jacobson, formerly connected with Crescent Film Corporation, has assumed new duties as features salesman with the Pathe exchange. Mr. Jacobson's territory will cover Missouri.

Pathe's new man, J. C. C. Springer, is replacing S. A. Gottlieb as short subject salesman. His territory covers Northern Kansas. Mr. Springer is a new man at the "movie" game, but will undoubtedly be a success, as he was formerly a stock and bond salesman.

Mr. and Mrs. Bloom in K. C.

Joe Bloom, representative for Hodkinson, was in Kansas City recently with Mrs. Bloom, who is traveling auditor for the same corporation.

Vitagraph Man Resumes.

W. J. Neln, manager for the Vitagraph branch in Kansas City, who has been spending his two weeks' vacation at Minnehaha Falls, will return to Kansas City August 8.

Sturman Joins Blank Enterprises.

W. I. Sturman, formerly with Paramount-Artcraft in the Missouri territory, has joined the A. H. Blank Enterprises as representative in the State of Kansas.

Flynn Overseeing Gardner Pictures.

William Flynn, of Richards & Flynn, will leave August 12 for Culver City to oversee work on Jack Gardner's pictures. Mr. Flynn will remain there until after the first Gardner picture is completed and at the expiration of that time will return to Kansas City with his family, who are already in California.

J. S. Woody Visits K. C. Realart.

J. S. Woody, general manager for Realart, visited A. J. Callahan, manager for the Kansas City branch, last week.

Educational Catches On.

The Educational Pictures Corporation, at the conclusion of the first week in Kansas City, claims $15,000 in contracts. July 25 a special pre-release showing was held at the New Midland Theatre at Hutchison, attended by many showmen.

The Midland Theatre and Realty Company, owning and operating a chain of theatres in Kansas, signed for the output, as did also Stanley Chambers of the Palace Theatre at Wichita. The trade showing at Hutchison was ararnged by E. C. Rhoden, branch manager for the A. H. Blank Enterprises.

Hallmarks Go to Independent.

The Independent Film Corporation has taked over the Hallmark pictures on a percentage basis and will in the future distribute Hallmark productions. Jim Folan will continue as manager under the new arrangement—in fact, the whole working force will remain intact.

Peacock Features Getting Ready.

T. E. Larson, general manager for Peacock, has been in Los Angeles supervising the assembling and cutting of productions which are soon to be put on the market. Preparations are being made for several new Peacock productions to be issued during the coming year by Peacock's own producing department. It has been necessary to establish a publicity department, located at the executive offices in Tulsa, Okla., from where publicity stunts will be arranged for the use of theatres in the Middle West now running Peacock productions.

Many Going to Moberly.

The Peacock Productions, Incorporated, will be well represented at the convention of Missouri exhibitors at Moberly. B. C. Cook, manager of the Kansas City branch; I. Bud Barskey, manager of the St. Louis office; M. Murrell, general sales manager from the Tulsa branch, and Mr. Turk, from Omaha, will all be there.

Buffalo

Zimmerman Back on Job.

Fred W. Zimmerman, president of Nu-Art Pictures, Inc., is back on the job, following a two week fishing expedition in the Thousand Island district. He reports that he has purchased the property on which the Oliver Theatre stands in North Tonawanda, which house he formerly leased. Mr. Zimmerman has engaged B. S. Wallenstein, formerly manager of the Broadway Theatre, as salesman to cover the small towns. H. C. Bissell, Nu-Art representative in the Albany district, has joined the ranks of those happily married. "Hub" Taylor, who recently came to Nu-Art when this firm took over the Hallmark-Triangle releases, is the dad of a bouncing eight-pound boy and reports everyone doing nicely, thank you.

Sign Up Rochester Contracts.

Buffalo exchange men journeyed to Rochester last week to sign up contracts for the coming season. Among those who made the trip were: P. H. Smith, of Robertson-Cole; Hugh Rennie and Eddie Hayes, of First National; J. H. Greenwald and A. Monihan, of Fox; J. E. Kimberly, of Pathe; A. Lawlor, of Nu-Art; Harry E. Lotz, of Realart; A. W. Moses, of Select; Bill Allen, of Vitagraph; Howard Brink, of Dooley; Dan Savage, of Empire State Sales; Homer Howard, of National Theatres, and Bob Murphy, of Pioneer.

House Changes Policy.

Ed. Fay, of Providence, owner of the Fay Theatre, Rochester, was in town and signed up a "bunch of stuff" for fall. A lot of features have been taken out of Rochester owing to the change in policy of the Gordon Theatre from a four picture a week house to the change in policy of the Gordon Theatre from a four picture a week house to one showing one feature every two weeks, which means only super-feature productions. The Regent Theatre has also been changed from a split week to a seven-day policy.

Some of the Lines Signed.

According to P. H. Smith, of Robertson-Cole, Jack Farren of the Victoria has signed up with Select, Realart and Fox; The Regent, Piccadilly and Gordon has booked Metro, Paramount and Goldwyn; Chester Fennyvessy, of the Rialto, has booked Paramount, some Robertson-Cole subjects, Gardiner and Vitagraph; Fay signed up for Goldwyn, Vitagraph and Robertson-Cole.

Signs Up Neighborhood Houses.

Hugh Rennie, First National, and his assistant Eddie Hayes, following a tour of the big neighborhood houses, report the signing up of the Elmwood, Victoria and Regent for all the big F. N. specials. J. E. Dickmon, formerly with Robertson-Cole, has joined the First National sales staff. Mr. Rennie joined Murray Hawkins the week of August 9 in a tour of the territory. Miss A. J. Noshay, formerly with Metro, has been engaged as secretary to Mr. Rennie.

New Salesman at Paramount.

Frank Scully, former manager of the New Haven branch for Paramount, has been engaged as city salesman at the local F. P.-L. office. Louis Wiener, formerly with Kinemacolor in Boston has also been added to the Paramount sales staff here. The new offices of the company in their building in North Franklin street are now elaborately furnished and present a most inviting appearance.

Sign Up Realart Contracts.

Manager Harry E. Lotz, of the Realart exchange reports the signing of a contract with Potter & Newton for the presentation of Realart subjects in the Andrews Theatre, Salamanca; the Columbia and Majestic theatres, Erie, and the Columbia and Library theatres in Warren. Henry W. Wilkinson, manager of the Pittsburgh office of Realart, accompanied Mr. Lotz on his journey to Salamanca.

Brady Tours Territory.

T. W. Brady, local representative for the Associated Producers, toured the territory the week of August 9 visiting exhibitors. Mr. Brady has opened offices in the former Paramount exchange, 145 Franklin.

Expect Crowd at Outing.

Buffalo exchange men are looking forward with pleasure to the first annual outing of the Buffalo Exchange Managers' Association at the Bedell House, Sunday, Aug. 29. A record-breaking crowd is expected to attend the event, most of the exhibitors in the western part of the state planning to be among those present for the love feast. Special music, boxing matches, speeches, baseball games and other events are on the program.

Purchases Binghamton Theatre.

George W. King, owner of the Lyric Theatre, Binghamton, has purchased the Laurel Theatre, Binghamton. The Laurel was owned by Timothy E. Carroll, who leased it to Louis W. Goodman, proprietor of the Court Theatre. Mr. King will take possession September 1, and in the meantime he proposes to make several changes in the house, installing a new steam heating plant and renovating and refurnishing throughout.

Pittsburgh

Another Film Exchange.

The Noveltee Film Company is the latest addition to the list of film exchanges of Pittsburgh. Max Stahl, one of the best known exhibitors of this section, is the owner.

Offices have been established at 412 Ferry street, and Max is already closing contracts for "Screen Snapshots." Other productions will be added from time to time, but they will all be short subjects.

Mr. Stahl is a member of the firm of Stahl Amusements, operating theatres in Farrell, Oil City and Warren, Pa. He has been in the exhibiting end of the business for the past eleven years and, in order to gain experience in the exchange end he was on the road for Fox for a year.

Knows Game from All Angles.

Not content with the experience thus gained, Mr. Stahl went to the Coast, where the pictures are made and spent nine weeks there studying methods and practices. While in California he bought the Western Pennsylvania and West Virginia rights to the "Screen Snapshots."

Makes "Live Ones" of "Lemons."

Mr. Stahl has taken over a number of "lemons" and has made them profitable theatres in the past. He is regarded as the "Wizard in Advertising" in his home town and feels confident of making a success of the film business.

He will retain his interest in the theatres, his three brothers being the active managers. He has many friends among the film men as well as exhibitors, who wish him all the success possible in his new venture.

Six Prints in Action.

"Riders of the Dawn" and "Sex," Hodkinson releases, are in such demand in the Pittsburgh territory that it has been found necessary to order a sixth print on each.

Interesting Personals.

Capt. Kinder and Bill Pearce are back in town after a successful engagement at the Park Theatre, N. Y., with their war films.

Manager Grelle, of the Supreme exchange, is back on the job after a stay in New York.

Manager Barach, of the Goldwyn exchange, has returned from New York, where he discussed the new policy, etc., with home office officials.

Jake Lieberman, well-known film man of New York and Pittsburgh, is now managing the Academy Theatre, a burlesque house in the Smoky City.

Exchanges on the Move.

On Saturday, August 14, the First National, United Artists and Educational exchanges, Pittsburgh, packed up their belongings and moved to 119 Ninth street. The move was made necessary by the widening of Ferry street. The exchange building on Ninth street has four floors, and other exchanges, including the Standard Film Service, now at 412 Ferry street, will locate there. The Apex Pictures, Inc., have moved from 414 Penn avenue to 121 Fourth avenue.

Vacations Are Vogue.

Carlos E. Moore, manager of the United Artists, in company with his wife, have gone on a vacation trip to St. Cloud, Minn., where they are visiting Mr. Moore's parents.

Ed. Morton, of the Hollis, Smith, Morton Co., has gone to Ironton, Ohio, in his father-in-law's Studebaker. Ed. is going to buy a Buick there and drive it back.

Merit Adds Many Attractions.

Sam Wheeler, of the Merit Film Co., Pittsburgh, has returned from New York, where he closed a deal whereby he acquired several Ivan productions, five of whcih will be released at intervals of one every two weeks. They are as follows:

"Who's to Blame," with Paula Shay, adapted from "Bitter Fruit."

"Repentance," with Alma Hanlon, adapted from "The Faded Flower."

"A Wife's Story," with Otto Kruger, adapted from "A Mother's Confession."

"Truth Will Prevail," with an all-star cast, adapted from "Concealed Truth."

"Like An Old Fool," with Christine Mayo, adapted from "A Fool's Paradise."

New paper, new titles, and new publicity helps have been provided for the series, and it is expected that the pictures will prove big successes.

Live News from Everywhere

Atlantic Seaboard News

Hoosier Joins Howard-Nells.

ERNEST STELLINGS, of Washington, Ind., formerly manager of the Grand Opera House at that place, has joined the Howard-Wells Amusement Company forces at Wilmington, N. C., and has been placed in charge of their Grand Theatre.

Theatres Change Line of Shows.

The Victoria Theatre, Wilmington, N. C., formerly operated as an exclusive first run picture house, has been converted into a musical comedy tabloid house. The Royal will, after alterations, be used as the first run picture house. Both theatres belong to the Howard-Wells string.

Theatre Building at Greensboro.

Work is in progress on the new National Theatre at Greensboro, N. C., backed by a stock company of local business men. F. K. Howell, the theatrical architect of Atlanta, furnished the plans. The Victory and Bijou theatres have recently been enlarged and renovated and there is a persistent rumor that the Lynch interests will build one there.

Theatre Managers Shifted.

Sam W. Craver has been made manager of Craver's Broadway Theatre, Charlotte, succeeding Harry Somerville, who goes to handle the Strand and Elite theatres, Athens, Ga.

New Greensboro House Has Policy.

The National Theatre, now in process of construction at Greensboro, N. C., will, when completed, be conducted as a combination house, playing Keith vaudeville and first run pictures. The theatre is being built on the site of the old McAdoo Hotel, the property having been purchased from George W. Pryor for $125,000. T. G. Leitch, Greensboro manager for Armour & Co., is behind the project.

The National will have a seating capacity in excess of 2,000 and will thus be the largest theatre in the state. The lower floor alone will seat 1,300 people.

Cleveland

Would Compromise With Operators.

THE Motion Picture Exhibitors' Association of Cleveland has met and considered the demand for an increase in wages made by the operators' local. The new scale called for almost 100 per cent. increase. The exhibitors decided to make a compromise offer and in case it is rejected to demand arbitration.

Schwartz Has Three Theatres.

The Schwartz interests have added another Cleveland theatre to their list with the purchase from Frank Gross of the Crown, at East 105th street and Kempton. This is situated in a thickly populated neighborhood. The new deal will give Mr. Schwartz three theatres, the others being the Homestead and the Manhattan.

"Humoresque" Starts a Run.

The fall and winter season at Loew's Euclid, the house come into prominence with its four and five week runs, opened August 8, when Fannie Hurst's "Humoresque" was presented. This picture was offered with special musical settings by H. L. Spitalny, and a Jewish melody for an overture, into which was woven a song by Cantor William Singerman. The management expected to keep this production on for three or four weeks and used heavy advertising on it.

Shows for Week Ending Aug. 14

New York City.

Broadway.—"Fickle Women."
Lyric.—"If I Were King."
Astor.—"Earthbound."
Strand.—"What Women Love."
Criterion.—"Humoresque."
Rivoli.—"What Happened to Jones."
Rialto.—"A Cumberland Romance."

Chicago.

Randolph.—"The Right to Love."
Castle.—"For the Soul of Rafael."
Barbee's.—"The Revenge of Tarzan."
Playhouse.—"Earthbound."
Casino.—"Shipwrecked Among Cannibals."
Orchestra Hall.—"Humoresque."
Riviera.—"Suds."
State Lake.—"Darling Mine."

Cleveland.

Euclid.—"Humoresque."
Stillman.—"Homer Comes Home."
Knickerbocker.—"The Cup of Fury."
Mall and Alhambra.—"Away Goes Prudence" and "A Cumberland Romance."
Liberty.—"Life's Twist."

St. Paul.

New Garrick.—"The Notorious Miss Lisle."
New Liberty.—"The Fighting Chance."
New Princess.—"Sick Abed."
New Astor.—"Judy o' Rogue's Harbor" and "A Lady in Love."

Kansas City.

Newman.—"Hairpins."
New Royal.—"The World and His Wife."
Twelfth Street.—"Burning Daylight."
Liberty.—"Jes' Call Me Jim."
Regent.—"The Orphan."
Doric.—"Adele."

Buffalo.

Hippodrome.—"Sand" and "Scratch My Back."
Strand.—"The Glorious Lady" and "Bab's Candidate."
Lyric.—"Blind Love."

Philadelphia.

Stanley.—"Prince Chap."
Palace.—"The Man That Lost Himself."
Victoria.—"The Idol Dancer."
Arcadia.—"Sins of St. Anthony."
Garrick.—"Shipwrecked Among Cannibals."
Chestnut O. H.—"Ramona."
Regent.—"Family Honor."

Minneapolis.

New Garrick.—"The Notorious Miss Lisle."
New Strand.—"Hairpins" and "Away Goes Prudence."
New Lyric.—"Best of Luck."
New Aster.—"The Adventurer" and "A Cumberland Romance."

Cincinnati.

Lyric.—"Sex" (second week).
Walnut.—"Don't Ever Marry."
B. F. Keith's.—"The Ladder of Lies."
Gifts.—"The Slim Princess."
Strand.—"Dr. Jekyll and Mr. Hyde."
Family.—"The Girl in the Web" and "The Week End."

San Francisco.

California.—"Hairpins."
Portola.—"Crooked Streets."
Imperial.—"The Right to Love."
Strand.—"Someone Must Pay."
Rialto.—"Madame X."
Tivoli.—"Old Lady 31."

Los Angeles.

Grauman's—"Civilian Clothes."
Rialto—"Humoresque."
Garrick—"The Prince Chap."
Superba—"Under Crimson Skies."
California—"A Cumberland Romance."
Kinema—"The Perfect Woman."
Miller's—"Cupid, the Cowpuncher."

Pittsburgh.

Grand and Liberty—"Sand."
Olympic and Regent—"In Search of a Sinner."
Loew's Lyceum and Cameraphone—"A Dark Lantern."
Blackstone—"The Ladder of Lies."

Golden Gate Gleanings

Enlarge Publicity Department.

REALIZING the importance of publicity work, the management of the Turner & Dahnken Circuit has greatly enlarged that department and given to it space on the newly completed balcony in the San Francisco headquarters. William H. Jobelmann, who formerly handled the work alone, has been given two assistants, in addition to a clipping girl, and will have full charge of all publicity work for the entire circuit, which includes houses at San Francisco, Oakland, Berkeley, San Jose, Richmond, Sacramento, Stockton, Watsonville and Salinas. Showcards and slides will also be made here. Under Jobelmann's direction a special midnight show for the American Legion, of which he is a member, was put on recently at the Tivoli Theatre of this city.

Popular Exhibitor Weds.

W. Stewart Webster, who conducts the Strand theatres at Woodland and Dunsmuir, visited San Francisco on August 2, but instead of spending his time on Film Row booking features for his houses he visited the City Hall and secured the necessary permit for booking a life partner. Later in the day he was married to Ona F. Weir, formerly the cashier of his Woodland theatre, and a number of film men, with their wives and sweethearts, attended a wedding supper tendered at the Clift Hotel. Mr. Webster has purchased the interests of his former business partner at Woodland and is new the sole owner of both houses.

Joe Langley Blows In.

Joe Langley, for several years at Vallejo, Cal., but now the owner of the Grand Theatre, Reedley, Cal., came into town recently to make a lot of advance bookings and to get a sniff of cool sea breeze. Despite the hot weather in the valley, business is reported to be keeping up in good shape, with prosperity much in evidence, owing to the large fruit crops.

Nicholas Power Man Visits Coast.

S. S. Cassard, general sales manager of the Nicholas Power Company, is here on a business mission, having come from New Orleans. He plans a short stay only.

Temporary Offices Opened.

J. A. Hart, manager of the California division of the Motion Picture Theatre Owners' Association of America, Inc., has opened temporary offices in the headquarters of the Western Poster Exchange, at 247 Golden Gate avenue.

California Offers Musical Treat.

The musical programs of the California Theatre are proving a great drawing card for this house, especially the Sunday morning concerts, which pack the theatre before eleven o'clock. At the first concert, in August, Gino Severi, director of the Imperial Theatre orchestra, appeared as guest conductor, and Herman Heller, who has charge of the California Theatre aggregation, was heard as violin soloist. One of the features of this concert was the rendition of "California," a march composed by Herman Heller and dedicated to the theatre. The California Theatre orchestra now includes more than fifty members.

Pleasanton Has M. P. Pageant.

Under the direction of the Pleasanton Chamber of Commerce and the Thomas H. Ince Motion Picture Corporation a pageant was presented at the historic old race track on August 1. The program, which was free to the public, consisted of horse racing, bronco busting, trick riding, music, vaudeville performances and aviation stunts. The affair was attended by several thousand, including members of the Ince company who are working there on a production starring Douglas MacLean.

Atlanta

ATLANTA exhibitors affected by the altercation with the local musicians' union passed their first week without apparently suffering any loss in business through lack of the type of music previously offered. At the Criterion, managed by Williard Patterson, where a large orchestra has been featured heavily for nearly two years, Mr. Patterson has adopted the innovation of advertising recitals by leading organists of the city.

Charles A. Sheldon, Jr., the city's municipal organist, was the first soloist billed by the Criterion management and other church organists will follow. The current attraction at this house—Constance Talmadge in "The Love Expert"—did big business without an orchestra, it is reported.

The Tudor Theatre, the only other house, affected seriously by the musical situation, also reports splendid business with Sessue Hayakawa in "Li Ting Lang" and Larry Semon in "Solid Concrete."

George Schmidt, manager of the Alamo No. 2, reached an agreement with his musicians, as did the Rialto Theatre, an S. A. Lynch house.

Newspapers Again Notice Theatres.

For the first time in several months, the three Atlanta papers have printed "readers" in connection with the Sunday advertisements of local theatres. Because of shortage of print paper all the local sheets some time ago closed down on anything pertaining to publicity for Atlanta theatres.

The customary stories telling of the new offerings were abolished on Sunday and all other notices through the week were suppressed. The theatres immediately began to cut down the amount of display space used and there was considerable talk at one time of launching a joint house organ as a substitute for newspaper advertising.

The amount of space now granted by the papers is decidedly short of what it used to be, but it is generally believed that the drastic ruling will be gradually modified.

Censorship Killed for a Year.

The threat of censorship in Georgia passed for the year when the state legislature adjourned its 1920 session without passing upon the proposed bill which had been recommended favorable by committees representing both the house and the senate three weeks ago.

At first discouraged by the setback suffered by the action of the committees, the moving picture interests of the Southeast, under the active leadership of Arthur Lucas, prominent Atlanta exchangeman, rallied their forces and brought all possible pressure to bear to prevent the presentation of the measure on the floor of either house.

This concerted effort, combined with support enlisted from the state press and other quarters, won the desired object, although it is understood from reliable sources that Governor Hugh Dorsey used his personal influence in trying to have the bill put on the calendar by the rules committee.

The film men realize that they were aided tremendously by the Legislature's scramble to rush through important measures before adjournment.

Florida Flora

THE richness of Florida in historic lore, particularly that connected with the coming of the Spaniards, is believed by many Tampans to constitute a valid reason why a great many big historical pictures will eventully be produced in this state. Ponce De Leon, DeSoto and many other names brilliant in history are intimately connected with Florida, and at a point on Old Tampa Bay may be found the identical shell mound where DeSota landed. There, too, may be traced the breastworks which he threw up prior to his desperate three-day battle with the Indians.

In front of the Tampa Bay Hotel, Tampa, stands the giant oak tree under which DeSoto camped, and at Safety Harbor, twenty miles from Tampa, is Espiritu Santo mineral spring, discovered and named by the famous explorer. Many Tampans believe that much Spanish historical stuff will be produced here when the attention of the big companies is turned in this direction. In connection with this they point to the fact that Tampa is filled with people of Spanish descent, furnishing the exact types necessary for such productions, while appropriate costumes can be had at local Latin clubs.

Film Advertises Fruit Industry.

An interesting film advertising the advantages of Arcadia and DeSoto County, Florida, has just been prepared and approved by citizens. The film shows orange groves and illustrates the manner in which the fruit is packed and shipped. It also shows how other farming and trucking enterprises are conducted and gives views of the famous Carlstrom Field aviation grounds with flying machines in action.

New Blood in Theatre Management.

While Tampa has been far behind most other cities in exploitation, there is evidence of an awakening on the part of local exhibitors, as the result of action taken by the Lynch Enterprises, operators of the Alcazar, Grand and Prince theatres. Manager J. F. Kane, who recently took charge of these houses, brings new blood and new ideas here, as he has been closely associated with the main Lynch office in Atlanta.

Tampa Girl in Films.

People of Tampa are looking forward to the hoped-for appearance here at an early date of films starring Kay Bardine, a recent screen find, who is the daughter of ex-Councilman George W. Bean, of Tampa, Republican national committeeman from Florida. Miss Bardine is now in New York and, it is understood, has secured the attention of several prominent producers. Tampans also take delight in films shown here occasionally featuring Colleen Moore, a former Tampa girl, who took movie fans by storm and who has appeared in a number of recent popular productions.

Independent Showmen to Meet.

One of the principal matters likely to come before the Florida independent motion picture exhibitors when they meet a little later this month, probably in Orlando, will be consideration of plans to combat the so-called producer-exhibitor evil, and it is likely that a representative of the Motion Picture Exhibitors' League of America will be ville. In the same building will be a cafe.
zation was formed in Tampa August 1.

New House for Lake Wales.

Lake Wales, near Tampa, is to have one of the finest moving picture theatres in Florida. The building, which is to cost in excess of $20,000, is being projected by the Lake Wales Amusement Company and plans are being drawn by Architect B. C. Bonfoey of Tampa. The theatre will seat 600 persons and will have a stage suitable for vaude-

Pittsburgh

Lurie Opens Newest Buy.

SAM LURIE, well-known Pittsburgh exhibitor, and a converter of lemons into money-makers, on Saturday, July 31, opened his newest "buy." This time it is the Duquesne Heights Theatre on Duquesne Heights, formery owned by Mr. Adams. Mr. Lurie has redecorated the house, installed one of the Seltzer organs and opened to big business with "The Wonder Man." The house seats 300.

Masontown's New Theatre.

Word comes from Masontown, Pa., that a company of local capitalists has been formed and have plans already drawn for a new up to date theatre in that town. The company has already purchased the site upon which the building is to be erected and work will commence just as soon as the plans have been approved at Harrisburg.

Closes Because of Chautauqua.

Albert Reitz, of the Dreamland Theatre, Elk Lick, Pa., is closing his theatre for the week beginning August 30 on account of the Chautauqua that is scheduled to take place in his town during that week.

Novel Advertising for Small Town.

The Globe Theatre, Washington, Pa., recently woke the town up with a wonderful lobby display on "The Idol Dancer." The lobby was transformed into a beautiful avenue of palms and the walls carried scenes of Hawaiian verdure. There were two big nine-foot cutouts of an Hawaiian hula hula dancer and three banners on top of the marquise. Besides this there was the ugliest and most grotesque six-foot idol, replicas of which were placed in store windows with suitable cards nearby advertising the picture. A tremendous business was done. The entire display was arranged by the Theatrical Publicity Co., of Pittsburgh, specialists in this line.

Romance in Pittsburg's Filmdom.

The culmination of the first Pittsburgh filmland romance in some time was reached Sunday evening, August 1, when Dora S. Davis became the bride of Joseph N. Rosen. Miss Davis has for some time been assistant to Manager Forrey at the Vod-a-Vil exchange, and Mr. Rosen is a partner in the Model, Park and Brighton theatres. The happy couple contemplate a honeymoon trip to Boston, Mass., the bride's home, within the near future.

Trade Notes in Brief.

Charles Young, the picture magnate of Sharon, Mercer and Grove City, is enjoying a three-week vacation with friends at Flatwood, West Virginia. This is where Charlie got his start as an exhibitor.

Miner's Hall, Saint Benedict, Pa., is the newest theatre in that section. The house seats 300 and is open but two nights a week at the present time.

Alvin R. Plough, of the Philadelphia Public Ledger, visited the Pittsburgh Goldwyn office recently.

Will Bernardi, manager of Rowland & Clark's Strand Theatre, at Erie, Pa., is going to Detroit for his vacation. He says he thinks the water is better there.

J. P. Donovan, manager of the Regent Theatre, East Liberty, is off on a two-week vacation trip to Atlantic City and New York.

Thirty-five Years a Manager.

George Brown, of Tunnelton, has been manager of the Opera House for thirty-five years. He played "Mickey" recently and broke all house records.

Some of the theatres already signed up for the Associated Producers output in this territory are as follows: Liberty, Wheeling; Star, Vandergrift; Nemo, Johnstown; Palace, Tarentum; Grand, Bradford; Princess, Jeannette, Penn, New Castle.

Philadelphia

Showmen Will Hold Convention.

A moving picture convention will be held in Atlantic City for two days, August 24 and 25, by the exhibitors of Eastern Pennsylvania, New Jersey and Delaware.

A committee in charge of the event was formed and named from each representative body that will attend. Albert Fisher, president of the Exhibitors' League of Philadelphia, states that many important questions will be discussed and an extra large attendance is to be expected.

Music Situation Straightened Out.

The deadlock between the musicians and Philadelphia theatre managers was amicably settled here last week through the untiring efforts of Frank W. Buhler, of the Stanley company. After several months of discussion a satisfactory working arrangement has been arrived at, along with a fair compensation basis which was acceptable to all concerned.

Another Junior Harris Arrives.

Ben Harris, of the Masterpiece Film Attractions, was presented with a handsome baby boy last week, being the second during his two years of matrimonial bliss.

"Perking Up" the Stanley Houses.

A general overhauling of all the Stanley company theatres is at present going on and will be continued until each one has been completed to conform with the newest innovations and improvements to meet the high standards of the dirctors.

Stanley Fixing Over Theatres.

The Iris Star and Lafayette, formerly belonging to M. Steifel's chain of theatres, which were recently taken over by the Stanley Company, will be altered to meet the demands of the modern photoplay theatregoers.

By the Sad Sea Waves.

F. W. Buhler, of the Stanley Company, has taken a cottage at Barnegat Bay, N. J., for the month of August.

Des Moines

Adams Theatre Company Expands.

THE purchase of the lease on the Des Moines Berchel and Princess theatres by Adams Theatre Company, Des Moines, finds this company in a new field. The Adams Company has built up a chain of thirty big time picture houses in twenty-five small Iowa cities. Last June they acquired the Des Moines Empress, their first house in this city, and the largest theatre in Des Moines. Adams changed the vaudeville policy of the Empress and it now runs vaudeville and pictures, with continuous performances.

The Berchel is a legitimate house and the Princess has always played stock. In taking over these two houses Adams has announced that he will continue the former policy at each. Both houses were owned by Elbert & Getchell, one time theatre kings of Des Moines, who have now completely retired from the game, their houses having all been sold. Adams secured three, and A. H. Blank bought the Unique, the only E. & G. picture house, last spring.

Iowa's Largest Operating Concern.

The Adams Company is now the largest operating company in Iowa so far as number of houses is concerned. The A. H. Blank string of houses are in larger cities, but Blank does not have so many theatres in this one state. His activities of course include Nebraska and Missouri.

Headquarters of all the Adams houses are in Des Moines. J. L. Adams is managing director and W. D. Jamieson, of Shenandoah, is president. Jack Shipley, well known Des Moines movie man, is now business manager and publicity director of all the Adams houses in Des Moines.

Thousands See Free Movies.

Three thousand persons have seen free movies at summer playgrounds in Des Moines the past month. J. O. Mitchell, former city garden director, co-operating with playground directors, is in charge of the summer movies. The films are shown alternately at different recreational centers. Recent pictures have included films of French life.

Nagel in His Old Home Town.

"The Fighting Chance" at the Des Moines last week, proved to be one of the big attractions of the season at the Blank house, not only because of the excellence of the picture, but because Conrad Nagel, playing the lead, was a former Des Moines man. His father was at one time head of a conservatory of music here, and Conrad spent his boyhood days here. He is grdute of Highland Park College, Des Moines.

Moving Back to Des Moines.

W. D. Jamieson, former Congressman from the eighth Iowa district, now living in Washington, D. C., will move to Des Moines in the near future. Jamieson is president of the Adams Theatre Company, Des Moines. He has long been prominent in Democratic circles, having been National Committeeman and Democratic National Treasurer.

Tear Down Last "Jitney House."

The final landmark of nickel movies in Des Moines was removed lately, with the tearing down of the old Unique Theatre sign from the Locust street house. A. H. Blank bought the house from Elbert & Getchell in the spring, and it is being entirely rebuilt.

The floor, rear walls and ceiling have been completely torn away, and nothing remains now of the old house, but the side walls and front. A new front will be added. The adjoining property, 20 feet wide, has been secured, and the separating wall torn down. This will give the rebuilt house 50 per cent. more floor space, and will make it one of the largest theatres in Des Moines and Iowa.

Old Unique to Be Practically New.

Blank is sparing no money in making the house one of his finest. It will be practically a new house, and will rival his new $500,000 Des Moines in beauty. A stage is included in the plans, making it possible to add vaudeville to the program if he later decides upon that policy.

No name has been given the house, although Blank has intimated that it would be called the Strand. The location is the finest in Des Moines, on the busiest street, directly opposite two other Blank houses and a large hotel. The house will be completed late this year.

Good Progress of Loew House.

Workmen are now busy on the interior of Loew's new Alhambra which will open to Des Moines crowds late this season. The building is new, entirely enclosed and roofed, and the terra cotta facing is being put on the front. The building will be one of the finest in Des Moines. The office building part of the structure will be ten stories high.

Baltimore

How Would You Like to Beard Him?

THERE is strong reason to believe that no one who went on the picnic given at Miller's Park on Tuesday, August 3, enjoyed the eats more than Harry Kahn, manager of the Waverly Theatre. The following is a list of food Mr. Kahn consumed between 2 and 7 p. m., according to an eyewitness: Fourteen roast beef sandwiches, 18 steamed crabs, 11 hot dogs, 9 harlequin blocks, 13 bottles of soft drinks, with olives and pickles as relishes. The reason for Mr. Kahn's 200 pounds can now be readily understood.

Price Enjoys Trip to New York.

Several days in New York visiting the various moving picture studios in that city and at Fort Lee were enjoyed recently by Arthur B. Price, director of the Aurora, Blue Mouse and Rialto theatres, and his wife. They were accompanied by Harry B. Cook, of the Aurora, and made the trip in Mr. Price's automobie.

League Joins M. & M. Association.

The Exhibitors' League of Maryand has joined the Merchants and Manufacturers' Association of Maryand. William E. Stumpf, secretary of the Maryland league, is the official who took out the membership card, but if at any time he is not able to attend a meeting of the M. and M. Association he can appoint a proxy. This will give the moving picture exhibitors the privilege of examining the minutes of any meeting held by the M. and M., and it is thought that it will bring them into closer contact with the other industries of Baltimore.

Peabody Theatre Being Improved.

The Peabody Theatre, under the direction of Louis A. DeHoff, of the Whitehurst Theatrical Enterprises, is being improved by having the lobby enclosed in glass. The box office will be moved to the front and in the center of the entrance. It will be redecorated and repainted and then the deep lobby will be filled with palms and shrubbery.

Feldstein Escapes Injury.

Simon Feldsein, of Pathe, his wife and two children narrowly escaped being injured when Mr. Feldstein's automobile and another machine collided when they were returning from New York recently. They had spent a week in Mr. Feldstein's home town and were not far from Baltimore when the accident occurred.

Theatre Robbed Three Times.

Not content with robbing the Arcadia Theatre, Broadway, near Bank street, three times, the perpetrators of the deed went up into the projection room and smashed the projection machine and then ransacked the office. The robberies occurred on Friday, Saturday and Sunday nights, July 31 and August 1 and 2. According to William Miller, owner of the theatre, $10 was taken on Friday night, $4 on Saturday night and $6 on Sunday night. But the damage to the playhouse amounted to about $150.

Another Theatre Planned.

Another moving picture theatre, to cost approximately $100,000, is being planned for Baltimore, to be located at 217-19-21 West Saratoga street, according to Israel Hoffman, one of the purchasers of the property. The measurements of the lot are 45 by 120 feet. Title was taken from Hannah Schleisner by Louis Hurwitz and Israel Hoffman on Monday, August 2. The consideration was $56,000, according to the stamps, and they are leasehold properties, subject to an aggregate ground rent of $180.

Educationals for City.

Two educational moving pictures are being made for Baltimore city by Harry Lewy. One will be used by the Harbor Board, of which Bancroft Hill is president and harbor engineer, to show the need of greater harbor facilities in Baltimore. Mr. Lewy has obtained several good airplane views to illustrate the work. The other is being made for the Baltimore city forester, Hollis J. Howe. It will show the care of trees, including the method of using insect sprayers, pruning and planting and other parts of a city forester's work. Statistics will also be included in the film to show the work of the department.

Buffalo

General Shifts Managers.

THE General Theatres Corporation, Harry Marsey, president, has made several shifts in managers. John Stevens, formerly connected with Stevens Attractions, Inc., has been appointed manager of the Marlowe. Billy West, who for several years was at the Regent and who last week was named manager of the newly acquired Circle, has been transferred to the Allendale, and Art Ames, who was at the Allendale, goes to the Circle. The General Theatres Corporation now controls the Allendale, the Ellen Terry, Marlowe, Circle and the Arcadia, which will reopen in the fall, after alterations, under the name of the Star.

Gardiner Sells Theatres.

T. R. Gardiner, president of Gardiner Pictures, has sold his two theatres, the Como and the Abbott, in the South Buffalo district. The former goes to James Wallingford and the latter to Paul W. Smith. Mr. Gardiner's increasing business in the exchange end of the industry forced him to give up his interest in the exhibiting game.

Building Boom at Falls.

There will soon be as many theatres as churches in Niagara Falls. The City Council has on file an application from Loew, Inc., to erect a large vaudeville and picture house on Third street, to cost $1,100,000, plans of which are in the city manager's office. Charlie Hayman, Joseph Schuchert and associates will build a large theatre on Falls street, and there are rumors that a company is being organized to erect a theatre at the north end of Main street. A plan to remodel the International Theatre, on Falls street, is also under consideration. Jenss Brothers, who operate a department store, and Silberberg Brothers, gents' furnishings emporium proprietors, have joined hands and will build a $250,000 theatre at Suspension Bridge, in the north end of the city. This house will seat 1,400 and will have a vaudeville and picture policy.

Install Speed Indicators.

Harold B. Franklin, managing director of Shea's Hippodrome, has installed Robins' speed indicators in his screening room and in the orchestra pit and finds that the results obtained from their use is well worth the expense. Through the use of these instruments the music can be perfectly synchronized with the picture. Mr. Franklin will also install the instruments in the new Shea Criterion, the policies of which he will also direct.

Regent Books Super-Features.

Manager J. H. Michael of the Regent Theatre has booked the Paramount-Artcraft super-productions for presentation, commencing in the fall, opening the list with "Why Change Your Wife?" Mr. Michael has also booked some of the big First National productions and audiences may expect some real treats at this popular neighborhood house soon after September 1.

Victoria Theatre Resplendent.

The Mark-Victoria Theatre, at West Ferry and Grant streets, has been redecorated inside and presents a resplendent appearance. All th mahogany has been refinished, new wicker furniture has been installed and beautiful cretonne hangings placed on the stage. The color scheme of the interior is rose and old gold. Manager A. L. Skinner is enjoying unusually good business during the warm weather.

Gives Benefit for Y. W. Club.

Manager E. O. Weinberg of the Strand Theatre gave a benefit on Friday evening, August 6, for the Rainbow Club of the Kenmore branch of the Y. W. C. A., at which the feature was "Miss Hobbs," starring Wanda Hawley. The whole town of Kenmore seemed to want to get into the Strand and a goodly sum was realized for the club, the members of which sold tickets for the show. Manager Weinberg is again putting on week runs, he having booked Constance Talmadge in "The Love Expert" and Henry Lehrmann's "Twilight Baby" for a double bill offering the week of August 22.

Educational and Non-theatrical News

Conducted by Margaret I. MacDonald

Frederick Burlingham Back from Borneo with Trunkful of Valuable Film Records

FREDERICK BURLINGHAM has returned from an eventful trip to the wilds of Borneo—a land of wild men, crocodiles, serpents and other undesirables. His personal baggage includes several reels of moving pictures, taken in the Borneo jungles, and including scenes of the private life of the island's people, as well as religious ceremonies, weddings and other festivities.

The moving picture expedition conducted by Mr. Burlingham penetrated five hundred and fifty miles to the upper reaches of the Barito river, where he mingled with the wild men and women of Borneo, and fraternized with the native Dyaks. In getting to its destination, the expedition made for Java by way of the Pacific, via Vancouver, Japan and China, French Indo-China and the Straits Settlements, traversing in all some twelve thousand miles.

On the Barito, when the boat hugged the banks, innumerable monkeys, red, black, grey, blue and the pathetic Wah Wah, were seen, together with many carrow and adjutant birds, and blue and gold parrots. A huge black panther also stepped from his jungle habitat, to look on the newcomers. Rhinoceros, mouse deer, wild pigs, and snakes, including boa-constrictors, were among the jungle wonders which greeted the party. Mr. Burlingham announces only one accident which happened on the Barito river when their prau nearly turned over, and he fell into the water, head down, in an effort to save his camera.

It is to be expected that in the company of such strange and wierd companions some interesting film records have been secured. Among a people who still use poisoned arrows, and who live in the fear of evil spirits, nor think of refusing a meal of human flesh, there is plenty of good material to be found, if the photographer has the courage—and Mr. Burlingham has proved before now that he is no backslider when it comes to moment of adventure.

Together with our readers we will look forward to the screening of the newest and most unusual of the Burlingham adventure series.

Making Trawler Nets Among Next Pathe Review Subjects

DANCE enthusiasts and old-timers who hold fond memories of the "good old days," have a real treat in store for them in Pathe Review No. 64, released August 15, in "The Old-Fashioned Cake Walk," one of "The Spirit of the Dance" series by Julian Ollendorff. This once popular form of terpischore is interpreted by Hazel and Taylor, two-reel colored celebrities, who inject all the desired "pep" and enthusiasm into the strenuous dance.

Beautiful rainbow colored views of Isere, one of the most picturesque provinces in France, is shown in the Pathecolor offering, "When the Kid Came Home from France." The presentation is not only unique in its showing of the old landmarks but the sub-titles give the impressions of a French boy who was adopted by a Yank regiment. "'Stringing' the Fish" shows how America tries its hand at making trawler nets.

Novagraph presents "Clearing the Mist from Mystery," showing in slow motion views of the expert card manipulator. On the stage the magician works so swiftly that it is impossible to see where the cards disappear, but with the action slowed down to eight times less than normal with the Ultra-Rapid camera, all his dexterous moves are disclosed. "Was Mr. Darwin Right?" is an odd animal study offered by Dr. Ditmars of the New York Zoological Park, opening our eyes to the real human attributes belonging to the monkey family.

Birds and Animals Start Life in Next Goldwyn-Ford Weekly

THE Ford Educational Weekly No. 213 is called "Starting Life." It shows baby birds and animals of many kinds just as they are opening their eyes to life in this world. It is a series of amusing, attractive and instructive pictures that will interest young and old alike. The exhibitor who likes to please the children will find "Starting Life" a pleasing addition to his juvenile program.

The film shows tiny chickens just out of their shells, looking like fuzzy balls of down; goslings just able to totter along on their funny short legs with big heads a-wobble; three wild mallards mothered by an anxious hen; baby turkeys running around after their mothers, fearful of being out of her sight for a moment. Baby robins in their nest, scrawny looking objects nearly all mouth; a family of Canadian geese; tiny pheasants—all are seen on the screen in their daily life. Then there are puppies and baby goats which will have an especial fascination for the children.

Comedy Drama "Oil" Has Last of Louisiana's Gushers

THE value of the motion picture camera as a historian is again demonstrated in the government's order providing against the bringing in of oil gushers. In "Oil," first of the comedy-drama series now being produced by Guy Empey Productions, is shown the actual bringing in of the last of the gushers in the Louisiana field, since the federal order makes it imperative that drillers guard against the recurrence of the waste incident to allowing a well to come in in this manner. A fortunate series of incidents made it possible for Mr. Empey's camera to record every detail of this most thrilling phase of the oil industry, from the start of the gusher to the capping of the well.

One of the most interesting "shots" in "Oil" shows the famous Caddo Lake, near Shreveport, La. In this lake are ninety-six oil drillings, nearly all of which are producing wells. Workmen go to and from their wells in boats and the lake covers one of the richest pools in the district.

"Heroic Liege" a Paramount-Burton Holmes Travel Film

HEROIC LIEGE" is the subject of the Paramount-Burton Holmes Travel Picture to be released on August 8. The film takes you to the birth-town of Charlemagne, who in his day and generation was the herioc champion of civilization. The lovely river of the Meuse has always been the scene of history-making conflicts, and in the Great World War it has played an important part. The city of Liege is a wonderfully beautiful city of bridges, monuments and busy streets filled with energetic and business-like citizens. Just outside the city is the famous Fort Loncin, which won for itself such glory by stubborn resistance in the early days of the war, but which was finally utterly put out of business by shells from without and the explosion of its magazine from within. The picture also takes you for a hurried trip to Louvain and to Malines, where Cardinal Mercier's church is located and from whence this heroic Belgian championed the cause of civilization and protected his own people.

Geographic Society to Print Story of Chester Cameraman

THE National Geographic Society has accepted for publication in its magazine an illustrated article based on the experiences of a Chester-Outing cameraman among the Indians of the Matto Grosso in the interior of Brazil, the district covered by the Roosevelt expedition. The article was prepared for publication by William Henry Wright, a former magazine editor and newspaper man, in charge of the title writing for the Chester productions since the departure of Katharine Hilliker. It was based on letters from Walter O. Runcie, the dean of the Chester camera forces, who spent fifteen days in a primitive Indian village which has been visited by few white men. Some remarkable motion pictures were obtained by Mr. Runcie, which have been already received, and are being prepared for release by Chester-Outing.

Rivoli Is Prepared with Three More of Urban Science Series

CHARLES URBAN has just sent to the Rivoli Theatre three more subjects from his Science Series. They will appear, separately in all probability, very shortly on the Rivoli or Rialto program, and will prove as interesting to the average person as dramatic pictures. Thus such a scientific subject as "Getting Close to the Spider" might remind people before they see it of a biological class back in school, but it really pictures the courtship of a spider. And, according to those who have seen it, the spider is no slouch at love-making.

"The Bell-Animalculae" has an almost terrifying name, but it is as pretty a nature picture as one could want to see—a study in botany along the ponds, lakes and rivers.

The third subject is called "The Germination of Plants" and is extraordinarily interesting as showing the possibilities of plant culture without the tedium of study.

Charles G. Rosher
Signed by Marshall Neilan as chief photographer on a long term contract.

Neilan Signs Charles Rosher to Head Photographic Staff

MARSHALL NEILAN has announced the signing on a long term arrangement of Charles G. Rosher, one of the most prominent photographic experts in motion pictures. Mr. Rosher, who has been photographer for Mary Pickford the past three years, joins the Neilan organization with an exceptional knowledge of motion photography, having practically made this profession his life's work. For years he has made a study of photography both from a technical and artistic standpoint here and abroad.

At the Neilan studio Mr. Rosher will be in charge of the photographic department, affiliated with David Kesson, for some time cameraman under the Neilan banner. Messrs. Rosher and Kessen worked together years ago at the Lasky studio on some of the most notable releases of that company.

Mr. Rosher's early experience was gained in Europe where he made a study of photochemistry under Howard Farmer. Later he entered the employ of the renowned Court photographers, Messrs. Speight, Ltd., London. His first motion picture experience was with the Nestor Company at the oldest independent studio in California. At the Lasky studio he was one of the oldest members of the photographic staff, among the films he photographed being "Till I Come Back to You," a Cecil B. DeMille production; "Johanna Enlists," with Mary Pickford; "Blacklist," with Blanche Sweet, and "The Sowers." Under the direction of Mr. Neilan, he photographed Mary Pickford in "Daddy Long Legs." His last Pickford feature was "Suds."

Claud Saunders Honored

When Exploitation Manager Claud Saunders returned to his desk at the home office of the Famous Players-Lasky Corporation recently after following a business trip to the Middle West, he found thereon a handsome solid gold cigarette case together with a framed letter signed by all the members of the field exploitation force. The case was engraved on the outside with the initials, "C. S.," and on the inside as follows: "To Claud Saunders, from the boys in the field. July 10, 1920."

The gift is a memento of the first anniversary of the establishment of the exploitation department under Mr. Saunders' direction and, as the accompanying letter states, is a token of the high esteem in which its general manager is held by all of the twenty-eight men of the field force.

Pell Mitchell Organizes Free Lance Film Agency

PELL MITCHELL, one of the best known news reel editors in the film industry, announces the formation of the Freelance Film Agency, Inc., with headquarters in New York. The purpose of this company is to assist the freelance cameraman, as its name implies, so that he may have personal and immediate representation and service in the New York film market, where the news reels are assembled.

Mr. Mitchell explained to a representative of this paper that he will take the film received from the cameramen and submit it to news-reel buyers, film magazine and travelogue companies within as short a space of time as would be required for the cameraman away from New York to submit his film to one company.

It will also be Mr. Mitchell's plan to pass along to the cameramen special assignments for news, magazine, industrial, educational or other negative work to be made in individual territories.

Mr. Mitchell's long experience in news reel work well qualifies him for this business. He organized the old Mutual Weekly, was for six years with Gaumont, during which time he organized the Gaumont News and Gaumont Graphic. In August, 1919, he joined the Fox Film Corporation, organizing Fox News, and in May, 1920, joined Educational Films Corporation, doing special work.

William A. Brady's "Life" Will Be Shown Trade Soon

WILLIAM A. BRADY'S big picture, "Life," is finished and has entered the cutting stage. Over 150,000 feet of negative were taken. It is expected that the picture will be ready for a trade showing the last week in August, and its initial public showing may be expected about the middle of September.

Mr. Brady has not decided as to the number of reels. With quick-moving action, and with one situation crowding another throughout, "Life" is said to set a pace for this sort of subject. Like "The Whip," Mr. Bady and Travers Vale have taken advantage of the wealth of picture values that the original play "Life" contained. It is said that over 40,000 people are actually seen on the screen in the big scenes of the picture.

No arrangements have been made as to the method of distributing "Life." Mr. Brady has had many offers from prominent distributors, but as he proposes to make at least four big pictures a year from now on, probably more, he will probably arrange with one company to release the Brady brand.

DEAD MEN TELL NO TALES

Arthur Jacobs Points Out Contrasting Requirements

THAT the success of a motion picture artist is not related to success back of the footlights, and vice versa, is why Arthur H. Jacobs devotes his entire energies to developing and placing with the picture producer the picture player, for unless one is eligible for screen work over an ability for stake work, Mr. Jacobs does not believe the talent is what the picture producer is looking for.

Screen personality, Mr. Jacobs contends, combines a natural ability to photograph well, plus a wholesomeness and magnetism that reaches out from the screen. No matter how splendid may be the dramatic technique of a player who belongs to the legitimate stage, unless his screen value is stronger than his stage value, he will not become a permanent screen star.

To be able to discern what talent is best fitted for the screen, to endeavor to develop and sponsor artists in the art of the photoplay, is the ambition of Arthur Jacobs, which, in his opinion, is the only way to satisfy the crying need of the producer reflected through the exhibitor for new personalities and new individualities. In order to do this, however, Mr. Jacobs finds it necessary to confine his work to furnishing players only to the picture producer and securing recognition for the player whose qualifications point toward his or her eligibility.

Magnitude of Goldwyn Studio Amazes Visiting Legion Head

COLONEL FRANKLIN D'OLIER, national commander of the American Legion, accompanied by his staff, has visited the Goldwyn Culver City studios as guests of Abraham Lehr, vice-president in charge of production. The chief of the veterans' organization expressed amazement at the magnitude of the studios and the advancement which has recently been made by Goldwyn in the art of motion picture production.

Colonel D'Olier was particularly interested in the Goldwyn property room where hundreds upon hundreds of ancient implements of war are stored for use when occasion may arise. He spent several hours of his time in a minute inspection of these ancient arms. He was delighted with the skill and exactness with which the implements had been fashioned.

Percy Block Manager.

Al Litchman, general manager, department of distribution, Famous Players-Lasky Corporation, has announced the appointment of Percy Block as branch manager at Chicago. Mr. Block formerly was manager at Cleveland for Goldwyn. The appointment became effective August 2.

MUSICIANS WANTED

Wanted for China by Leading Cafe—A First-Class Jazz Orchestra—Pianist, Drummer, Violinist, Saxophone, Cornet and Banjo. Contract given. Apply, stating terms and when free. Send photos. Cafe, c/o Advertising Dept., M. P. World, 516 Fifth Avenue, New York City.

Three Jungle Scenes Taken from the New David P. Howells' Serial, "The Son of Tarzan."
Where the birds all soar and the lions roar, one moment is wilder than ever before! Mavilla Martan and Kamuela Searle, who are starring in the picture, may be seen in the centre view.

Dorothy Dalton in Portland Makes Personal Appearances

PERSONAL appearances and renewal of acquaintances made during her stock company days when Dorothy Dalton first turned her attention to the stage were part of the sideline features of Miss Dalton's location trip to Portland, Me., for her next Paramount picture, "In Men's Eyes," adapted by Kathryne Stuart from E. Phillips Oppenheim's novel, "Jeanne of the Marshes," with Frand Reicher as the director. Interiors are now being taken at the Fifty-sixth street studio.

Theatre managers requested her to make personal appearances, which she did, appearing, among others, at the Jefferson Theatre, operated by Hiram Abrams.

The rugged coast line of the Atlantic was used for atmosphere for the picture, the company going in a motor boat from the different islands. To indicate the great difficulty involved in achieving the results desired, the interior of a cave representing the habitat of smugglers, was shot at Peak's Island, and the company traveled by boat forty-two miles away to Cape Elizabeth to shoot the exterior.

Features Short Subject.

Firm in the belief that one and two-reel subjects are worthy of the same amount of attention as his feature pictures, Edward L. Hyman, managing director of the Strand Theatre, Brooklyn, recently billed and screened as a feature the first of the Herbert Kaufman Masterpieces, "Content," made by Selznick and released through Select, and scored an unusual success.

Mr. Hyman is said to have arranged a special music score for the presentation of "Content," the most prominent musical feature being a harp solo, "Adagio Pathetique," by Godard. In an unsolicited testimonial Mr. Hyman states that he is very enthuslastic about the Herbert Kaufman Masterpieces, and says that they have a human appeal that is rarely found in film productions of a longer length.

He Had the Nerve.

William G. Bryant,' a merchant of Pleasureville, Ky., became an exhibitor because there was no one in his city who thought they could swing a sub-franchise of Associated First National Pictures, Inc. To prove that it was a good investment he bought the franchise first and then arranged for his theatre, and now clerks are running his store and he is cleaning up.

THEATRE MANAGER

Experienced in motion picture and vaudeville theatres of the highest type is desirous of making a change. Excellent references as to honesty, ability and integrity.

Address Box 128, care of Moving Picture World
516 Fifth Avenue, New York City

Selznick Changes Titles.

The titles of two forthcoming Selznick productions scheduled for release in the fall, namely, "The Thug," starring Eugene O'Brien, and "The Poor Simp," starring Owen Moore, have been changed. "The Thug" has been changed to "The Wonderful Chance" and "The Poor Simp" has been named "Love Is an Awful Thing."

Portraying the leading feminine role in support of Eugene O'Brien is Martha Mansfield. Nell Craig plays the leading feminine role opposite Mr. Moore in his picture.

His Day Off Fizzles.

Percy Marmont, who is featured with Catherine Calvert in Tom Terriss' forthcoming Vitagraph production, "Dead Men Tell No Tales," has just returned with the other principals in the company from Bar Harbor, where they spent two weeks on location filming the coast scenes of the story.

While the company was at Bar Harbor, Marmont had a day off. He climbed into an open car and asked to see the sights. The driver took him to Seal Rock, where Marmont found that the chief attraction was his own company, which had gone there to make a certain scene. He asked to be taken elsewhere, to the intense astonishment of the chauffeur, who thought that every visitor to Bar Harbor would be interested in the doings of a motion picture company on location.

Hodkinson Films Please Him.

An interesting letter was received by Herbert Ochs, Hodkinson representative in Cleveland, from G. H. Foster, secretary and treasurer of the Marion Photoplay Company, which owns and operates a chain of theatres in Ohio. It follows:

"Through you I want to congratulate the W. W. Hodkinson Corporation on their product for the past year. The subjects are well chosen with reference to public interest and exploitation possibilities. They are diversified in theme and have invariably pleased our patrons, bringing gratifying returns to the box office. Your co-operative assistance and exchange service is also highly appreciated by us."

Mack Drama Booking Fast.

A great booking record is being made by the Selznick branch offices throughout the country on the Selznick production, "The Valley of Doubt," written by Willard Mack, the famous playright.

The latest announcement of the bookings on the production are as follows: Schade, Majestic, Done and New Auditorium, Ohio; La Salle and Orpheum, Indiana; Strand, Crown and Lyric, Texas; Orpheum and Castle, Illinois; Majestic, Washington; Victory, Rhode Island; Strand, New Brunswick, N. J.; Isis, Colorado; Loew's Grove and Orpheum, Boston; Strand, Charleston, W. Va.; Princess Theatre, Iowa; Imperial, Newport News, Va.; Empress, Montana; American, Washington; Grand, Rock Springs, Wyoming; Ansonia, Montana, and other theatres.

Urban His Own Editor.

Charles Urban, president of the Kineto Company of America, is determined that he and he alone will edit all of the Urban Popular Classics from his library of more than 2,000,000 feet. The Charles Urban's Movie Chats, the Kineto Reviews and the Science Series will make up the principal branches of these classics. They are being edited with the viewpoint that their value is for all time and Mr. Urban wants no other hands but his to fashion them.

He is developing a brand new project, of which the motion picture world will be informed in a week or two.

Ranch House in "Four Horsemen."

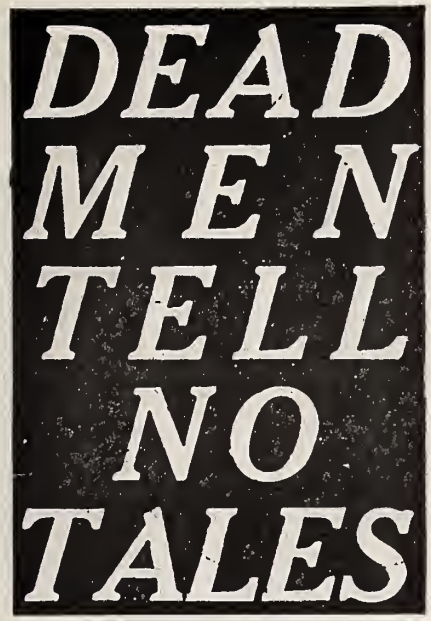
In the historic old Gilmore homestead, erected in Southern California slightly more than a century ago, has been found a close likeness to the ranch pictured by Vicente Blasco Ibanez in "The Four Horsemen of the Apocalypse."

So great is the similarity of the old 'dobe structure, the animal corral, the quaint wine cask that adorns the main entrance and even the atmosphere of the ranch, that it has been selected by Rex Ingram as the background for the first scenes of Metro's production of the Spanish writer's story.

Build Lindon Street for Rolin Comedy.

No expense has been spared for settings and local color for the new Rolin comedy, "A London Bobby," which Pathe will release August 22. The streets of London, with their narrow alleys inhabited by the "costers" have been reproduced to the minutest detail. "Snub" Pollard is featured as the "bobby." He is assisted by Marie Mosquini, "Sunshine Sambo," the diminutive colored comedian, and a large number of extras to represent the types of the London streets.

Dead Men Tell No Tales



Marie Wainwright of Famous Past in "Polly With a Past"

MARIE WAINWRIGHT, an American actress whose own celebrated past rivals in achievement that of any stage artist seen in the last half century has been chosen for a role in "Polly with a Past." This picture, now being produced at the Metro studios in Sixty-first street, New York, stars Ina Claire, as did the original Belasco stage play by George Middleton and Guy Bolton. Miss Wainwright makes her appearance as Mrs. Van Zile in the Metro production of the Middleton-Bolton comedy after a long career before the footlights, during which time she was associated with many notable players.

Miss Wainwright made her stage debut with George Rignold, the English actor, who was touring America in Shakesperian repertoire. Her first appearance took place in the old Booth's Theatre, where she played one of six Juliets to George Rignold's Romeo. Later she appeared with Lawrence Barret and for seven years was in Shakesperian repertoire.

Her marriage to Louis James, the actor, followed, after which they co-starred in "Virginius" and in "Ingomar, then produced "Twelfth Night" herself, playing Viola. She later appeared only in modern plays. The first of these was "The Daughters of Eve." Then came the pictures. Curiously enough Miss Wainwright has only appeared on the screen in Metro productions. Her debut was made in "Social Hypocrites."

Snappy Accessories Offered for Lew Cody Production

"OCCASIONALLY YOURS," the Robertson-Cole special starring Lew Cody, the great lover of the screen, which will be released soon, is a picture which lends itself easily to exploitation. Aside from the power of the star and the excellent cast, including Betty Blythe, Elinor Fair, Lillian Rambeau, Lloyd Hamilton and other actors and actresses of note. A snappy novelty herald ,teaser ads, a postcard stunt with a punch postal, artistic newspaper ads, unusual commercial tie-ups, attractive paper lobby display photos and oil paintings have been prepared.

The herald is entitled "The New 'Draft Questionnaire for Females from 16 to 45" and contains a series of questions to be filled in by the recipient and returned to her sweetheart. It is bound to attract attention. There is also a novel sticker which can be given to tradesmen with which to seal their packages.

The postcard stunt is built around the catchy title. It necessitates a tie-up with a good hotel in a nearby city or resort. The teaser ads are so written that they will have universal appeal and keep the public wondering what the big secret is until the exhibitor is ready to spring his announcement.

With such elaborate gowns and dresses as are worn in "Occasionally Yours" by the number of pretty women, and the smart clothes of the masculine part of the cast, Lew Cody's latest thriller is said to present fine opportunities for commercial tie-ups.

Ray's Initial First National Film Praised by Sol Lesser

SOL LESSER, after witnessing the studio presentation of "Forty-five Minutes from Broadway," wired Mr. Kane, "I consider this the finest thing that Charles Ray has ever done," and took occasion also to describe it as "a 100 per cent. picture."

Meanwhile Mr. Kane has received the stills for this picture, which are said to indicate that it abounds in dramatic excellence and will be a sure winner.

The presentation of "Forty-five Minutes from Broadway" will mark a whole collection of "firsts" for Mr. Ray. Not only is this his initial work under the Kane affiliation, but his first as an independent producer, the first to be completed in his new studios and the first for First National release. The expense of the production is announced as being much greater than that of any other picture in which Mr. Ray has been featured. The piece called for the construction of elaborate sets.

For the first time, also, Mr. Ray appears not as a small town or rural character who goes to the city, but as a city youth who is to be initiated into the mysteries of village life. The story is described as being filled with humor and pathos, and those "just natural" touches which have helped to make the young star a favorite. The stills also bear witness, too, to the capable work of Joseph de Grasse, as director, and the clever performance of the cast. Mr. Kane is receiving assurances that his gratification is shared by exhibitors, many of whom are arranging musical features and exploitation propects for this Cohan comedy.

San Francisco Wharfs Shot for "Son of Tarzan" Scenes

THE many and varied water front scenes in the National Film Corporation of America's production of "The Son of Tarzan," which is said by producers to be one of the greatest and most spectacular photoplay serials ever filmed, will be photographed along The Embarcadero, in San Francisco, which bears the same relation to the west coast that New York's West street bears to the Atlantic Seaboard. Here are moored ships of all descriptions, from the Orient as well as from the European ports, which gives San Francisco's docks the distinction of being the most "colorful" port in the world.

Announce Changes in Roles.

By a switch in roles, Fred Huntley, recently engaged to play the role of Grandfather Ingram in "Brewster's Millions," the new Roscoe (Fatty) Arbuckle picture being directed for Paramount by Joseph Henabery, has been assigned to the role of Grandfather Brewster, while James Corrigan has been engaged for the other part.

Betty Ross Clark plays the leading feminine role and William Boyd is assigned to the part of Horace Pettingill. There are still more to be added to the cast of this important comedy adaptd from George Barr McCutcheon's story and play.

New H. B. Warner Feature a Pathe Fall Release

THREE elements are said to combine to make "Felix O'Day," the next H. B. Warner release through Pathe, an outstanding feature, i. e., star, author and director. It was written by F. Hopkinson Smith and adapted by Fred Myton.

Robert Thornby, who directed it, has within the last year directed "Fighting Cressy," "The Readier Sex" and "The Girl in the Web." Another angle is the type of players supporting Mr. Warner, among whom are Marguerite Snow, Lillian Rich, Ray Ripley and Karl Formes.

Warner is again established in a role that emphasizes his artistic finish. The action carries one from the pleasing exteriors of an estate in Ireland to the metropolitan whirl of New York. The luxury of hotels and the brilliancy of the Gay White Way are contrasted with the poverty of the tenement districts.

Marguerite Snow, who plays the leading role opposite Warner, is well known on stage and screen. As Lady Barbara O'Day she assumes a diffcult characterization and portrays it with sympathy and strength. Lillian Rich, after her work in the ingenue role of "One Hour Before Dawn," is seen in the prominent role of Annette Borney; Karl Formes, a successful actor in the legitimate, portrays Jules Borney, the kindly old antique dealer. In the part of Austin Bennett, the "heavy," Ray Ripley makes a fine type of screen villain.

"Felix O'Day" will be an early fall release.

Walsh's Unnamed Feature Now Nearing Completion

WORK is progressing rapidly on R. A. Walsh's second independent production to be presented by Mayflower as a First National attraction. If the present rate of progress is maintained Walsh announces that all scenes will be finished within two weeks. In order to make time on this feature the producer has been operating at two studios, the Biograph studio, in New York City, and the Paragon studio, in Fort Lee, New Jersey.

After the scenes have been completed the producer expects to spend at least two weeks cutting and titling, thus bringing the production up to its maximum of dramatic value.

As yet Walsh has not given a name to this picture and it will probably bear the distinction of being the first production ever wholly completed without having been given a title.

The new Walsh offering deals with the social standards, with the struggle of a Jewess who upon her marriage in England to a Gentile, finds she is shackled by conventions and the barrier of racial casts. Discovering that she will be disinherited by her father if her marriage becomes known, she swears her husbany to secrecy. Later her father is murdered and circumstances point to her husband as the murderer. The husband refuses to prove an alibi because it would disclose the secret marriage. The working out of the destiny of the accused man and woman who held her riches of greater value than her husband, unravels a problem which it is believed will prove of great interest to all audiences.

Bessie Love in California.

Letters have been received in New York from Bessie Love telling of the arrival in California of the little A. J. Callaghan star and her mother, after their four weeks' sojourn in New York.

When she was in New York Miss Love went frequently to the public library where she made a critical study of "The Old Curiosity Shop," in the picturization of which she is to appear both as Little Nell and the Duchess.

LEGALLY TRAINED

University law graduate, over eight years' active experience with offices, high standing in the city, desires association with film organization of standing along strictly business lines where opportunity to exercise initiative and executive ability will be given. Highest credentials. **Box 130, c/o M. P. World, N. Y. City.**

Naval Officers Laud First Fox Serial, "Bride 13," at Capitol Theatre Showing

A LARGE number of naval officers and people prominent in the public life of the nation, state and city attended a screening of "Bride 13," the first serial produced by William Fox, at the Palace Theatre, New York, on August 3. It was fitting that in the audience was a large representation of naval men, because the serial was made with the active co-operation of the navy, warships and aircraft having contributed to the action of the picture.

Fifty former members of the army and navy—all employes of Fox Film Corporation and members of the S. Rankin Drew Post of the American Legion—were at the theatre to meet the officers. An orchestra under the direction of Louis Rubenstein, Fox musical director, played an especially prepared score. In the lobby were stationel two demure misses dressed as brides, with sashes bearing in gilt letters, "Bride 13."

Having in mind the motive that prompted the navy department in granting to Mr. Fox the opportunity of utilizing war vessels—the wish to acquaint the American people with the peace-time pursuits of the service—the naval officers were deeply interested in the results. Their praise was extremely pleasing to Mr. Fox, who has felt that the best manifestation of his gratitude to the navy would be the picture itself.

A point said to have gratified the officers was the fidelity to naval procedure in all scenes in which the ships and naval men appeared. The warships, aircraft and men that took part in the filming were under direct command of a naval officer, Commander A. L. Bristol. Every move was in accordance with his orders after he had conferred with Director Richard Stanton as to the requirements of the scenario. The titles were written with a similar regard for the niceties of expression.

"Bride 13" discloses the sea forces of Uncle Sam in the heroic role of a great rescuing force, protecting the shores of the United States against the depredations of a band of Tripolitan pirates that descends upon the coast, kidnaps thirteen wealthy brides and holds them for millions in ransom. The navy is appealed to for help by the distracted families and it gives aid with a generous hand.

The Forked Tongues!

All of Rio de Janeiro, that languorous home of rare beauty and mystic tropical charm, succumbed to the dazzling radiance of Erminie North's personality. She led the city's social whirl—loved, was loved and was happy. Then treachery came—and plots—and intrigue. The whisper market stirred, awoke and cast over all its baneful spell. At this point is where the big moments of the picture begin.

You will enjoy—

CORINNE GRIFFITH in "The WHISPER MARKET"

Stanton Going Abroad to Investigate Racial Traits

RICHARD STANTON sailed on the Adriatic this week to spend several months on business in Europe. Mr. Stanton's trip will take him to the principal centers of France, Italy, Ireland, Belgium, England and Germany, and he will investigate international conditions as these may affect future Richard Stanton productions. Mr. Stanton is intent upon doing his share in promoting the highest ideals of international unity. He believes that with the aid of the films racial prejudices can be allayed, that this will tend to promote international patriotism. That this can be done successfully Mr. Stanton thinks will be shown by his feature, "The Face at Your Window," an indictment of Bolshevism by means of a dramatic story.

It is the directors' intent while in Europe to investigate the racial traits of the various nations so that he may be successful in his coming pictures in devising propaganda entertainment to combat evils which resulted from the great war.

Offer European Stories

There has recently been founded at Basel, Switzerland, a new enterprise called the Continental Film Manuscript Office, with the purpose of putting on the American film market scenarios of first-class European authors. The company intends to buy only manuscripts having a clean back ground and high literary value, excluding all sorts of slapstick comedy or any story that appeals to the brute and low instincts.

Naoum Mitnik is the owner and manager of the Continental Film Manuscript Office, whose offices are situated at Falknerstrasse 31, Basel.

Winsome Renita!

Renita Johnston, a Tennessee beauty who is supporting William Farnum in the Fox production, "If I Were King."

New Asbury Park Theatre to Show First National Films

ANNOUNCEMENT is made in regard to the ownership of the new 2,300 seat house, under construction for the past six weeks at Asbury Park, N. J., which set at rest the number of rumors afloat as to the allegiance of the managership of the enterprise. The theatre is being constructed by Walter Reade and will be added to the chain he already controls in New Jersey and will be an independent house featuring productions of Associated First National Pictures, Inc.

The structure will be known as Main Street Theatre, getting its name from its location on the busiest street in the popular New Jersey sea side resort. It will be of red brick with a ceiling eighty feet in height supported by steel girders and no interior columns. A balcony will seat 1,000 while the main floor and boxes will accommodate 1,300 more.

A special organ is now being constructed for the theatre. The new show house will represent an outlay of $150,000. Mr. Reade hopes to be able to open it soon.

Another Associated First National picture house in New Jersey has just been reopened in Red Bank after alterations which took six weeks to complete. This is the Palace Theatre, which was formerly the Lyric. Manager M. J. McNulty was in charge of the Empire Theatre in the same city but acquired the Lyric. He immediately closed it and began on the alterations which included entirely new fittings, alterations to the lobby entrance and stage and the installation of a ventilating system.

Fox Takes Over Orchestra Hall

Orchestra Hall, Detroit, has been taken over for William Fox for the showing of the big special productions which the Fox Film Corporation will offer this season. The deal was consummated in the office of John Zanft, personal representative of William Fox. Harry McDonald, the Fox representative in Detroit, conceived the idea of offering the big productions at a top price of $1.50 and the idea found favor with the Fox executives.

An orchestra of forty men under the direction of Graham Harris, formerly of the Detroit Symphony and now director at the William Fox Washington Theatre, will be used to properly present the productions. The first production to be seen will be "If I Were King."

An Expert Driver—of Nails

Although Viola Dana didn't hit the nail on the head this time. She's starring in "The Chorus Girl's Romance," being released by Metro.

First Hemmer Superior Film Features Popular Stage Star

SIDNEY MASON, stage star of wide repute, whose screen career has been a series of successes, has joined the cast of Hemmer Superior Productions, Inc., of which Edward Hemmer is president and director. The initial production will be ready for release by September 1.

Mr. Mason's first experience on the legitimate stage was in "Stop Thief," a Cohen and Harris play that enjoyed a very successful run on Broadway. Then he entered motion pictures and has played heavy leads and co-starred in a number of screen dramas, among them "Honor of Mary Blake," "Painted Madonne," "The Fallen Idol," in which he co-starred with Evelyn Nesbit; "The Promise," "Bonnie Annie Laurie," "The Forbidden Path," "The Trap," "A Modern Salome" and "The Wild Faun."

While Mr. Mason is featured, Maud Sylvester, a new screen find by Mr. Hemmer, is cast in the ingenue lead. Henry Sedley, widely known star of both stage and screen, fills a prominent role. There are also scores of children, including 3-year-old "Peggie" Barney, baby "vamp," and Milton Berlinger, 11-year-old impersonator of Al Jolson. Flora Finch, whom it will be recalled starred some years ago with John Bunny will be seen.

Thirty-five Film Firms Incorporate in Two Weeks, Breaking Records

WITH an aggregate capitalization of $2,863,500, thirty-three firms have been incorporated in New York State within two weeks to enter the motion picture business. This number is probably the largest in any similar period in the state's history and easily becomes the high water mark in the corporation bureau. While one firm shows a capitalization of but $500, the majority range from $25,000 upwards, the largest representing a capitalization of $1,100,000. The entire number will maintain their principal business offices in New York City, with one or two exceptions.

The firms, together with the amount of capitalization of each, as well as the directors for the first year, are as follows: Abbott Productions Corporation, $60,000, Theodore L. Ernst, A. G. Gabriels, William H. Mayhar, New York; Jewish Pictures Corporation, $70,000, Leon A. Flax, Henry H. Rosenfelt, Louis J. Schwarz, New York; Oneida Company Amusement Enterprises, Amsterdam, $150,000, Edward J. Hand, William S. and James L. Doyle; Yankee Photo Corporation, $100,000, William Shea, M. Hatch, Thomas W. Walsh, New York; C. B. C. Film Sales Corporation, $60,000, Jack Cohn, Joe Brandt, T. A. Keppler, New York; Number 747 Bergen Street, Inc., Brooklyn, $10,000, Louis, Moe and Fannie Usoskin.

Gel-Tom Distributing Corporation, $5,000, L. R. Thomas, William Green, Hyman Gelston, New York; K and W Enterprises, $100,000, Sigmun Kreuter, David and Benjamin Weinstock, New York; United Trading and Development Corporation, $100,000, Harry Steingard, Rudolph and Yetta Kottler, New York; DeConde Pictures Corporation, $500, Marion MacAdams, Richard J. Cronan, Edgar A. Pollack, New York; Eleven Weiss Brothers Theatrical Corporation, $100,000, Samuel, Bernath, and Alexander Weiss, New York; A and L Amusement Company, $10,000, Edward and Alexander Weiss and Max Schoen, New York; Metropole Theatrical Enterprises, Inc., $10,000, Edward F. Rush, Leon DeCosta, Philip S. Goodman, New York.

Friedlander-Sampter and Plohn, Inc., $16,000, William B. Friedlander, Edmund Plohn and Martin Sampter, New York; G and S Amusement Company, $50,000, Wolf Goldschein, Morris Shahan, Hyman Goldschein, New York; Film Frolics Motion Pictures Corporation, $10,000, Herbert H. Pattee, Gus Alexander, New York and Joy Thompson of Nyack; Ilium Amusement Co., $18,000, Isaac Weinstein, of Cohoes, Benjamin Apple of Troy, Sidney Ottner of New York; Jimmy Hussey, Inc., $20,000, Harry S. and W. N. Hecheimer, Morris Rothstein; New York.

A Loew Incorporation.

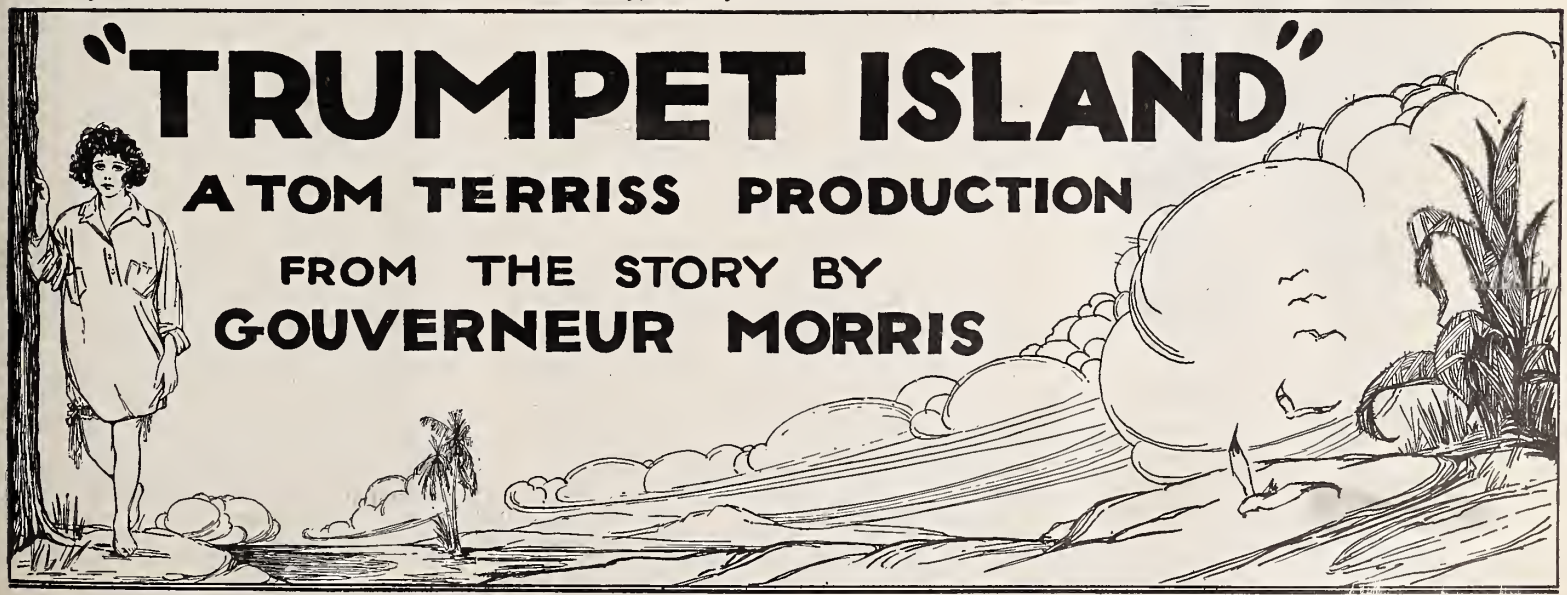
Loew's Niagara Falls Theatres, Inc., $1,100,000, William J. Watts, F. T. Findlay, Gervase Rhony, Niagara Falls; Michael Goldreyer Productions, $10,000, Michael and Morris Goldreyer, Fred Andrews, New York; Georgie Price, Inc., $5,000, Harry S. Hechheimer, George E. Price, Morris Rothstein, New York; Falcon Film Co., $15,000, Albert G. Mason, Marion H. Seixas, Anna M. Konrady, New York; Economy Film Corporation, $5,000, Michael and Jacob Hoffman, Peter G. Esparrach, New York; Gorham Photo Plays, Inc., $25,000, Philip E. Meyer, Ray Schodsky, Freda Freeman, New York.

Favorite Picture Incorporation, $500, Benjamin Schulberg, Jacob Bachman, Leo McLaughlin, New York; Empire Enterprises, Inc., $500,000, Joseph Barnett, A. M. Grill, Sylvia Schnaps, New York; Mary Savage Pictures Corporation, $100,000, Arthur J. Levey, Joseph and Grover Roth, New York; Venice Art Film Corporation, $10,000, Otto S. Leazay, Paul DeMaria and Joseph S. Pisciotta, Brooklyn; Goodman and Rose, Inc., $10,000, Frank Goodman, Justus F. Rose, Nathan Goodman, Brooklyn; Setary Realty and Trading Corporation, $100,000, Herbert and George Yates, Peter Andrich, New York.

Leiber-Ford Company, $20,000, Marion Elkin, Etta London, Charles L. Kahn, New York; F. A. A. Dahme, Inc., $10,000, Ferdinand, Lena and Henry Dahme, New York; Reliable Enterprises Corporation, $20,000, Arnold Fleischmann, Alexander Schoenberger, Henry Somogyii, New York; Magna Productions, $50,000, Harold Horne, Alfred W. Norek, Edward M. Evarts, New York.

Howells Going Abroad

David P. Howells, international film distributor, of 729 Seventh avenue, will sail for Europe on Saturday, August 14. This is Mr. Howells regular trip of inspection of his foreign offices, one of which is located in London and the other in Paris. He expects soon to establish another office which will take care of the business of all continental Europe and the Near East. If time permits he will visit the continent and look over the situation in the Latin countries, with special attention paid to Italy, Spain and Portugal.



Raymond McKee Recovered

Everybody's happy at the Fox West Coast studios in Hollywood, Cal., over the complete recovery of Raymond McKee, the attractive young leading man, from a severe attack of sleeping sickness. Mr. McKee was stricken two months ago in the midst of his work opposite Shirley Mason in Israel Zangwell's story, "Merely Mary Ann," which since has been finished. Casson Ferguson was engaged to play the lead after the sudden illness of Mr. McKee.

McKee has been engaged to play the leading role opposite Shirley Mason in her sixth Fox production, "Joan of Rainbow Springs," the Frances Marion Mitchell story now being made at the Hollywood studios. The supporting cast also includes Martha Mattox, Al Fremont, Calvin Weller and Hooper Toler.

Beware!

That was the message he gave her. The secret, deadly Chinese tong had marked her.

A creepy, startling story of baffling mystery amid the shadows of Frisco's famous Chinatown, with this polished Vitagraph star at his best.

EARLE WILLIAMS

in

The Purple Cipher

Until Exhibitors and Producers Meet on Equitable Basis, Fight Will Go On

COMMENTING on the grave state of unrest which today menaces the industry and referring specifically to one grave evil, W. W. Hodkinson, head of the corporation which bears his name, writes as follows:

"I have been much interested in the willingness with which executives in charge of producer controlled distribution systems have gone on record to the effect that they will not deal with organizations of exhibitors who wish to book pictures collectively. This is naturally to be expected because of the ease with which a producer group in control of distribution can impose on the disorganized and unprotected individual exhibitor. They naturally will not help him gain strength with which to defeat their own selfish aims.

"No Choice of Methods."

"On the other hand, it is to be expected that exhibitors suffering under producer domination will utilize the strength of such organizations ruthlessly and without regard to the rights of the producer and there will probably be no choice of methods between the individual exhibitor in the hands of the producer or the producer in the hands of the organized exhibitors.

"More and more forcibly are we seeing the point I have been making for years past and which my organization is designed to meet—that is, the necessity for a distributing organization free from the domination of either producer or exhibitor, that can deal with either exhibitors or producers individually or collectively on the merits of each individual case.

Future Stand of Company.

"We will deal with exhibitor combinations today provided they recognize this fundamental difference between us and their producer enemies and provided we can deal on such a basis as to fully protect the interests of the producers who have placed their product in our charge.

"There is no use dodging the issue; until exhibitors and producers can meet on an equitable basis the process of elimination by destructive methods will go on. Our organization is especially designed to coordinate the interests of a group of exhibitors and a group of producers. Only by such a neutral agency can the antagonism between producer and exhibitor be eliminated and such a co-ordinated group is bound to take the leadership in this industry."

This is "true talk" from a man who by years of consistent "result-getting" has proven beyond a doubt his absolute knowledge of the subject whereon he speaks. What the producer-controlled distributors have done is a matter of record; what the organized exhibitors will do remains to be seen; but what a distributor, free from the influence of producer and exhibitor alike, can achieve is—well, according to Mr. Hodkinson, there are no limits.

Pathe News Gets Views of the Polish Debacle Made by a French Cameraman

WHILE every newspaper in the country is daily devoting columns to the Polish debacle in the war waged with the Russian Bolshevists, an event of utmost importance to the world, the Pathe News scores another achievement by obtaining what is claimed to be the first motion pictures of the scenes attending the new European warfare. Through the intrepidness of M. Georges Ercole, a well-known French cinematographer, who throughout the great war braved death in the front line trenches making a film record of the actual fighting, Pathe News has obtained a remarkable series of picture on the new "front."

The first of the series is contained in Pathe News No. 65. Ercole has been with the Polish army since it started its march of triumph to Moscow, and is still with it while the Reds are driving toward Warsaw.

Despite the reputation of the Pathe News cameraman it was only with difficulty that Mr. Ercole received a permit to accompany the Polish troops. After several weeks' endeavor, he was permitted to move up to the front line, where he obtained some most interesting pictures.

Picturesque Sets Aid Norma in Making "Branded Woman"

JOSEPH M. SCHENCK, who will soon present "The Branded Woman," starring Norma Talmadge, through the distributing channels of Associated First National Pictures, Inc., paid $600 for a Lucile gown in which Miss Talmadge plunges in a pool of discolored water filled with "horrible creeping creatures like the slimy things that crawl with wings" in "The Rimes of the Ancient Mariner."

This set represents a scene in Hades in which Norma imagines herself being dragged down by society into the hideous whirlpool of filth and slime, from which she is rescued by the man she loves. In addition there are some beautiful sets for a private house in Paris and the Ritz Hotel, a fashionable girls' school up the Hudson and the library and other rooms of a wealthy New Yorker's home. There are also some scenes of India, showing the market place and the slave block where Norma imagines she is sold at public auction.

"The Branded Woman" is adapted from Oliver T. Bailey's well-known play, "Branded Woman," by Anita Loos and Albert Parker and directed by Mr. Parker. Hugo Ballin designed these sets.

Feldman Now Free-Lancing

Herbert Feldman, formerly of Famous Players and Universal, has entered the ranks of the free-lance publicity writers. For the past three years he has been engaged in press work, and previous to that was on the staff of the New York Tribune.

Feldman is probably the youngest of publicity writers in the city. Pete Smith first took him in hand and gave him a job with Paramount. Later he went to Universal, from which company he resigned several months ago to take a needed vacation.

He is a member of the A. M. P. A. He will specialize in press book work. His temporary offices will be at his home, 42 West 116 street, New York.

Saranac Lake Studio

The Film Art Laboratories of New York have recently acquired a site at Saranac Lake on which will be erected a motion picture studio large enough to accommodate three working companies at a time. Construction starts immediately.

William Fox's Forty-Page Insert Announces 273 Entertainments Coming

ANNOUNCING his "success and profit" season of 1920-1921 for motion picture exhibitors throughout the world, William Fox has turned out an art insert covering forty pages that will be read by exhibitors in the pages of the national trade organs.

The forty pages tell of the vast output that will be released during the coming season, consisting of 273 Fox entertainments, which include super-productions, special features, star series, twenty-six Century Brand productions, a six-reel special Fox Sunshine Comedy, a series of Fox Sunshine comedies presenting the famous Clyde Cook; the general Fox Sunshine comedies, Mutt and Jeff, Fox News, and the big serial, "Bride 13," in making which the United States Navy took an active part.

This output proves Mr. Fox's contention that the coming year will be the largest the industry has experienced.

First in the forty pages of insert is William Farnum—two pages "If I Were King," from the great stage success and novel by Justin Huntly McCarthy. Following, and also in two pages, is Pearl White in her first feature, "The White Moll," from the pen of Frank L. Packard, author of "The Miracle Man." Another two pages are given to the big Sunshine Comedy special, "Skirts."

First Fox Serial.

Two artistic pages show "My Lady's Dress," from the stage success by Edward Knoblock. The pages on "Bride 13" give a comprehensive idea of the thrills in the serial. "The Face at Your Window" is a dramatic production of modern life by Max Marcin, author of "Cheating Cheaters," "Eyes of Youth," "The House of Glass" and other stage successes.

Mark Twain's "A Connecticut Yankee at King Arthur's Court" also is announced, as is "While New York Sleeps," a 1920 cine-melodrama of the metropolis, which was praised by critics and exhibitors after the trade show recently. Tom Mix will be seen in "The Untamed," by Max Brand; "The Texan," by James B. Hendryx; "Prairie Flowers," also by Hendryx, and other stirring western stories.

Other specials are "Over the Hill to the Poorhouse," based on Will Carleton's poem; "Pawn Ticket No. 210," "Samson," by Henri Bernstein, and "The Queen of Sheba."

In addition, Thomas Burke, author of "Limehouse Nights" and "Broken Blossoms," will write a series of original stories for Fox; Richard Harding Davis' works will be picturized, and there will be a series of "Fantomas" detective stories by Marcel Allain.

William Farnum will be seen in "The Scuttlers," "Drag Harlan" and other big productions. Pearl White will have "The Thief," from Henri Bernstein's great play; "The Mountain Woman," by Charles Neville Buck; "Tiger's Cub," by George Goodchild, and others. Shirley Mason, William Russell and George Walsh are well provided for in the way of big stories. The Twentieth Century Brand productions will have Buck Jones, Eileen Percy, Louise Lovely and others as stars.

"Gee, That's a Good One!"
Say the kiddies to Edgar Lewis, who is amusing them between scenes of "A Beggar in Purple," which he is producing for Pathe.

District Managers Fix New Sales Policy for Selznick Enterprises

AT the recent conference held in New York by Lewis J. Selznick, president of Selznick Enterprises, at which Director of Sales Charles R. Rogers, the four district managers, V. P. Whitaker, C. C. Ezell, Samuel Sax, Arthur S. Hyman and other executives of the organization were present, the releasing and sales policy for 1920-21 was definitely decided.

According to the announcement a radical change in the "star series" was made, and in order to attain a standard of excellence for the subjects it was decided to release but six productions a year for each star. This move was made in order to give the production unit more time in which to further improve the quality of Selznick pictures.

Twelve Selznick special productions will be made and in some of these William Faversham will be starred. The remainder will consist of Ralph Ince and Hobart Helney productions, and some special releases will be directed by Burton George.

Sixteen National Picture Theatres productions will be made during the year 1920-21, six of which will star Conway Tearle. It is also stated that there will be as many additional special productions as the exhibitor-directors of National deem advisable. In addition to the array of productions scheduled for the coming season the short subjects, Selznick News, Prizma color pictures. Herbert Kaufman Masterpieces and other short material will continue as heretofore.

This definite schedule decided upon by Mr. Selznick and his executives will enable the sales force of the organization to offer exhibitors one feature production for every week in the year 1920-21.

"The Man Who Lost Himself" Proves Nationally Popular

REPORTS from every section of the country pouring into the home offices reveal the nation-wide popularity that is following in the wake of "The Man Who Lost Himself," starring William Faversham in his first Selznick picture.

The New York Strand Theatre booked the production for a week's run, and in the western states such theatres as Grauman's, Cavillo, Jensen's Pasadena and Liberty, of California; Barbee's Loop, Avon, La Salle, Chicago; Theis' Orpheum, Colonial, Grand, Hippodrome, Philadelphia; Pantages Circuit, Salt Lake; Daine, Temple, Strand, Alhambra, Cleveland; American, Strand, Isis, Ohio; and in the eastern states Poli's Strand, Palace and Plaza, of Connecticut; Goodwin, New Jersey and scores of other theatres in practically every prominent center, have signed to screen the production.

Further evidences of the popularity attending the Faversham picture are contained in the announcement that the opinion among audiences is that it is a "superb production, acted with consummate skill by a master actor." This fact was gleaned from the mass of reports sent in by the various branch managers of Selznick Enterprises.

Fog! Fog!

"Give me some more fog!" That was what the stage manager shouted to Larry, his "boob" stage hand. Larry gave him the fog, but not with the same technique that old Jupe Pluve distributes it. Two barrels of good, thick "home-brew" fog—barrels and all landed on the stage manager.

That's one of the hundreds of stunts that will make you roar when you see—

LARRY SEMON

in

The Stage Hand

A Larry Semon Comedy

VITAGRAPH

Japanese Like Spectacular Productions Declares Walter MacNamara, Back Home

AFTER an absence in Japan of three months Walter MacNamara reached New York August 8. Mr. MacNamara went to the other side of the Pacific to meet Mr. Kushibiki, one of the more prominent film authorities in Japan, for consultation on a motion picture matter having to do with the booking of American productions direct from this country.

Speaking of the preferences of the Japanese people as regards picture subjects Mr. MacNamara said they were fond of spectacular productions. Sex problems and films with a religious touch were without appeal. Kissing is taboo; it is repugnant, says Mr. MacNamara, and also is looked upon as immoral. Also there is a dislike for anything pertaining to the war. Motion pictures and baseball are the most popular forms of amusement.

As indicating what was thought of the former in Tokio, Mr. MacNamara said "Hearts of the World" played in Tokio at the Stadium to over $37,000. The top price was $5.

When Mr. MacNamara was asked his impressions of Los Angeles, where he has been for several years prior to going to Japan, he said he believed the movement toward Europe on the part of players and producing companies would have a most wholesome effect. He declared there was a monotony in existence in the coast city which sooner or later would be likely to have its influence on the pictures made there and that visits to other places where there was an entirely different atmosphere would be bound to be most beneficial.

Mr. MacNamara's business address is Alexander Film Company, 126 West Forty-sixth street. He is stopping at the Claridge.

"Mountain Madness," August Release, Shows Moonshiners

WITH the announcement of the release of "Mountain Madness," a Republic picture, on August 2, there is revealed a powerful story of the West Virginia mountaineers, devoid of the familiar moonshiner and revenue officer.

The story was written by Anna Alice Chapin and directed by Lloyd Carleton. Included in the cast are Mignon Anderson, Harold Miller, Ora Carew, Edward Coxen, Stuart Morris, Jack Lott, Grace Pike, Alfred Allen and Edna Pennington.

"Mountain Madness" is declared to be a "new old story," where passions and love-reactions and mountain bandits and cold-blooded sheriffs all mingle to make a drama that registers as many different phases of life as a revolving rainbow. Imbedded deeply into the story there is said to be a tradition characteristic of the West Virginia mountaineers. It is claimed that if two lovers quarrel as the mist rolls up the glen they will be overtaken by a species of "mountain madness," and they will be lucky if the quarrel does not separate them.

Praise for Hodkinson

In a letter sent to Herbert Ochs, Hodkinson representative, by R. C. Steuve, manager of the Orpheum Theatre, Canton, Ohio, Mr. Steuve expresses himself as being highly pleased with the Hodkinson service and the Hodkinson product, which he says are "as good as any on the market." He ends his letter by saying: "And some day I hope to put the whole Hodkinson service first run in my house."

Her Beau and His Bow Tie.
William Russell is getting all fixed up in American's "A Live Wire Hick."

Good American Films Welcomed in Cairo Says United States Charge d'Affairs

AN American film of good quality is given an enthusiastic welcome whenever it appears in Cairo, Egypt." That is the message sent back home by Charge d'Affaires Frederic de Billiers to the Bureau of Foreign and Domestic Commerce. "Cairo has about ten motion picture theatres, each seating on an average 500 persons," adds the American official. "Several of the larger houses, however, are capable of seating over 1,000 persons.

"Most of the films shown at the present time are French and Italian. There is a distinctly good opening here in Cairo for the better class American films. It is hoped, however, that film exporters will discontinue furnishing the Cairo market antiquated and machine-worn specimens of American photoplays. Films are imported and distributed directly among the cinema houses by several dozen concerns at Cairo.

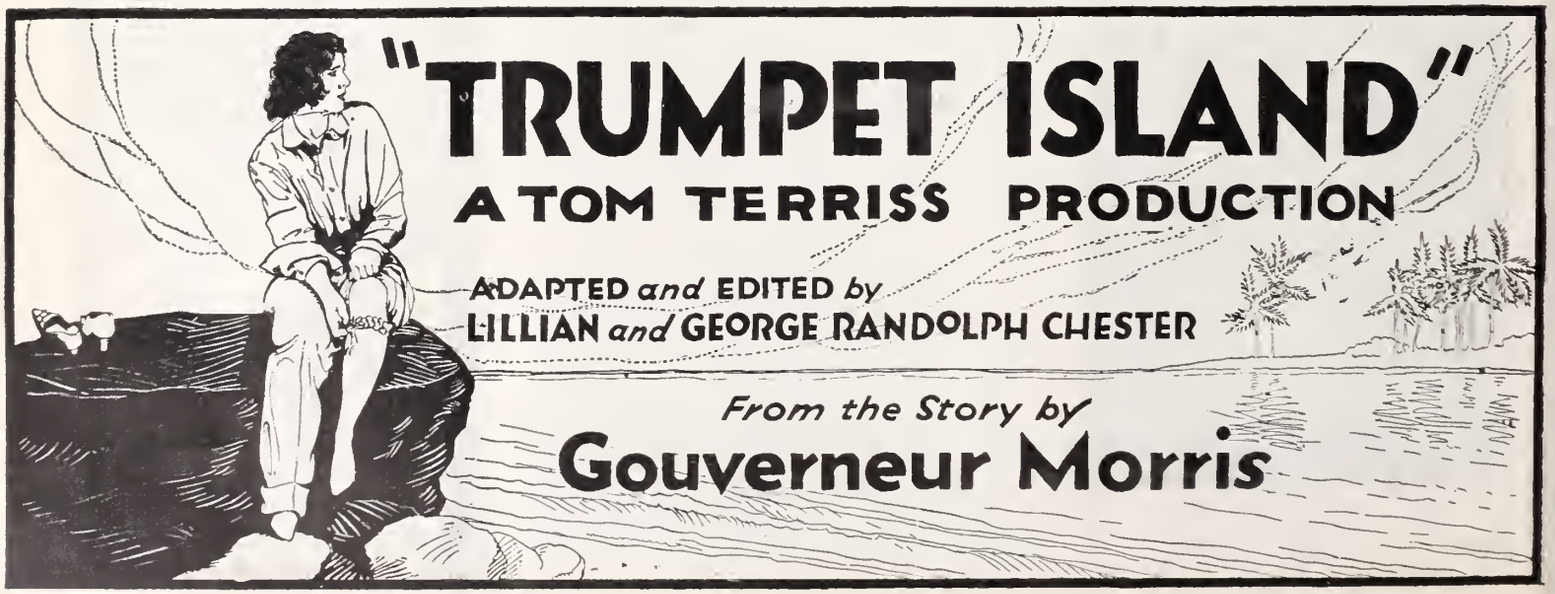
"There are no motion picture magazines published in Egypt, and the advertising, very little of which is done, is confined to the daily papers and signboards. The three most important daily papers are the Egyptian Gazette, the Egyptian Mail, and La Bourse."

Interested exporters can secure a list of film importers in Cairo, as well as a list of the motion picture theatres in that city, upon application to the Bureau of Foreign and Domestic Commerce or any of its branch offices, by referring to File No. NE-14,000.

Hutton Talks to Hodkinson

F. Laws Hutton, one of the principal owners of the Robert Brunton Studios, and who is also interested in the picture producing firm of Hutton & Frothingham, which in the near future will release "The Broken Gate," the Emerson Hough story in which Bessie Barriscale is to be starred, was in conference with W. W. Hodkinson on August 6.

Mr. Hutton stated that while he was not prepared to issue any statements regarding his future production plans but that such plans are formulating. He also stated that, so thoroughly is he in accord with Mr. Hodkinson's methods and so heartily does he approve the stand which he has taken, that all future productions in which he was interested would be released by the W. W. Hodkinson Corporation.



Hunting Big Game in the Adirondacks.
Snaring the wily golf ball with Mr. and Mrs. Carter De Haven in their Paramount, "Vacation Time."

New Lloyd Comedy Receives Big Reception at Pre-View

FOLLOWING out a custom established with the first of the two-reel series, Hal E. Roach, producer of the Harold Lloyd specials, recently gave a pre-view of "Get Out And Get Under" in a theatre near Los Angeles. This is the second of the new services of Lloyd specials, which are being distributed by Pathe. The reception is said to have rivalled "High and Dizzy." The producer's theory is to exhibit each new Lloyd feature before a regular audience and, therefore, obtain a real line on the merit of his offering.

According to the information reaching Pathe, while "High and Dizzy" had to be cut after the demand, "Get Out and Get Under" was found practically faultless at its pre-view showing. Laugh followed laugh in such volume as to indicate the new comedy special will be proclaimed the finest Lloyd picture to date. Lloyd has devoted more time to make his new attraction than on any other picture in which he has ever appeared. The new Lloyd series have now been placed in a major portion of the best first run theatres and exhibitors have been booking the new Lloyds in such numbers as to indicate the wonderful popularity of the star. Prominent exhibitors continue featuring Lloyd.

"Riders of the Dawn" Plays to Capacity in Los Angeles

BENJAMIN B. HAMPTON is credited with never having produced a failure in motion pictures, and it is said that his original methods of production guarantee an unfailing standard of quality. From "The Westerners" and "The Sagebrusher" and "Desert Gold" to the current Hodkinson release, "Riders of the Dawn," Mr. Hampton builds his pictures for all time, with every one of them a repeater.

An instance of this is the vitality of "Riders of the Dawn," which played capacity business in Los Angeles at the Kinema Theatre and is now being booked by the same managers for their Alhambra Theatre in Los Angeles.

Other bookings on "Riders of the Dawn" reported by the W. W. Hodkinson Corporation are: the Alhambra Theatre, Utica, N. Y.; Grand Theatre, Columbus; Tabor Grand, Denver; Majestic Theatre, Detroit, and the Toy, Milwaukee.

New Orleans Branch Manager Puts Over Big Booking Deal for Selznick Company

ALMOST interesting booking achievement is announced from the home office of Selznick Enterprises: Manager Flarity of the New Orleans branch signed up on July 4 every first run house in the film row of that city to screen Selznick Enterprises productions.

The list of features and the theatres in which they were shown are: Edith Hallor in "Children of Destiny," at the Tudor; Olive Thomas in "Youthful Folly," Liberty; Owen Moore in "The Desperate Hero" at the Plaza; "Just a Wife," Crescent; Kinogram at the Palace; "The Gift Supreme," with Bernard Durning, at the Wonderland; and in the Newcomb and Bijou Dream, "The Girl Who Dared," with Edythe Sterling.

This is said to be the first time in the history of New Orleans picture theatres that the productions of one organization were all shown on one day and that day a Sunday.

In "Children of Destiny," Edith Hallor plays a triple role in a production that is said to be sumptuously invested with scenic environment. Miss Hallor characterizes the wife of a paralytic and card sharp, and later as her own daughter, the fiance of a Washington society lawyer. Prominent in the supporting cast are William Courtleigh, Arthur Carewe and Elmer Johnson.

Olive Thomas as Southern Girl.

Portraying the role of a high spirited girl living in a rundown southern plantation, Olive Thomas not only stars in "Youthful Folly," but is also credited as being the author of the production. In the cast are Crauford Kent, Helen Gill, Hugh Huntley, Charles Craig, Harry Truesdale, Florida Kingsley, Eugenia Woodward and Pauline Dempsey. Alan Crosland directed.

Owen Moore in "The Desperate Hero" appears as a young newspaper man. In the supporting cast are Gloria Hope, Henry Filler, Jr., Emmett King, Arthur Hoyt, Charles Arling, Nell Craig, Virginia Caldwell and Tom Ricketts. The story, written by Edgar Franklin, was adapted by Zelda Crosby. Wesley Ruggles directed.

"Just a Wife," a National Picture Theatres production, is made from the stage play by Eugene Walter with an all-star cast; "The Gift Supreme," starring Bernard Durning, and "The Girl Who Dared," with Edyth Sterling, are said to be distinct in story and presentation.

Friends Pleased to Hear of Sam Morris's Rapid Recovery

SAM E. MORRIS, vice-president and general manager of Select Pictures Corporation, who recently successfully passed through an operation, has left the Mount Sinai Hospital in New York City and is now resting comfortably at his home. Mr. Morris' recovery has been so rapid that it is expected that he will soon return to his desk at the Selznick Enterprises home office.

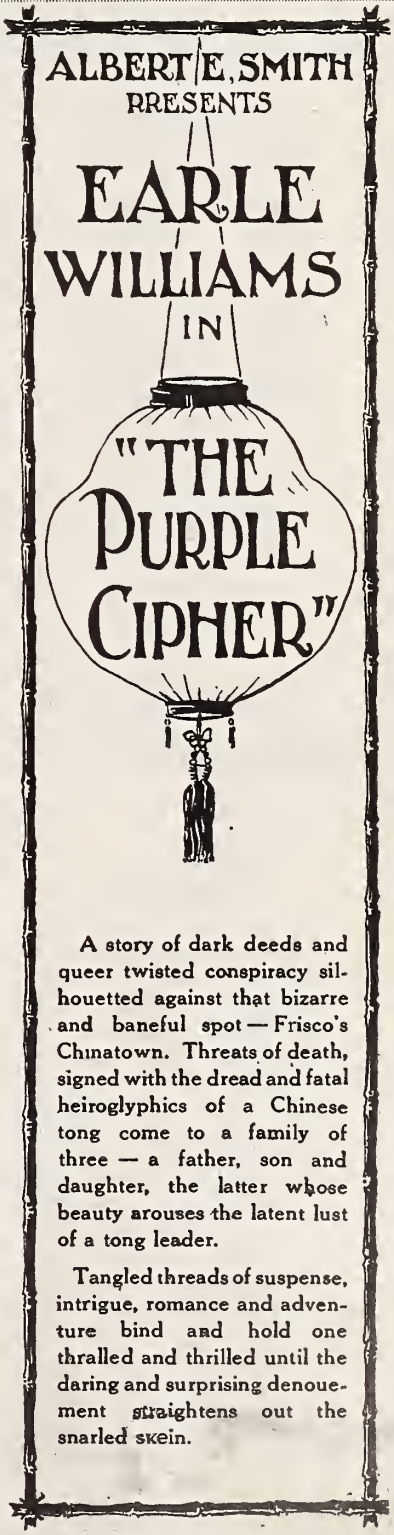
During his confinement in the hospital, Mr. Morris was the recipient of many letters and telegrams from his friends in the industry wishing him a speedy recovery. As soon as Mr. Morris was able to sit up, it is said that his boundless energy caused him to take active interest in the latest productions of Selznick Enterprises. To this end several pictures were reviewed by Mr. Morris at the hospital.

Mr. Morris is one of the best known and best liked executives in the industry and the news of his latest improvement was most joyously received throughout the Selznick organization.

"Peggy Rebels", a Hot Weather Hit

During its run at the Empress during one of Omaha's hot spells a telegraphic report states that "'Peggy Rebels' was found especially good as a summer attraction viewed from the box office angle. It is cool looking, with good comedy relief and a satisfactory romance of love to fit into the midsummer mood."

The story features Mary Miles Minter. She is supported by Alan Forrest, George Periolat, Jack Connolly and Adele Farrington.


ALBERT E. SMITH
PRESENTS
EARLE
WILLIAMS
IN
"THE PURPLE CIPHER"
A story of dark deeds and queer twisted conspiracy silhouetted against that bizarre and baneful spot — Frisco's Chinatown. Threats of death, signed with the dread and fatal heiroglyphics of a Chinese tong come to a family of three — a father, son and daughter, the latter whose beauty arouses the latent lust of a tong leader.
Tangled threads of suspense, intrigue, romance and adventure bind and hold one thralled and thrilled until the daring and surprising denouement straightens out the snarled skein.

Sweet, Blackton and Warner Pictures in September Start Pathe's New List

MEETING early predictions, Pathe will release three big features during September. They are announced the first of a steady stream of high class motion pictures which will be offered during the fall and winter months. Beginning with a new J. Stuart Blackton production, "The House of the Tolling Bell," from the novel by Edith Sessions Tupper in which May McAvoy and Bruce Gordon are featured; Blanche Sweet follows in a cantering romance, "Help Wanted—Male," and H. B. Warner in a strong drama, "Felix O'Day," from a story by F. Hopkinson Smith.

"The House of the Tolling Bell" is a described drama of love and mystery laid in the Southland. It will be released on September 5. The novel from which it was adapted appeared serially in the Illustrated Sunday Magazine. The action is laid in old Louisiana in an atmosphere of old colonial mansions, broad lawns, old colonels, and all the essentials of healthy, happy Southern life. May McAvoy portrays a brave little girl of the South. Eulalie Jensen has an important part and others in the cast are Edward Elkus and Edward R. Dunn.

Story of An Irish Gentleman.

The Warner picture, "Felix O'Day," will be released on September 12. It is the tale of Felix O'Day, an Irish gentleman and sportsman who is carried from the heights of society to the depths of the underworld and to utter poverty in his pursuit of a man who had betrayed his friendship. The production is by Jesse D. Hampton and the direction by Robert Thornby.

Mr. Warner is supported by a strong cast and they are found in characters suited to their particular talents. Marguerite Snow, Ray Ripley, Lillian Rich, and Karl Formes are among those who have an important part in the development of the story.

Blanche Sweet Comedy.

"Help Wanted—Male," for release Sept. 26, is announced as revealing a hitherto unsupected Blanche Sweet, an animated young lady who wear gorgeous gowns, hats and hose, and wears them well and who glides through her scenes in a manner at once piquant and passionate. A splendid production has been given her, also a good director, who is also a good leading man, Henry King; and a wonderful bulldog, who is said to prove himself—next to Teddy—the king of canine actors.

The picture for it is a story of a girl on the hunt for a husband. The trail takes her from a quiet country atmosphere to the city and to a fashionable summering place. The society angle is strong.

直 米
輸 獨

The Fatal Symbol!

The most certain of all death knells—the threatening sign of a murderous and wrathful Chinese tong. It boded death for four. Three died but lived again! How? See—

EARLE WILLIAMS

in

The Purple Cipher

A story that stands out distinctly alone and unique against the ruck of commonplace screen stories, because of its daring and ingenious plot. It baffles you with its maze of mystery and intrigue, romance and adventure and then with crashing cap to its climax it leaves you in mood that all good photoplays should—startled, but pleased.

Seaplane Squadron Helped in Making of First Fox Serial

ONE of the chief essentials in the production of the William Fox serial, "Bride 13," was the co-operation of the U. S. navy squadron of seaplanes. The story required Lieutenant James Morgan, of the U. S. Navy Aviation Corps, to leap from his plane into the sea from a height of 100 feet. Another plane swooped down out of the sky and rescued from drowning the hero, Bob Norton.

In still another scene, while one plane pursued Winthrop, the society man accomplice in the bride abducting plot, its mate, abreast on a slightly higher level, carried in its forward cockpit the cameraman, Horace G. Plimpton, Jr., who from that position was able to photograph the race between the seaplane and the villain's fast automobile.

These navy planes made possible the realistic filming of certain other scenes, such as the gunfire upon them from the pirate abductors' submarine and the fire from batteries on land. The seaplane squadron came into existence only last February. It is composed of six seaplanes of the best American type and is accompanied by its mother ship, the U. S. S. Shawmut.

Dorothy Langley

A Follies girl and artist model who has appeared in several pictures and now appears in a Paramount play.

"My Greatest Picture," Says Selznick of Faversham Film

AT the conclusion of a showing of "The Sin That Was His" last week before an audience made up of officers and department heads of the Selznick organization, Lewis J. Selznick turned to his staff with the statement, "This is the greatest picture I have ever handled."

Mr. Selznick's statement, coupled with the verdict of Myron Selznick, who, just before he sailed for Europe two weeks ago, stated that he considered "The Sin That Was His" the "most noteworthy achievement in the history of the Selznick production unit," has caused the release of the feature to be awaited with unusual interest.

William Faversham, whose debut as a Selznick star in "The Man Who Lost Himself" was attended with signal success, has in "The Sin That Was His" what he considers the best role of his entire career. Hobart Henley directed. In the supporting company are Lucy Cotton, Pedro de Cordoba, Lule Warrenton, Bobby Connelly, George Evans, Lou O'Connor, Miriam Battista and Bobby Agnew.

Tucker's New Picture Will Be Released by Paramount

WORD from the West Coast indicates that George Loane Tucker is progressing rapidly with the cutting on "Ladies Must Live," and it is expected the print will be ready for shipment to Mayflower within the next fortnight.

Mayflower announces that this feature will not be handled by First National along with the other Mayflower pictures, but, because of a previous contract, all of Tucker's films would be handled through Paramount, which released "The Miracle Man."

Through a co-operative arrangement between Mayflower and Paramount lavish publicity and advertising will be accorded the Tucker productions. John W. McKay, Mayflower's general manager, is now working out special campaigns to boost receipts for exhibitors.

As yet no release date for "Ladies Must Live" has been announced. Upon the return from Los Angeles of President Benjamin A. Prager, where he is now in conference with Tucker, the company expects to be in a position to make some announcement as to when the theatres may look for this production.

Greater Than "Sex"

J. PARKER READ JR. *presents*

LOUISE GLAUM
IN
Love Madness

W.W. HODKINSON CORPORATION 527 Fifth Avenue. New York City *Distributing through* PATHÉ *Exchange, Incorporated*

Greater than
"Sex"
by
the author of Sex,
by the producer
of Sex.

J. Parker Read Jr.
presents

Louise Glaum
in

Love Madness

by C. Gardner Sullivan
directed by Joseph Henaberry

Greater than "Sex"

by the author of Sex, by the producer of Sex.

With all the lure of a beautiful body and a clever brain, Louise Glaum in "Love Madness" penetrates the haunts of the underworld and the heart of the murderer who must die that her husband may live.

Book and Bank on the astounding glamour of Glaum; her power and artistry.

Book and Bank on a title that is rich in exploitation suggestions and box office appeal.

Now is "Love Madness" time.

Cast of "Love Madness"

Mary Norwood ... Louise Glaum
Lloyd Norwood ... Matt Moore
"Joe the Swell" ..... William Conklin
Jack Frost ..... Noah Beery
"Pussyfoot" Connor .. Jack Nelson
William B. Ashford . Arthur Millet
"Goldie" Lewis .... Peggy Pearce

W. W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

Distributing through PATHÉ Exchange, Incorporated

Herbert Heyes
Leading man for Ruth Roland in her new Pathe serial production, "Ruth of the Rockies."

Edgar Lewis Gives a Plan to Make Features in East

BECAUSE of the plans arranged for him by Pathe Exchange, Inc., Edgar Lewis has been obliged to give up his preparations for working in the East, and has returned to Los Angeles, where he will resume his activities, staging "The Sage Hen." He had planned to make "The Hangers On" in a New York studio, but after a consultation with Elmer R. Pearson, Director of Exchanges, he decided the picture would not be of the magnitude desired.

"The Sage Hen" is only a tentative title, but, to those who know the West and its vernacular, it carries an impressive idea of the breadth and character of the production which Mr. Lewis will shortly start. He will continue to work in the studios at Los Angeles, where he made "The Beggar in Purple," the next Lewis release after "Lahoma," which is slated for issue on August 29th. It is a story, typical of Edgar Lewis, with its rugged characters, its human interest, and its diverting clean humor. It has a large cast, with Leonard Shumway heading the male contingent and Ruth King in the leading female role. Others in the support are William Moran, Stanhope Wheatcroft, Betty Brice, and young Ernest Butterworth, the lad who figured prominently in "The Luck of the Irish."

Vitagraph to Film "Black Beauty" Famous Horse Story, as a Special

BLACK BEAUTY," the famous story known to readers in every civilized language, is being filmed by Vitagraph, according to an announcement from Albert E. Smith, president of that company, who adds that every effort is being made to have Anna Sewall's story made into a production of a calibre that will make it occupy an outstanding position among the big specials.

David Smith, who also directed the powerful production of James Oliver Curwood's novel, "The Courage of Marge O'Doone," for Vitagraph, is directing "Black Beauty."

About four weeks was occupied with the animal continuity with which the picture opens and closes—Black Beauty's life story as told by himself. In the midst of this autobiography of a horse, the simple, homely characters of the English countryside, described in the book, are introduced, and their activities as well as those of Black Beauty's among them will form the film tale.

It is believed that this picture will prove something original in the annals of film production.

The success of the picture rests more on the proper selection of the animals than on those of the human actors. Black Beauty must be filmed as a small colt, a yearling and a four-year-old blooded animal, and the grown horse is one well calculated to play the role and win the sympathy necessary to its successful portrayal.

David Smith is well qualified to direct "Black Beauty." In addition to having directed big pictures in which animals play important parts, he was born and raised in the same countryside as the author laid as the scene of her story. "Black Beauty" will be filmed in the simple narrative style that made it so human in type. A special cast was selected for "Black Beauty" and Mr. and Mrs. George Randolph Chester spent several months on the adaptation of "Black Beauty."

Packard Pays Great Tribute to Fox's "The White Moll"

UNANIMOUS praise greeted Pearl White in her first starring vehicle, "The White Moll," under the banner of William Fox, which was recently shown at B. F. Keith's Palace Theatre, New York, to exhibitors and the trade press.

Closely following this comes a letter from Frank L. Packard, author of the story—who also wrote "The Miracle Man"—addressed to William Fox, in which he pays glowing tribute to the production. He wrote as follows:

"I have just come from the projection room, where I have seen the Fox Film Company's presentation of my story 'The White Moll.' I am full of enthusiasm and the keenest appreciation. The action of the story is sustained every minutes, no expense seems to have been spared in the production, and the cuttings and continuity are most excellent.

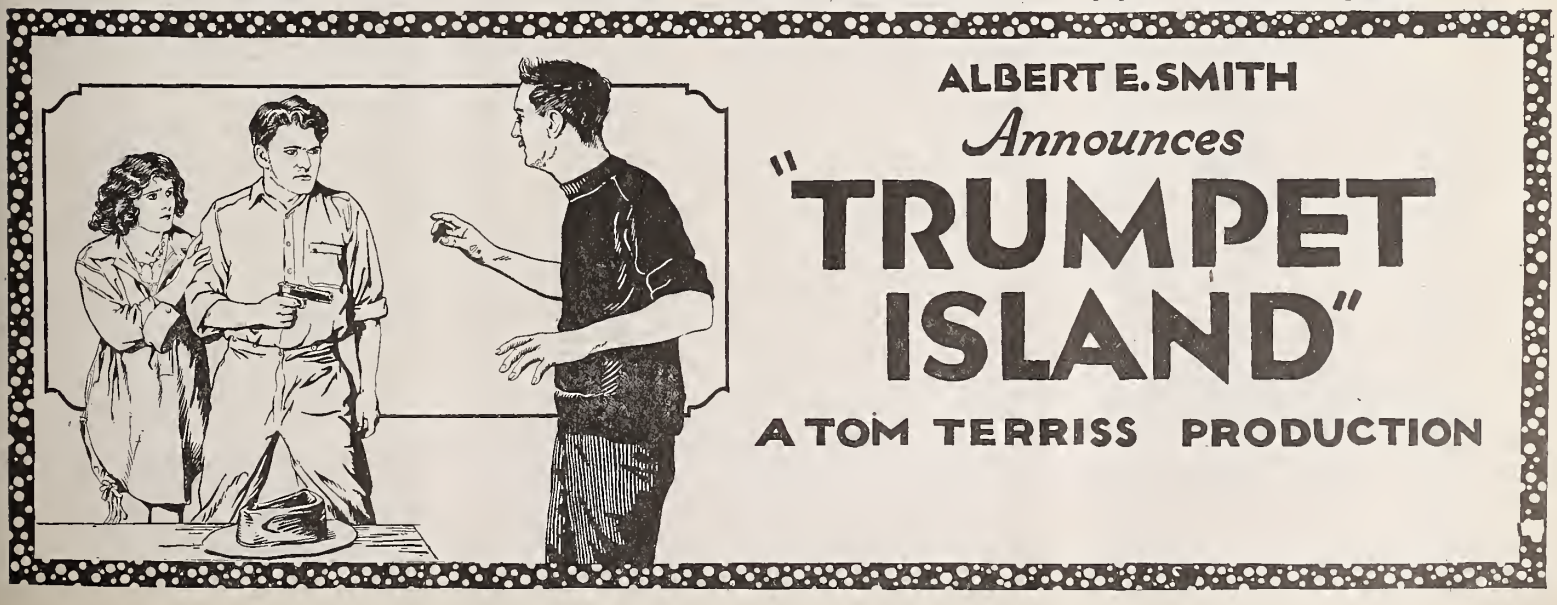
"Will you please tender to Miss Pearl White my most sincere congratulations for her wonderful interpretation of an extremely difficult dual role, and my congratulations also to the supporting members of the cast for the splendid work they have all performed."

R. A. Walsh to Make Special Stills for Use on Posters

REALIZING the value of eye-catching billboard advertising to an exhibitor, R. A. Walsh is putting into effect a new plan to give to picture houses novel and compelling paper that its patron-pulling power will be immediately acknowledged.

Instead of depending upon the "stills" Walsh plans to make special photographs of the principals in characteristic poses, bearing in mind the poster-like requirements of billboard paper. These photographs will be made under the joint supervision of the director and Henry Clive, actor-artist, who is a member of the cast for Walsh's next Mayflower-presented production.

Owing to the fact that a director is usually so absorbed in developing the characterization essential to good picture-making, there is often a tendency to overlook the necessity for proper photographic material for posters. In order to avoid any possibility of slighting this feature, Walsh proposes to devote special time to the work, rather than attempting to accomplish it while the picture is in the course of making. Each week, as the production progresses, at least one day will be set aside for "shooting" material for the billboards. The finished pictures will be criticized by Clive, Walsh and the First National and Mayflower publicity departments, acting as an elimination committee. In this fashion, the producer hopes to put out a quality of paper never before equaled.



How Life Would Look to the Shrinker Shown in Pictograph

THE Pictograph for August 14 shows in an amusing way how automobiles and other street objects would appear to a person but a foot tall. A man is shown shrinking away so rapidly that one expects him to dissolve into nothingness, but he stops the shrinking just in time, and remains stationary at one-sixteenth of an inch. A crack in the floor looks like a crevice in a glacier to him, a fine linen handkerchief as through made of coarse gunny sacking, the milling on a coin like the serrated edges of a great cogwheel, while a fountain pen appears to be a giant redwood trunk tipped with a pointed instrument of torture.

A Trunkfull of Fun!

That's what Larry Semon provides in his latest comedy where as a "goof" stage hand he messes up a perfectly good show. He thinks that footlights, because of their name, were made to tramp on. He gives them thunder just as the "hero" says: "My isn't this an ideal day"—and when the stage manager a little later calls for some fog on the scene, Larry gives it to him—a barrel of home brew fog—barrel and all. That and a whole lot more by—.

LARRY SEMON

in

The Stage Hand

A Larry Semon Comedy

VITAGRAPH

Indianapolis Theatre Managers Stand by Decision to Do Without Musicians

MOVING PICTURE and vaudeville theatres in Indianapolis are still without orchestra music and the wage controversy between the musicians and the theatre men is said to be no nearer a settlement than it was on August 1, when the theatres dispensed with the services of the musicians. Managers of the theatres say they are "sitting tight" and that it is likely that no further action will be taken unless the musicians express a desire to negotiate.

Although the theatres are without orchestras, the programs offered are not without music. At the Lyric a victrola, equipped with an amplifying system, provides music, and at other theatres, soloists, violinists, jazz bands and other musical entertainers are supplying music from the stage and the boxes.

Relays Music by Wireless.

The Lyric has been fitted with loud speaking devices through which the music sounds in all parts of the auditorium. One man operates the instrument in the pit, and although no music is audible at that point, it is carried by wire to all parts of the theatre. The amplifying system is the invention of Captain Blair, of the aviation repair depot here, and is the same used as the ones in relaying music by wireless.

Louis P. Ruth, president of the Indianapolis Musicians' Protective Association, issued a statement this week in which he said the organization wishes to correct the impression that the musicians are on strike. The musicians, he says, received a two-weeks' notice from the theatre managers, as provided in their contract, that their services would be dispensed with on July 31, the time of the expiration of the old contract.

Musicians Make Statement.

"It is true," Mr. Ruth said, "that we have submitted to the theatre managers a scale for a six-day week, not including Sunday. They have seen fit to reject it, although our asking wage is the average wage of some seventeen cities."

The musicians have a graduated wage scale, which, according to Ruth, varies in accordance with the size of the theatre, the number of hours the musicians are required to play, and other conditions. All the old contracts were on a seven-day basis and the new ones are on a six-day basis, no mention being made of Sunday. Mr. Ruth said that although Sundays are not included in the new contracts, the musicians probably would ask for double time if they are asked to play on that day.

Double Time for Sunday.

The theatre managers say that the first contract submitted to them by the musicians called for double time on Sunday, but that another contract, in which no mention of Sunday was made, was submitted to them later. The latter also was rejected.

Taking the Lyric Theatre for an example, the wage scale as explained by Ruth was $1 an hour under the old seven-day contract and $1.40 an hour under the new contract, which is on a six-day basis. Charles M. Olson, one of the proprietors of the Lyric, said that $1.40 scale is on the basis of five hours, the contract stipulating that the musicians be paid $1.50 an hour for all time over the five hours.

The proposed wage scales at the Lyric and the Broadway, $1.40 an hour, are slightly higher than at the other theatres. The proposed increases, the theatre managers say, would make the musicians' wage scale $60 a week and approximately $85 a week for the leader.

Although there have been reports in circulation to the effect that the motion picture operators may quit if their demands are refused, the theatre managers are of the opinion there will be no strike. Most of the contracts with the operators expire this month and the managers expect to agree upon an advanced wage scale at that time.

Des Moines Man Sets Mark Advertising Short Subjects

A NEW mark in advertising short subjects has just been set by the Des Moines Theatre, the handsome new A. H. Blank house, with the showing of "Modern Centaurs," an Educational Film single reel special, and "Four Times Foiled," the first of the Chester Comedies released through the same organization.

Managing Director Arthur G. Stolte of the Des Moines had heard of the record that "Modern Centaurs" made at the Strand Theatre in New York. After he viewed the picture he decided that it was worthy of still more attention, so he devoted more than half of the space of his whole newspaper display, thirteen and a half inches across three columns, to it.

Tells Why It's Feature.

In the first instance he points out that length of a picture is not necessary to make it a feature attraction, and then goes ahead to tell why "Modern Centaurs" is the real feature of the bill. The advertisement is unique in that it takes the trouble to give the meaning of the title and then to tell what the picture itself shows.

It is interesting to note that Manager Stolte takes pains to call attention to the fact that he will show the second of the Educational Specials, "The Valley of Ten Thousand Smokes," the following week. Then, after comparatively brief space to the feature, he comes back to short subjects again with emphasis on the comedy.

Goldwyn Calls "Penalty" and "Earthbound" Money-Getters

THE next two Eminent Authors' Productions to be released by Goldwyn and Rex Beach should be money-getters, for they are by two of the most widely read of American novelists, Basil King and Gouverneur Morris. One of them is now introduced to the public in a pre-release showing. It is Basil King's story of mortal and immortal life, "Earthbound," which on August 11 was offered by Goldwyn as a full-length entertainment at the Astor Theatre, New York, and the Playhouse, Chicago, both legitimate theatres.

The second, Gouverneur Morris' novel of San Francisco's Barbary Coast, "The Penalty," will receive its pre-release showing at the Capitol Theatre, New York. Its dramatic elements are declared to be just as strong as "Earthbound," but the latter lent itself to unusual photographic effects and occupies a much larger canvas.

Insure Washburn and Mullin

Screenplays Productions, Inc., the organization which will produce and handle the Bryant Washburn productions, has taken out a policy for $100,000 on the life of Bryant Washburn and an equal amount on the life of Eugene Mullin, who will direct Mr. Washburn.

Associated Producers Highly Praise J. Parker Read's "The Leopard Woman"

HIGH tribute has been paid J. Parker Read, Jr., by his fellow producers in the "Big Seven" in the announcement just made by President Oscar A. Price and General Manager Fred B. Warren of the distributing organization that "The Leopard Woman," Read's initial Associated Producers' offering, would be a release of the new corporation.

September 26 has been set as release date for this Louise Glaum vehicle which bears the "personally supervised" stamp of J. Parker Read, Jr., and which probably will be published in seven reels.

"The Leopard Woman" was Stewart Edward White's "pet novel" and was purchased from the author by J. Parker Read, Jr., at a price said to be a record sum for the screen rights to a novel. In the cast in support of Louise Glaum will be seen House Peters, who is soon to launch his own producing company, Noble Johnson and several hundred Africans, Egyptians and others.

Mr. Read already has been eight weeks making "The Leopard Woman" with Wesley Ruggles at the directorial helm. Charles J. Stumar has been at the head of the camera staff with Doran Cox and Frank Gereghty, two well-known directorial assistants, acting as aides to Ruggles.

Cost $1 Per Shot Foot.

Though J. Parker Read, Jr., has not evidenced any desire to make public the cost of his initial Associated Producers' offering, it is said that by completion the production will have cost him close to $200,000. Nearly 200,000 feet of film have been shot.

The company of 125 spent a week on the desert beyond Palm Springs, California, with the sun at 122 degrees in the shade. The sets are of a striking character. J. Parker Read, Jr., had his structural staff erect a replica of "streets of Cairo" and also a clever counterfeit of Monte Carlo and the Riviera. Charles J. Kyson and W. G. Heywood are responsible for the architectural work.

The Associated Producers are planning to launch "The Leopard Woman" with a big publicity and advertising broadside.

Empey's Trade Paper Insert Brings Volume of Inquiries

NOTEWORTHY tribute to the efficacy of trade paper advertising can be seen in the flood of telegraphic inquiriest that have been received by Guy Empey Productions as to the distribution scheduled for "Oil," although the trade paper insert announcing this picture as ready for immediate distribution was published only last week. As announced in the insert, "Oil," a vivid comedy drama, is the first of a series of Guy Empey Productions starring Arthur Guy Empey, with Florence Evelyn Martin as leading woman.

Guy Empey Productions takes this medium of announcing to exhibitors that since distribution arrangements have not yet been concluded, and since these hinge largely upon the question of individual or series release, no definite bookings can be arranged for the immediate present and until such arrangements are satisfactorily concluded.

Talmadge Sisters Sail

Norma and Constance Talmadge, accompanied by Joseph M. Schenck, president of the Talmadge companies, their secretary, family physician, and maid have sailed for Europe. This will be the Talmadge sisters' first trip abroad. They will combine pleasure and business, as they expect to buy the rights of two or three English and French legitimate productions. They also will visit England, France, Italy, Belgium and Switzerland, returning to New York early in October.

Adolfi and Benoit Working on Next Mae Marsh Special

WITH the arrival of George Benoit, the cameraman, at Hollywood last week, the work of "shooting" the new Robertson-Cole super-special in whic Mae Marsh is starred, was begun. John G. Adolfi, the director, arrived on the scene the previous week. It is expected the film will be ready for distribution in the fall.

The Adolfi-Benoit combination indicates another excellent picture. It is not the first time these two men have worked together for Robertson-Cole. "The Wonder Man," starring Georges Carpentier, was an example of their capabilities.

Adolfi, a Graduate Actor.

Mr. Adolfi is first of all an actor. Acting was his first love and he remains close to the profession. As an actor with ability, he became a director and he is a director with a vision. Mr. Benoit is one of the best known cameramen in the business. He learned his art in France when "movies" were in their infancy. In the United States he has photographed many spectacular productions.

Charles J. Bradley Becomes Publicist for Movie Circuit

CAPTAIN CHARLES J. BRADLEY, Minneapolis newspaper man, has been appointed to the publicity department of the Finkelstein & Ruben organization, Minneapolis, owners of more than forty motion picture houses in the Northwest. He succeeds Kenneth Duncan.

Captain Bradley was one of the veteran motion picture exhibitors of the Northwest. He established thirteen years ago the first motion picture house at Great Falls, Mont.

During the war Captain Bradley was with the 151st Field Artillery. While the Allied armies occupied Germany, he managed the Kaiser Theatre at Neunahr, near Coblenz, Germany.

The Kaiser contained 3,500 seats and was the scene of German operas. Captain Bradley converted it into a movie house and gave motion picture programs that are still talked of among A. E. F. veterans.

Captain Bradley was formerly managing editor of the Minneapolis Daily News. He will supervise placing of publicity regarding motion pictures in Minneapolis newspapers.

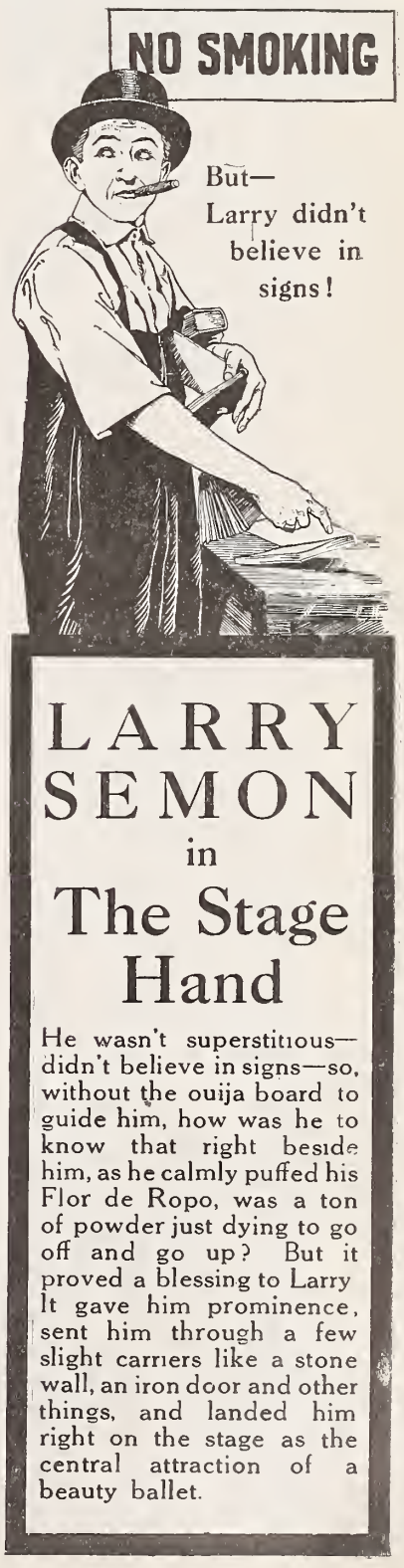
Mrs. Sidney Drew Returns to Vitagraph Studio as Director

MRS. SIDNEY DREW has been engaged by Albert E. Smith, president of Vitagraph, to direct Alice Joyce. The announcement of this tie-up of one of filmdom's most prominent woman stars and one of its few notable woman directors is of considerable interest to the trade.

It required much persuasion to induce Mrs. Drew to give up plans she had already made for future production and enlist under the Vitagraph banner, but the importance of the play which is to be the first she will direct is said to have influenced her in signing a contract with Mr. Smith. The play is "Cousin Kate." Mrs. Drew has been greatly interested in the work of Alice Joyce and has seen many subtle points in her acting which might be emphasized more.

Scene Recalls Memories.

It seemed like a homecoming when Mrs. Drew finally consented to direct Miss Joyce, for she has spent many happy hours at work in the Vitagraph studio playing opposite her famous husband, the late Sidney Drew. It was during their Vitagraph days that the noted comedian and his wife laid the foundation for their unparalleled success in their own particular field, and in an interview shortly before his death, Mr. Drew attributed a great share of his success to the influence and interest taken in the work by Mrs. Drew.


NO SMOKING
But—
Larry didn't believe in signs!
LARRY SEMON
in
The Stage Hand
He wasn't superstitious—didn't believe in signs—so, without the ouija board to guide him, how was he to know that right beside him, as he calmly puffed his Flor de Ropo, was a ton of powder just dying to go off and go up? But it proved a blessing to Larry It gave him prominence, sent him through a few slight carriers like a stone wall, an iron door and other things, and landed him right on the stage as the central attraction of a beauty ballet.

A "Tire"some Ride.

But she's having a good time anyway. Mary Miles Minter in Realart's "A Cumberland Romance."

Paul Chase Leaves Hallmark to Join Stoll Films, Ltd.

PAUL A. CHASE has resigned from Hallmark Pictures Corporation as assistant treasurer and comptroller, to take effect August 5, in order to join Stoll Films, Ltd., which will distribute pictures in the United States.

Mr. Chase has been identified with the industry for many years, in producing and distributing organizations. He states that his relations with Hallmark have been pleasant, but that he has been preparing to join Stoll Films for some time, with a view to broadening his activities in the industry. He is not planning to leave America.

Showmen to Select R. A. Walsh Titles

Recognizing the title as one of the most important factors in the exploitation of a picture, R. A. Walsh has inaugurated a system whereby the selection of a name for his future offerings will be made by six expert showmen. This will be put into effect with his second independent subject which will be presented by Mayflower as a First National Attraction.

Many productions, says Mr. Walsh, possessing but ordinary merit have shown exceptionally large box-office returns due to clever exploitation inspired by the title.

Buffalo Musicians Win Wage Increase But Managers Deny Other Conditions

BUFFALO managers have increased the raise which they recently offered the Musicians' Union from 40 to 50 per cent. and, according to Harold B. Franklin, managing director of Shea's Hippodrome, a member of the committee in charge of the price lists, this is absolutely final and it is up to the musicians to accept or reject. A meeting of the managers and a committee from the musicians' union was held in the Hotel Iroquois, Friday, August 6.

Many Demands Presented.

The musicians also demand many conditions in their new lists which call for approximately 50 to 80 per cent. boosts, such as limited time of rehearsal and forced rest periods. The managers declare that under no circumstances will they stand for a change in working conditions, maintaining that it is impossible to give a capable performance with only a half-hour rehearsal.

It looks as though the wage proposition with the stage hands and operators will be adjusted amicably with the workers accepting the 25 to 35 per cent. raise offered by the managers. They asked for 50 per cent. The stagehands insist that an extra man be put on the Shea Hippodrome stage, but this will not be granted, says Mr. Franklin.

The reason the musicians have been given larger increases than the operators and stage hands is because the musicians did not receive a boost last year.

Franklin to Raise Prices.

Mr. Franklin says that when the increases go into effect on September 1, the admission prices at Shea's Hippodrome will be raised. It seems that other houses will also boost their admissions. At Shea's Hippodrome the orchestra seats will be increased 10 cents. Matinee and Sunday prices will remain unchanged and balcony admissions will remain as they were, so as to work no hardship on women and children.

Wallace Reid Has Dual Role for Second Time in Career

FOR the second time in his career as a screen star, Wallace Reid plays in his latest Paramount starring vehicle titled "Always Audacious," a dual role. This double characterization requires the star to assume two personalities entirely antagonistic to each other and necessitates a portrayal of two extreme types of character—the hero and the heavy.

The picture, which is founded on Ben Ames Williams' Saturday Evening Post story, "Toujours l'Audace," depicts the experiences of two men who were born on the same day, and are exact doubles in every physical respect. One is a young millionaire and the other is a gentleman crook and check forger.

Margaret Loomis plays the role of the sweetheart of the hero, assuring delightful romance. There are several unique character roles interpreted by Clarence Geldart, J. M. Dumont, Rhea Haines and Carmen Phillips. Others of importance are Guy Oliver and Fannie Midgely.

Constance Binney Completes Camera Work on "39 East"

WITH the filming of elaborate and important scenes at the Park Theatre, New York City, Constance Binney has completed camera work on her forthcoming production of "39 East" for Realart. The picture will become available to exhibitors during August and is the third that Miss Binney has made since becoming a Realartist.

After the last day's work the company, which has been together for more than two years while the play was enjoying its run in New York City and through the country, held an informal gathering and dinner and then disbanded with much regret. Reginald Denny, who appears as leading man in the screen, was the only one present not a member of the original stage cast, he having replaced Henry Hull when the latter started in a new stage production.

For the last scenes of the play, Director John S. Robertson chose the Park Theatre in Columbus Circle as a location.

Saxe Writes for Empey

Templer Saxe, well known character actor, has turned author successfully. His "A Long Distance Hero" will be produced by Guy Empey Productions with Arthur Guy Empey in the principal role and the author in the chief character part. It will be the second of the series of comedy dramas being produced by the Empey company, of which "Oil," now ready for release, was the first.

COMING

THE BIG PICTURE OF THE YEAR

"TRUMPET ISLAND"

A TOM TERRISS PRODUCTION

VITAGRAPH ALBERT E. SMITH, *President*

Educational to Open Exchange System in Canada; Six Cities to Have Offices

EDUCATIONAL FILMS CORPORATION announces that it has completed arrangements for establishing its exchange system through Canada. Offices will be opened in St. John, Montreal, Toronto, Winnipeg, Calgary and Vancouver, the six distributing centers.

From the beginning of its plans for the establishment of its own exchange system, Educational has planned to have its own branches through the Dominion, and for that reason it has declined a number of financially flattering offers for the Canadian rights of its product.

A separate organization is being formed to handle the Canadian distribution under the name of the Canadian Educational Film Exchanges, Inc. This organizatlon expects to have its own offices opened in a few weeks, fully equipped with a supply of prints and a full line of accessories and exploitation aids. In the control of the Canadian company, Educational will be associated with the Allen Theatrical Enterprises, the dominant exhibitor interests of the Dominion.

According to the announced plans, there will be a thorough sales covering of Canada from each of the six offices. Physical distribution of pictures will be handled by the Monarch Film Company, a subsidiary of Allen Enterprises, which also has offices in the six cities mentioned.

Much of the product distributed by Educational long has been popular in Canada. The Allens controlled the Canadian rights to the Christie Comedies and Chester-Outing scenics for some time and have distributed Bruce Scenics Beautiful and other Educational releases.

None of the product handled by Educational since the organization of its own exchange system has been released in Canada and the schedule there will follow several weeks behind that in the United States, a plan that Canadian exhibitors prefer since it gives them an opportunity to judge of the strength of pictures by their records here.

Arrangements for Canadian distribution were completed this week at a conference between E. W. Hammons, president of Educational Film Exchanges, Inc., and Louis Rosenfeld, general sales manager for the Allen interests.

Expect to Open the La Salle the Latter Part of August

THEATRE history in Detroit promises to enter a new era of development with the completion of the new LaSalle Garden Theatre at Fourteenth and Ferry Park avenues. It will be one of the largest and most complete in decorations and appointments of any theatre in the Middle West and will have a seating capacity of 2,500.

The LaSalle Garden Theatre is scheduled to open the last week in August, offering vaudeville and photoplays at prices ranging from 25 to 50 cents. The lobby entrance is 36 feet wide and runs back 124 feet to the theatre proper, entering at the rear of the orchestra floor. Wide stairways lead to the mezzanine. Under the stairways are the smoking and rest rooms.

The balcony is reached by ramps from the mezzanine floor. There are five blocks of seats separated by four aisles, while loges stretch across the front of the balcony. The operating room is at the rear of the balcony and is fifteen by twenty feet.

The house is of brick and steel with reinforced concrete. A washed air ventilating system will furnish coolness in summer and warmth in winter. The architectural decorative design is that of the Italian Renassiance, the color scheme being old rose, gold, ivory and blue with draperies in old rose silk velour and gold trimmings.

Churchill Turns to Screen to Reach the Multiudes

WINSTON CHURCHILL, eminent novelist, has found a new field in the motion picture. He has turned his attention to the filming of his novels so that he may set forth his philosophy of life presented through dramatic action and life-like characterization to an infinitely larger audience than he can reach through his novels.

Mr. Churchill is not a one-sided man. In addition to writing novels he was for a time in politics and previous to that was a midshipman in the United States navy. He is keenly interested in horticulture, forestry and has never outgrown his fondness for athletics and all forms of outdoor sports. But his chief interest is in setting before the public his conception of the true value of life and the ultimate attainment of happiness through living up to one's highest ideals. This is done through the presentation of human development through dramatic conflict and the action and reaction of character on character.

"The Dwelling Place of Light," his famous novel, published in 1917, has been turned into a photoplay under the direction of Benjamin B. Hampton and will be released by the W. W. Hodkinson Corporation in September.

Special Pictures Secures Chester Conklin, Comedian

CARRYING on its policy of signing nationally known stars and directors of the comedy field, the Special Pictures Corporation has signed Chester Conklin to a long term contract, which carries with it a salary that will make the former Mack Sennett star one of the highest paid mirthmakers in the business.

According to the contract, the comedian agrees to deliver to Special Pictures Corporation twelve two-reel comedy specials a year. President Louis W. Thompson, of Special Pictures signed Conklin at Portland, Oregon, where he was making personal appearances.

Recently Gale Henry was signed by Special Pictures to make twelve two-reelers a year, and not long ago Reggie Morris, who directed "Married Life" for Mack Sennett, was picked to become director-general of the "Comiclassics" release, the two reelers with famous comedy stars which are to be put on the market by the Los Angeles organization.

Peacock Productions Makes Rohde Advertising Manager

ROBERT H. ROHDE, lately city editor of the Chicago Evening Post and as well known on Park Row as in the Loop, has been engaged by General Manager T. E. Larson to head the advertising and exploitation department just inaugurated by Peacock Productions, Inc., of Tulsa, Okla.

Through the new department Peacock plans to give a closer and more helpful cooperation to exhibitors in towns served by the Peacock branches in Kansas City, Tulsa, St. Louis, Dallas and Oklahoma City than the great press shops of New York afford.

Peacock's publicity director lent a personal hand in a well-staged exploitation of Clara Kimball Young in Peacock-Equity's "Eyes of Youth" which foreclosed on more than two solid columns of local news space in the Morning Times, El Paso's leading newspaper and the dominant daily between Dallas and Los Angeles.

"Big Happiness" Press Book.

For "Big Happiness," the first starring vehicle of Dustin Farnum for Robertson-Cole, one of the most elaborate press books ever turned out by these distributors has been prepared. Both the picture and Mr. Farnum presented fertile fields for exploitation and publicity and the distributors apparently have taken advantage of every opportunity offered. This release, produced by the Dustin Farnum Production Company, was directed by Colin Campbell.

You'll Cross Your Heart

—like Larry does and say that you never laughed so much or saw a funnier film frolic on the screen than—

LARRY SEMON

in

The Stage Hand

It is his latest "blues buster" and as the "boob" stage hand he succeeds wonderfully well in doing the wrong thing just at the right time—the right time to catch you coming out of one fit of laughing and send you into another. It is another one of those rib-tickling comedies that brought forth the slogan—"laugh with Larry." He makes you do it whether you want to or not.

VITAGRAPH

Educational Eastern Managers to Meet Soon for "Shop Talk" in New York City

ONE hundred per cent. attendance at the first conference of eastern exchange managers of Educational is assured by the replies received by E. W. Hammons, president of Educational Film Exchanges, Inc., The meeting will start at the Hotel Astor on Friday, August 20, and will continue through Saturday, concluding with a luncheon at which several distinguished guests are expected.

Managers of the Boston, New Haven, Buffalo, Philadelphia, Washington, Pittsburgh, Cleveland, Cincinnati, Louisville and New York offices will be present. In a number of cases it is expected that exchanges will be represented by more than one person, since the offices appear to be rivalling each other in enthusiasm.

While this is only the first of a series of similar meetings which will be held every two months, one of the principal purposes is to discuss future pictures which will be distributed by Educational, each office having reported that the demand in their respective territories for the comedies, scenics and other short subjects is putting a tax on the product.

Mr. Hammons to Talk.

During the meeting talks will be made by Mr. Hammons and the heads of the domestic sales, publicity and distribution departments, with the special idea of answering any questions from the field forces and conveying to them the information in person instead of a series of letters.

On account of the time consumed in traveling, it has been deemed impractical to have the managers from more distant territories come to New York, and immediately following the eastern convention, Henry Ginsberg, manager of the domestic sales department, will visit the other exchanges, first going to Dallas and New Orleans, where he will arrange for the opening of offices in those territories.

As a matter of fact, Educational has enjoyed the benefit of conferences with those associated with it in many of the districts in the past few weeks. During the last week Samuel Katz and R. C. Seery, general manager of exchange interests for Balaban & Katz, brought very bright reports of the demand for Educational product in that territory. Educational comedies and scenics are being given their first run at the Riviera and Central Park theatres in Chicago and are enjoying release at the very best theatres through the territory. J. J. Cubberly, general manager of the Minneapolis exchange, brought equally bright reports which were backed up by considerable increases in his orders for material.

Gorgeous Gowns!

Dozens of them to feast your eyes upon when you see—

CORINNE GRIFFITH

in

"The WHISPER MARKET"

As Erminie North, leader of the gay social whirl of Rio de Janeiro, Miss Griffith is graced by the most gorgeous gowns ever created by the modiste's art for a photoplay production. Her dazzling beauty and grace of figure are accentuated by these creations made especially for her use in this interesting and unusual photoplay.

Screenplays Productions Staff Now on Its Way to London

THE producing unit of Screenplays Productions, Inc., which is to handle the production of Bryant Washburn's first independent feature sailed for Europe August 10, and immediately on their arrival the actual work of filming "The Road to London" will begin. In the party were Eugene Mullin, director; Jack Evans, assistant director; C. N. Nichols, Charles Davis, cameraman, and Richard Pietchman, electrician.

Dwight Cleveland also was a member of the party. Mr. Cleveland will handle the scenarios and while abroad will seek suitable stories.

"Romance Promoters" Gives Earle Williams Fine Vehicle

THE ROMANCE PROMOTERS," which Earle Williams is now filming for Vitagraph, will present this star in a comedy-drama which will be in extreme contrast to the melodrama, "The Purple Cipher," which Mr. Williams completed a short time ago. The story is by L. H. Robbins and appeared as a serial in a popular magazine. It was arranged for the screen by Harvey Chester Bennett, who has handled the star in all recent productions.

Helen Ferguson will appear opposite the star. A big role is in the hands of Charles Wyngate, noted British actor. Otis Harlan, well known stage star, plays a character comedy role of a type in which it is said no one could rival him. Tom McGuire is another noted character man in the picture. Other players are Jack Matheis, Ernest Pasque, Parker McConnell and Mary Huntress.

The company is spending several weeks at Arcadia, Cal., for small town scenes. After a week at the studio following these scenes, Director Bennett will take his unit to beautiful Santa Barbara for exteriors.

Where'd the Groom Go?

An ocean view taken from "Bride 13" the new Fox serial picture.

Buy New Brighton House

The S and L Amusement Company has arranged to care for its Associated First National Pictures, Inc., releases in New Brighton, Penn., through the purchase of the Empire Theatre, at Third Avenue and Eighth street, from Charles M. McDanel. Louis Cowan, in charge of the Grand Theatre in New Brighton, and Max Schaffel, Pittsburgh representative, negotiated the deal for the new owners.

The Empire Theatre is one of the most modern and well established theatres in New Brighton. It was built by Mr. McDanel and Frank D. Hart and opened to the public on September 10, 1913. In 1914, Mr. McDanel purchased Mr. Hart's interest and has since operated the theatre alone. The actual turnover of the theatre took place on August 2. It will be closed for a few days to permit alterations.

Tribute to Miss Frederick

Masao Inoyue, perhaps the most prominent actor in Japan today, Professor Kiyoshio Masumoto, studio master, and A. Susuki, New York representative of the International Motion Picture Company of Tokio, called upon Pauline Frederick, Robertson-Cole star, at her studio last week, bearing a message of the high regard in which she is held in the land of cherry blossoms.

The call was in the nature of a surprise to Miss Frederick, for when the guests arrived she was playing in a scene from the screen adaptation of "Iris," Sir Arthur Wing Pinero's play, her first Robertson-Cole production.

As a token of reverence to Miss Frederick and her art, Masao Inoyue appeared attired in his most picturesque costume. He presented her with a kimona of purest pastel colors, beautifully embroidered in gold and silver thread with its chief floral decoration, strangely enough, an iris.

Back from Death Under the Sea.
Dustin Farnum, long thought dead, still sick from fever, returns to his wife in "Big Happiness," a Robertson-Cole special.

Paramount Production Work Continues Despite Weather

DESPITE some of the hottest weather Hollywood, Cal., has ever known, work goes on at the Lasky studio where numerous important productions are steadily under way. George Melford has finished "The Jucklins," his productions for Paramount. William DeMille has some exquisite scenes for "His Friend and His Wife," the Cosmo Hamilton novel which Olga Printzlau put into screen form, notably interiors of Spanish character, and he is now in some of the most interesting portions of the story.

Cecil B. DeMille is getting some delicate intimate touches for his new picture by Jeanie MacPherson. Roscoe (Fatty) Arbuckle is beginning "Brewster's Millions" under Joseph Henabery's direction for Paramount. Walter Woods did the scenario.

Jesse L. Lasky, first vice-president, Famous Players-Lasky, having returned to his desk at the studio for some important conferences with Cecil B. DeMille, Frank E. Woods, Charles Eyton and others, upon production work, the studio is now the mecca for those who are seeking news of the latest advances in the industry.

Goldwyn's English Company Reports Excellent Business

THE service that Goldwyn, Ltd., distributors of Goldwyn Pictures in Great Britain, is giving to the British exhibitors has brought very good business into its offices. A message received at the New York Goldwyn headquarters from Charles Tapworth, secretary and manager of promotion of Goldwyn, Ltd., states that at the first staff dinner and convention just held in London the reports of sales made justified the highest hopes of the business that awaits Goldwyn products in the British Isles.

The new company is well established in its new offices at 35-36 Little Newport street, W. C. 2, the centre of the film district in Soho. A. George Smith has been appointed managing director with Mr. Lapworth as secretary and publicity director. Four trade showings have been held and the resulting business up and down the country by the various territorial exchanges has exceeded the sanguine expectations of the officials. The sales personnel has Percy Raphael as sales manager.

Karger Makes Record for Metro in East; Films Three and Starts on Second Trio Within Three Months

RESULTS at Metro's Sixty-first Street studios in New York since their opening approximately three months ago bring forth the fact that Maxwell Karger, Director General, has thrown into the work of making pictures in the east as great a volume of energy as kept the company's Hollywood studios at maximum power.

The Metro Director General has since May supervised until completion three all-star features: "Love, Honor and Obey," "The Marriages of Mayfair" and "Clothes." Since the last camera shots of these were taken and the cutting and assembling done, Mr. Karger has driven well into the task of three other big productions: "The Misleading Lady," starring Bert Lytell; "Fine Feathers," an all-star screen production of Eugene Walter's stage drama with Claire Whitney and June Elvidge, and "Polly With a Past," which brings the Belasco theatrical star, Ina Claire, before the camera in a role she made famous before the footlights.

When Maxwell Karger came from the west coast to superintend all Metro pictures made in the east, it was expected, on account of the job of putting the studio in running order, that he would not find time to do more than lend a helping hand.

Immediately Started Production.

Eventualities, however, proved that the matter of organizing the studio was but a short preliminary step. The director general almost immediately had "The Marriages of Mayfair," Cecil Raleigh's melodrama, before the camera with an all-star cast including Wilfred Lytell; Thomas W. Ross, creator of the "heavy" in the original stage presentation of "Checkers"; Gladys Coburn, Thea Talbot, and Francis X. Conlan. Julia Burnham already had the script prepared for the director, George W. Terwilliger, and M. P. Staulcup had the sets ready for the cast to come before the camera, in charge of Louis J. Dunmyre.

Started Eugene Walter Story.

While keeping an eye on this production, Mr. Karger set in motion the making of Eugene Walter's adaptation, "The Tyranny of Weakness," by Charles Neville Buck. Unlike the melodrama in subject, but similar in prominence of cast, this story, given the screen title of "Love, Honor and Obey," numbered among its players Claire Whitney; Wilda Bennett, musical comedy prima donna, and Kenneth Harlan. This is an S-L Production, to be issued through Metro exchanges. Leander de Cordova was chosen to direct, Arthur Martinelli to photograph the feature, and M. P. Staulcup given the assignment of providing art interiors.

Almost coincident with the beginning of work on "Love, Honor and Obey" was commencement of the Avery Hopwood-Channing Pollock stage success, "Clothes," adapted for screen presentation by Arthur Zellner, now assistant to Director General Karger.

Olive Tell, Crauford Kent, Cyril Chadwick, Frank Currier and Mary Beaton were signed to portray the principal roles. Fred S. Sittenham directed and Arthur Caldwell was the photographer.

May Change Lytell Title.

At present the Charles Goddard-Paul Dickey success with "The Misleading Lady" the stage title still is retained, but probably will be changed to suit a man star—Director General Karger has disposed of a good portion of the interior scenes.

"A remarkable faculty of Mr. Karger's," commented a Metro official, "is that he advises without ever seeming dictatorial. The individual directors are artists and sensitive to abrupt criticism. But Mr. Karger, while his suggestions are often at variance with what the director originally has in mind, and while his statement of them is terse and to the point, rarely arouses antagonism, for the reason that those in charge understand that his ideas are directed sincerely toward the improvement of the picture."

The Web of Scandal

is a beautiful woman's most treacherous enemy Young, dazzlingly beautiful—

CORINNE GRIFFITH

in

"The WHISPER MARKET"

presents a vivid picture of the result of gossip in the most beautiful of New World cities, Rio de Janeiro. Here, as Ermine North, she resigned as queen in the most exclusive social set, but faced disgrace because Scandal said this, and Gossip said that

A Vitagraph production of love, mystery and intrigue in one of the most romantic settings in the world

Feature Christie Comedy

"Out for the Night," the third of the new two reel Christie Comedies released through Educational Exchanges, had a prominent portion on the bill at the Rivoli Theatre last week and is featured in the electric lights. The film featured Eddie Barry with the cast including Neal Burns, Charlotte Merriam and Margaret Cullington Fitz-Roy and the Follies Girls.

This is the third of the new Christies that Dr. Hugo Riesenfeld has selected for his theatres in four weeks. "Kiss Me Caroline," the initial release through Educational under the new Christie policy, was followed at the Rialto by "A Seaside Siren." The next release in the series will be "Seven Bald Pates," featuring Bobby Vernon.

LANSFORD, PA.—Quinn, Alexander & Courey have plans by C. F. Storch, Summit Hill, Pa., for two-story brick, hollow tile and reinforced concrete moving picture and hall building, 80 by 150 feet, to be erected at Coal and Patterson streets, to cost $50,000.

You Die!

This blood-chilling message, bearing the fatal hieroglyphics of a murderous Chinese tong, came to four persons. Death, creepy and mysterious, dogged their foot-steps. What happens? See—

EARLE WILLIAMS

in

The Purple Cipher

A weird story of adventure in Frisco's unsolved and mysterious Chinatown. A love story of thrill and sentiment—an adventure tale of breath-taking suspense. It is Vitagraph's contribution to lovers of modern romance. A superb character portrayal by the screen's most polished actor.

First Birthday of Fox on Continent Is Celebrated by French Exhibitors

WELCOME to France and Belgium—continued success to the Fox Film company. This was the theme of the guests at a dinner given by the Fox Film Societe Anonyme in Paris to celebrate the first anniversary of this offspring of the Fox Film Corporation of New York.

The dinner came at the conclusion of the convention of the Fox French and Belgian branch managers held June 26, 27, 28 and 29. The guests of honor included Sir Charles Valadier, Pierre Veber, the distinguished French author and critic; Marcel Allain, author of the "Fantomas" detective stories which Fox Film has purchased and which will be filmed shortly; the Duke of Richelieu and M. de Simone, director of Scenario, the film magazine.

Daniel Grant Tomlinson, "administrateur delegue" of the Fox company, thanked the representatives of the French cinema and the press for their hearty co-operation during the first year Fox pictures have been released in France and Belgium. He delivered a message of appreciation from William Fox and from W. R. Sheehan, the American vice-president and general manager. He pointed out with pride that the French Fox company was 98 per cent. French.

Lauds Benefits of Co-operation.

M. de Simone lauded the benefits of the co-operation between France and America in business. He predicted great success for the cinema in France, if the directors in that country learned from the achievements of the Fox company of Paris. He said they should take advantage of American methods and thereby both please the public and put their cinemas on a sound commercial basis. Because he foresaw the great benefits that would come to France he welcomed the coming of the Fox company—and he believed all producers and exhibitors felt the same way.

The dinner was served in the gardens of the Fox Film company at 21 Rue Fontaine. The building and gardens were acquired recently because of the rapid growth of the company. The company was started a year ago by Abraham Carlos, who turned over the management to Mr. Tomlinson last March.

Western Exhibitors Now Enjoying Most Prosperous Summer Season in History

EXHIBITORS throughout the Middle West are enjoying the most prosperous summer season ever known, according to J. S. Woody, general manager of Realart, who returned recently from a trip to Chicago, Minneapolis, St. Louis, Kansas City and Omaha. Mr. Woody inspected the Realart offices in these cities and announced on his return that the Realart Star Franchise has been installed in leading houses in substantially all of the key centers in this territory.

Contracts with Big Circuits.

In Chicago, Mr. Woody learned that Harry Willard, Realart manager, had signed franchise contracts with Lubliner and Trintz, Ascher Bros. and William Dineen, managing director of the Moir Theatrical Enterprises. At St. Louis, he was informed by Manager Floyd Lewis, that the new Delmonte Theatre, which will open on Labor Day, having seating capacity of 2,600 on the main floor alone, has taken the franchise. In Kansas City, he found every key center and important town in the territory, including Kansas City, in possession of a franchise.

Cool Weather Helped Chicago.

Mr. Woody made Chicago his first stop. Prevailing cool weather there accounted for the exceptional business. He was informed that every house had reached a new high mark for summer business. Mr. Woody met many exhibitors. He held conferences with Harry Lubliner of Lubliner and Trintz, Max Ascher of Ascher Brothers, Sam Katz of Balaban and Katz and William Dineen of the Moir Theatrical Enterprises.

At Minneapolis Mr. Woody was told by Manager Harry L. Hollander that continued cool weather has brough exhibitors in this territory a record summer business. Mr. Woody met M. Finkelstein of Finkelstein and Ruben and was informed that their two new palatial theatres, the New Capitol in Minneapolis and another in St. Paul, will open for business before the end of the year.

Omaha Men Enthusiastic.

On his stop at Omaha Mr. Woody found Harry Goldberg, manager of the Sun and New Moon theatres, enthusiastic over business. Mr. Woody met A. H. Blank and several of his managers, among them H. Frankel of the Rialto Theatre in Des Moines and John Loveridge of the Rialto in Omaha. Mr. Woody talked with H. M. Thomas, who was on his way north to take charge of the Nathanson theatres in Canada. C. G. Kingsley, Realart manager in Omaha, reported that practically all of the larger cities and many of the smaller ones had been closed on the franchise proposition.

At Kansas City, Mr. Woody found Diaz Callahan installed as manager. John N. McMeekin, the former manager, who has been appointed a special representative for the company, had already departed on his new duties. Again, in this city, was heard the same talk about "the biggest summer business ever." Sam Harding of the Liberty Theatre said he had never known anything like it.

Newman Keeps 'Em Cool.

Frank Newman, owner of Newman's million dollar theatre, invited Mr. Woody to step inside and cool off. Mr. Newman said he had been laughing at the hot weather with his modern cooling system.

Mr. Woody also found Realart conditions in the Kansas City territory excellent. Before taking up his duties as special representative, Mr. MacMeekin had sold Realart franchises to every key center and important town in his territory and in many smaller cities.

From Kansas City Mr. Woody journeyed to St. Louis, where he found Manager Floyd Lewis had installed the Realart franchise in the New Delmonte Theatre and in the Shendoah and downtown Criterion. He met Speiros Skouros and Charles Skouros and a number of other exhibitors.

Movie Camera for Sale

Professional camera, 200 foot reels, 2 magazines, weight 13 pounds; two long-short range lenses F. 3.5; tripod—all as NEW. Load camera in daylight like Kodak. NOT a cheap but a GOOD camera. Sacrifice price, $250. Outdoor Studio, c/o M. P. World, N. Y. City.

Continuity Writers Improve Rather Than Impair Her Stories, Says Alice Miller

ALL this fuss about stories being ruined when they are made into motion pictures strikes me as silly," said Alice Duer Miller the other day. It was Mrs. Miller who attracted attention some years ago with her volume "Are Women People?" Since then a good many million people have had Mrs. Miller's ideas set before them on the printed page, the screen and the stage.

Her story, "The Charm School," is being played in the "legitimate" on Broadway, and has been made into a motion picture by Paramount at Hollywood. Other of her stories have been adapted to the screen. And sometimes her brain children have been actually improved in the transition, she maintains.

"Contrary to the things I have heard others say about their literary products being impaired by continuity writers, I believe that in my own case my stories have actually been improved upon."

Even though this be heresy to the literary clan, Mrs. Miller sticks to that view.

"When I saw Wallace Reid on the screen in 'Less Than Kin,'" she explained, "I had a chance to see not only the characters I created come to life, but they gave no more details and characteristics than I had endowed them with. I had no criticism whatever to make of the way the adaptation was handled.

"When I saw Marguerite Clark in 'Come Out of the Kitchen,' I was more enthusiastic about the motion picture than I was about the spoken play made from my story, although I will admit that the play held no disappointment for me.

"Regarding the subject of subtitles, which seems to have roused so many author's resentment, I can quite understand how it is not always possible to use the author's own words because there are certain limitations on the screen as well as on the stage, and it is not always logical or ethical to use exactly the words in the fiction story, but on every occasion when it was possible my own script was carefully followed. I noticed, too, that the continuity writer did not go out of his way to improvise or change my story when it was possible to use it as written.

"I believe authors should try to realize that unless they write the titles themselves the words written by someone else for a character to speak naturally do not sound as familiar to the author as his own conception of the dialogue.

"If anyone can make improvements here and there, I am perfectly open minded about alterations," Mrs. Miller said. "Some authors are quite obdurate regarding changes in their original manuscripts, but I hope I'll never be like that."

New Sunshine Comedy Stars Clyde Cook, Stage Comedian

HAVING built an enviable reputation as a creator of laughs on the principal vaudeville stages of London, Paris, Australia and America, Clyde Cook, the comedian who was a conspicuous figure at the New York Hippodrome last season, is to make his debut as a star of Fox Sunshine Cemodies. "Kiss Me Quick" is the title of Mr. Cook's opening comedy and it is said to provide him with unlimited opportunity to display the antics which have made him famous.

Mr. Cook, who is an Australian by birth, started at the age of twelve years on a career that was to make him one of the greatest pantomimists on the stage. Following successful engagements in Australia, Cook demonstrated to the London public that he had unusual entertaining ability and he was promptly engaged to tour the principal vaudeville theatres in Britain. Then followed a successful engagement in Paris with the Folies Bergeres.

When Cook arrived in the United States he was engaged by Charles Dillingham to appear in the New York Hippodrome production, "Happy Days." He was an "over-night" success in this show. His engagement by William Fox followed. Jack G. Blystone directed "Kiss Me Quick." Mr. Cook is now at work on his second Fox Sunshine Comedy.

Playhouse, Hermiston, Among Oregon's Prettiest Houses

THE screen keeps pace with community expansion everywhere. From Hermiston, Ore., comes the latest proof. In this government project, located 190 miles out of Portland, the Playhouse, designed to be a beautiful theatre of concrete block with stucco front, is being built by private enterprise.

George H. Adams, who has been appointed manager, declares that Smith & Rogers, Portland architects, will devote their best skill to creating a house that will do credit to the situation. It will be 26 by 125, and cost, when completed, $12,000.

Mr. Adams writes to Moving Picture World, in part, as follows: "Hermiston is right in the heart of the alfalfa-growing belt. The project is growing rapidly, now having a population of 800, and Hermiston will soon have one of the most attractive photoplay houses in eastern Oregon.

"Our new theatre will seat 300 and will be equipped with opera chairs, the new model pipeless furnace and an efficient ventilating system. Maier & Frank Company, of Portland, have been awarded the contract for all stage decorations and draperies and a 6B Powers will be used in our machine room.

"We have contracted for releases from Famous Players-Lasky, Robertson-Cole, Pathe, and others which will assure us of a powerful line up for every attraction. At present we will operate four days a week with matinees on Saturday and Sunday."

Fox Sets August Date for Release of "Man Who Dared"

THE Man Who Dared," William Russell's latest Fox production, from the pen of Julius G. Furthman, is to be released at the end of August. It is a story of the giant redwood lumber country of California and the action takes place amid the great forests. It affords unlimited scope for advertising and supplies the means for an effective and inexpensive lobby and stage exploitation medium.

William Russell has reached the front rank in characterizations of the rugged western type and his popularity among screen fans means success for any well-constructed production in which he appears. In "The Man Who Dared" he has a role admirably suited to him. Hardly less important in the cast is the leading woman, Eileen Percy, who has become a Fox star since this Russell picture was made; she lends a charm to the rugged environment of the lumber camp.

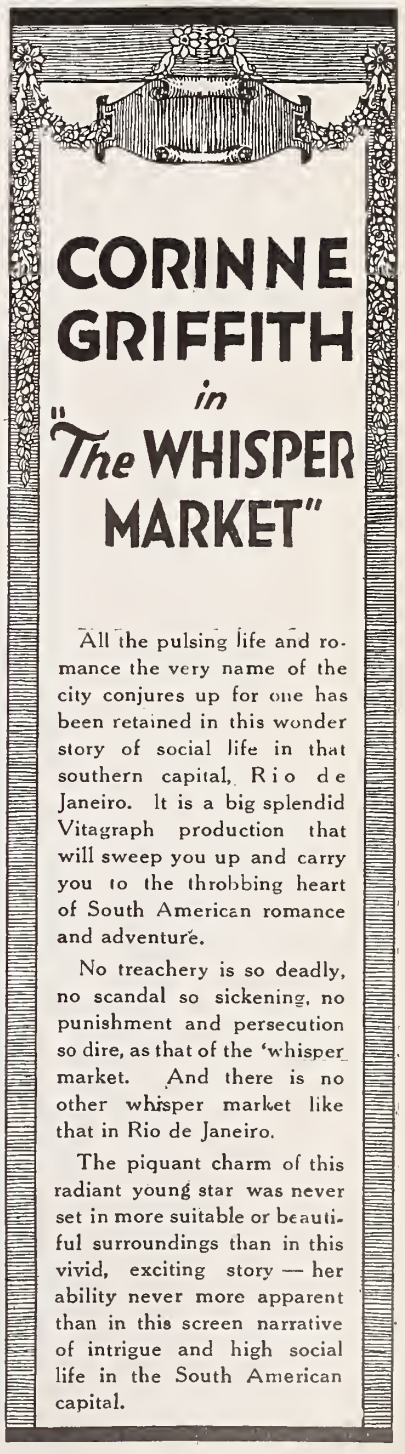
The direction was by Emmett J. Flynn, who has become known for the realism and punch which he puts into a production. A novelty in dramatic production has been given to "The Man Who Dared" by introducing interesting scenes in connection with the felling of the gigantic redwood trees and their preparation for the market.

Yacht Races Burlesqued

The cartoon comedies of Mutt and Jeff, issued by William Fox, are going to great lengths to give the exhibitor burlesques on matters of general public interest.

Realizing the columns of space given by newspapers to America's Cup Races, William Fox makes a tie-up with this publicity in releasing Mutt and Jeff in "The Yacht Racers" on August 8. This gives exhibitors an opportunity to clean up on ready-made publicity as created in the daily press throughout the country.

MERCER, PA.—Alpha Motion Picture Company, care William Martland, president First National Bank, Sharon, Pa., has plans by Taylor & Hanna, 81 State street, Sharon, Pa., for one-story brick moving picture theatre, 59 by 85 feet, to be erected at Dea and Pitt streets, to cost about $15,000. A. Wishart & Sons have contract.


CORINNE
GRIFFITH
in
"The WHISPER
MARKET"
All the pulsing life and romance the very name of the city conjures up for one has been retained in this wonder story of social life in that southern capital, Rio de Janeiro. It is a big splendid Vitagraph production that will sweep you up and carry you to the throbbing heart of South American romance and adventure.
No treachery is so deadly, no scandal so sickening, no punishment and persecution so dire, as that of the 'whisper' market. And there is no other whisper market like that in Rio de Janeiro.
The piquant charm of this radiant young star was never set in more suitable or beautiful surroundings than in this vivid, exciting story — her ability never more apparent than in this screen narrative of intrigue and high social life in the South American capital.

Consensus of Trade Press Reviews

Here are extracts from available news printed in the five motion picture trade papers. It is the aim to present one sentence that will reflect the spirit of the writer's opinion. The papers are indicated as follows: Moving Picture World (M. P. W.); Motion Picture News (N.); Exhibitor's Trade Review (T. R.); Wid's (W.); Exhibitors' Herald (E. H.).

The White Moll
(Pearl White—Fox)

M. P. W.—This is an excellent mystery story, with action, suspense and surprise offered with generous hand. Miss White's first complete-in-itself offering compares more than favorable with the strenuous work she has done in serials.

N.—Miss White won't lose any of her following here. She should gain many new admirers, since the picture is well suited to her vital personality.

W.—This will certainly draw the star's admirers.

The World and His Wife
(Montague Love and Alma Rubens—Cosmopolitan)

M. P. W.—To many spectators "The World and His Wife" will seem stodgy and old-fashioned; others will find it interesting. Taken on its own merits, is an excellent example of its school as to plot; also, as a representative of the heavy drama of southern Europe. The production of the screen version has artistic merit.

N.—Rich production and good acting save this one.

T. R.—The feature is one of absorbing interest, admirably handled, and exhibitors will make no mistake in booking it.

W.—Big theme and fine cast are best bets in presenting this.

E. H.—Seems destined to surpass in popularity any of the past productions in which Alma Rubens has starred.

The White Dove
(H. B. Warner—Robertson-Cole)

M. P. W.—The story as a whole is satisfactory.

T. R.—A picture of absorbing interest and so delicately etched that even the prudish element will find little to base an attack upon.

E. H.—It is serious drama; purposeful drama; a photoplay which should be presented intelligently and confidently.

One Hour Before Dawn
(H. B. Warner—Jesse D. Hampton)

M. P. W.—As a mystery story, "One Hour Before Dawn" is a fairly good entertainment."

N.—Excellent mystery story very well produced .

T. R.—This is one of the most interesting, exciting and suspenseful mystery melodramas which has come to light thus far.

W.—You'll have to search a long while before you find a murder-mystery picture the equal of "One Hour Before Dawn."

A Dark Lantern
(Alice Brady—Realart)

M. P. W.—The subject matter lacks vitality; the spectacle of the heroine kneeling to a "prince" in these times is not a particularly edifying spectacle. There is nothing of modern ideals, nor of American ones, in the picture; no action to speak of, but plenty of opportunity for Miss Brady to use her beautiful eyes and dress with exquisite taste.

N.—Draggy picture develops to an evident conclusion.

T. R.—The picture furnishes tolerable entertainment. It is produced on a lavish scale and some of the elaborate costumes worn by the feminine characters undoubtedly prove of interest to patrons of their own sex.

W.—Jumpy story that gets all muddled up offers little satisfaction.

The Jack Knife Man
(King Vidor Production—First National)

M. P. W.—Its people are real ones, not afflicted with disguises, dropped letters, overheard conversations, dying confessions and fatal resemblances.

N.—Human interest story rich in characterization, humor and atmosphere.

T. R.—Is well constructed drama surcharged with heart interest.

W.—Pretty story with delightful characters given wonderful production.

The Gauntlet
(Harry Morey—Vitagraph)

M. P. W.—Has a good love romance, and gets its name from the fact that the hero, with almost every one against him, stands up and faces the worst and runs the gauntlet of all the plots and counter-plats against him.

W.—Poor handling of conventional story material here.

E. H.—The production is in Vitagraph's best style and good entertainment.

Frivolous Wives
(Vera Sisson—Fidelity)

M. P. W.—The subject is treated in a dilatory and sometimes ambiguous style and the whole suffers from incompetent directing.

T. R.—Is exaggerated melodrama. The plot contains such manifold absurdities that it cannot be taken seriously, but is unintentionally funny at times.

E. H.—A person cannot view this production without commenting favorably upon the photography. Fidelity has chosen a well-known cast for the production.

Cupid, The Cow Puncher
(Will Rogers—Goldwyn)

M. P. W.—Holds up the Rogers reputation of providing a thoroughly pleasing entertainment.

N.—All in all the production ranks very closely to the best thing Rogers has done since his initial picture, "Laughing Bill Hyde," and should prove a popular booking wherever good comedy is appreciated.

W.—Will Rogers comes through with another great comedy.

Hairpins
(Enid Bennett—Paramount)

M. P. W.—Gardner Sullivan has written another of the domestic comedies that have supplied Enid Bennett with several of her most effective roles for Paramount. "Hairpins" is not the best of the Sullivan series. Any spectator willing to accept its situations will find excellent entertainment in the picture.

N.—Sullivan has taken a familiar idea and made it throb with lifelike touches.

T. R.—Scored a decisive hit when given its initial New York showing at the Rialto Theatre, and there is every reason to believe that the bright, brisk comedy-drama will be received with equal favor throughout the country.

W.—Author's touches make conventional story a realistic little gem.

E. H.—A light comedy good for many laughs.

The Breath of the Gods
(Tsuri Aoki—Universal)

M. P. W.—The truthfulness with which the Japanese atmosphere has been portrayed, the beauty of settings, combined with the sympathetic character of the story and the intelligent manner in which the intent has been interpreted, make the picture thoroughly enjoyable.

N.—Artistic production, and star's ability raise Japanese story.

T. R.—Prettily produced and the star's role is appealing, but the action is slow and there is not sufficient material to hold the interest for six reels.

W.—Generally good production to rather vague story.

Comments on Short Subjects

THE TIMBER WORLD (Universal).—This is the fifth story of a series of excellent entertainment qualities. The one in question is staged in the Canadian woods, where a young girl, daughter of a woodsman, is brutally treated by her father. She sends a half-breed to one of the mounted police asking him to come and release her from her father's persecution. The picture contains some thrilling action in the conflict between the two men and provides good entertainment throughout.

MARRYIN' (Universal).—Ed (Hoot) Gibson is featured in this two-reel comedy-drama, which will be found very acceptable to the average audience. It is the story of some ranchmen who tried to play a joke on one of their associates by signing his name to a letter addressed to Sarah Smith, who has advertised in a matrimonial journal. A mixup occurs on the day of the arrival of the lady when a younger woman, sent to buy stock, also appears on the scene and is mistaken for the prospective bride.

HIS MASTER'S BREATH (Universal).—An unusually good two-reel comedy showing what happens in two neighboring houses when the heads of the house come home drunk at four o'clock in the morning. An unusually clever dog belonging to one of the parties does all sorts of amusing stunts, including the letting loose of a wagon full of dogs being taken away by the dog-catchers. He also finds the keyhole in the door when his master is too far gone to do so, helps him to bed, puts his clothing away where it belongs and cries and laughs at the proper time.

HER NIGHT OUT (Universal).—Some good business occurs in this comedy, in which a young wife, concerned about where her husband spends his evenings, dresses in male attire and follows him to a restaurant, where eventually she gets in wrong with the husband of another woman and is treated rough before her disguise is discovered.

IN WRONG (Fox).—A Mutt and Jeff comedy in which Mutt tries to crawl through an iron pipe and gets stuck fast. Jeff's efforts to extricate him are especially entertaining.

A GAMBLIN' FOOL (Universal—Western).—In this two-reel subject Ed "Hoot" Gibson plays the hero of a story written by Ford Beebe and directed by Leo Maloney. Dorothy Wood and Jim Corey are in the supporting cast. The subject is a typical Western, in which the hero unconsciously borrows a bandit's yellow slicker and is temporarily under suspicion as a result. Two stage holdups and the rescue of the abducted heroine are among the incidents pictured. The action has not as much suspense as in some previous numbers, but there is abundant story interest and the pictorial effects are generally attractive.

LATEST REVIEWS *and* COMMENTS

CONDUCTED BY EDWARD WEITZEL, ASSOCIATE EDITOR

Sidelights and Reflections

EDWARD GOODMAN, late Director of the Washington Square Players, New York, has been turning his attention to the screen. An article in the July issue of "Vanity Fair," entitled "Suiting the Word to the Action," and carrying as a subtitle "The Struggle for Supremacy, in the Movies, Between the Author and the Caption Writer," shows that Mr. Goodman has given his subject careful and intelligent study.

After tracing the progress of caption-writing from the early days when "the ideal picture was a story with no words at all" down to the time when the longer and more complicated plots "grew difficult to grasp without guiding words," the article continues:

"Then the problem arose as to what type of author was to insert the necessary words. The early screen-writers were plotters of action only and it didn't much matter in their stories how their brief titles were worded. Later demands, however, grew more exacting. What was needed was a writer who had a sense of the screen and a sense of words and character.

"So—enter the caption writer. Here is a craftsman whose actual business it is to watch the action of a picture and, at appropriate moments to insert sub-titles, suiting the action to the word."

Detailed explanation of the caption writer's duties is followed by this paragraph:

"Caption writing, as usually practiced today, might be thought a usurpation of the province of the author. He should write the words to create the mood, the humor, the thought, the characters. Between 'Should' and 'Does,' however, in motion picture practice, lies all the divergence of the motion picture's swift, haphazard growth. Until recently there were very few authors of screen plays. There were only inventors of screen plots. The dramatists did not know the medium. Either they tried to succeed in it with their old technique and deluged it with words, or, more wisely, they kept aloof from the screen altogether. Now, more wisely still, some of the better authors are learning to cope with the new requirements in the movies. It is the caption-writer who has been instrumental in awakening the authors to possibilities which they had not seen."

Later on comes this bit of wisdom: "The title-writer's vocabulary must be within the grasp, equally, of the professor and of the average laboring man. One captionist who takes a scientific interest in his work illustrated this point by trying out a caption on four different people, all devoted picture patrons. It had been written by a novice and contained the word 'egress.' A scrubwoman said she knew what it was—'One of them feathers that stick up in stylish hats.' A girl identified it as a 'sort of witch.' A young man thought it was an animal in the zoo. And a high school student said he'd look it up. The word was changed to 'exit.'"

One of the crying needs of the industry is a set of caption makers who will pay closer attention to the punctuation marks, as used by the caption writers.

WEITZEL.

IN THIS ISSUE.

"Held in Trust" (Metro).
"The Point of View" (Selznick).
"One Week" (Metro).
"Love Madness" (Hodkinson).
"What Happened to Jones" (Paramount).
"Earthbound" (Goldwyn).
"What Women Love" (First National).
"Fickle Women" (Schwab).
"Heritage" (Roubert Production).
"The North Wind's Malice" (Goldwyn).
"The Penalty" (Goldwyn).
"The Invisible Ray" (Joan).

"Held in Trust"

Six-Part Metro Classic Presents High Class Melodrama of Fascinating Sort.

Reviewed by Robert C. McElravy.

THIS six-part Metro subject, "Held in Trust," devotes almost two reels to setting forth a criminal plot on the part of three men to substitute a girl for a dying woman who is heir to two millions. That it is time and footage well spent is amply proved by the extreme plausibility of the subject. It is seldom that a story of this character presents a plot involving gigantic villainy of this description in so convincing a way. The manner in which Mary Manchester is lured to the house by the master criminals, seemingly by accident instead of deliberate design; the way in which they tempt her by the promise of luxuries and the thought that she is doing good for hundreds of working people, and all of the opening situations, in fact, have been most carefully wrought. Before the spectator is aware of it he is caught in the thrall of a strong, well-developed yarn of a melodramatic type.

May Allison does some highly interesting work in this subject. It is in splendid contrast with the rollicking comedy style for which she is famous. The supporting cast is also strong, with Darrell Foss appearing as the hero and Walter Long, John H. Elliott and Lawrence Grant as the conspirators. Walter Long does some powerful scenes at the climax.

The story as a whole is well rounded and complete in its general effect. The house interiors and garden settings are pleasing.

Cast.

Mary Manchester.....May Allison
Stanford Gorgas.....Darrell Foss
Hasbrouck Rutherford.....Walter Long
Jasper Haig.....John H. Elliott
Dr. Babcock.....Lawrence Grant
Dr. David Kirkland.....G. Burnell Manly
The Dog.....Teddy Whack

Story by George Kibbe Turner.
Scenario by Sarah Y. Mason.
Directed by John E. Ince.
Length, Six Reels.

The Story.

Mary Manchester, in "Held in Trust," is a department store girl, who is the sole support of a worthless father and a pet dog. She faints one day in the store and is discharged for neglecting a customer.

Without knowing it, Mary is in appearance and physique almost the double of Mrs. Adelaide Rutherford, a wealthy woman who has been driven insane by her husband's cruelty. Rutherford is in league with Jasper Haig and a Dr. Babcock. Together these men hold in trust some sixty million dollars, which upon the death of Adelaide will descend to her brother, Stanford Gorgas. The conspirators, realizing that Adelaide is about to die, plan to substitute Mary Manchester in her place, in order to prevent young Gorgas from getting the money.

Mary is lured to the Rutherford home, where she is gradually wrought upon to take Adelaide's place. Once in the power of the scheming trio, she is practically held a prisoner. But young Gorgas comes upon her by accident in the garden and, as he suspects something wrong, puts his wits to work upon the case. He learns Mary's story and eventually rescues her, but only after a sensational shooting affair, in which Rutherford kills by accident his fellow conspirator, Haig. Mary and Gorgas fall in love.

Program and Exploitation Catchlines:

Story of a Department Store Girl Who Is Substituted for a Wealthy Woman Who Is About to Die—See the Strange Happenings in This Sensational Picture Starring May Allison.

They Planned to Keep Her Young Brother from Getting the Money He Was to Receive—A Girl Is Substituted in the Dying Woman's Place by the Conspirators, but the Young Man Thinks That Something Is Wrong and Finally Learns the True Story—Wins the Love of the Girl and Everything Ends Happily.

May Allison Starred in a Fascinating Melodrama.

Exploitation Angles: Play up Miss Allison in a strongly serious part; tell that this is a high class melodrama done with all the care of a drama and dwell upon the situation in which the young shopgirl is substituted for the insane heiress to millions. You can sell to a wide circle if you broaden your advertising.

"The Point of View"

Elaine Hammerstein and Capable Cast Give Fine Interpretation of the Edith Ellis Play in Selznick Production.

Reviewed by Margaret I. MacDonald.

THE play "The Point of View," by Edith Ellis, has been screened by Selznick with fine effect. Elaine Hammerstein is the star of the production, and it may be truthfully said that she has never had a role better suited to her talent and personality than is found in the attractive and womanly character of Marjorie Thorncroft, the heroine of the story. The director, Alan Crosland, has taken particular pains to develop the dramatic atmosphere of the story, no doubt being left in the mind of the spectator as to the character attributes of each individual, from the boy Maitland, who is the soul of democracy, to the parent Thorncrofts, struggling blindly with unhappy circumstances under the influence of the erroneous point of view of the aristocrat.

The production is wholesome, has its touches of comedy, even in the midst of the most pathetic situations, and is true to human life. In other words, it represents good screen drama. The story itself is absorbing, and told on the screen after the manner of the Selznick director and scenario writer, it presents one of the most reliable entertainment features of the season. The role of David Lawrence as played by Rockliffe Fellows could be better done. The type is of the sympathetic, virile sort that properly presented has an irresistible appeal.

Cast.

Marjorie Thorncroft....Elaine Hammerstein
David Lawrence.....Rockliffe Fellows

Thorncroft, Sr.....Warren Cook
Maitland Thorncroft.....Cornish Breck
Hugh Thorncroft.....Hugh Hentley
Dallas Henley.....Arthur Housman
Aunt Caroline.....Helen Lindroth
Story Adapted from a Play by Edith Ellis.
Scenario by Edward Montagne.
Direction by Alan Crosland.
Length, 6,000 Feet.

The Story.

The story of "The Point of View" features an aristocratic family by the name of Thorncroft. For generations the family had been blessed with wealth, until its members have grown to believe that as long as a man is a so-called gentleman by birth it does not matter whether his name stands for anything apart from its blue blood record. And so it developed that when the Wall Street crash came which wiped out the Thorncroft millions the older members of the family were helpless as kittens and unreasonable beyond belief. Marjorie Thorncroft, realizing her responsibility, tried to do the best she could with their small resources. First came the renting of Thorncroft manor, then the sale of the piano; but the hardest blow to the family pride occurred when Marjorie actually rented her room to an ordinary Westerner.

David Lawrence, the lodger, happens to be a very rich man, who has come to New York to look the town over; in fact, he is not sure whether he will buy Grant's Tomb or the Public Library. He is too big-hearted and democratic to be understood from the point of view held by the Thorncrofts, and the only one with whom he finds favor is Marjorie's youngest brother, Maitland, who in boyish glee mistakes him for a cowboy.

Finally one day Dallas Hentley, Marjorie's sweetheart, comes to the house to tell her that it would be foolish for them to think of marrying on his small salary. At his departure Lawrence enters and, finding Marjorie weeping, tries to comfort her. Incidentally he believes that it is an opportune time for him to make known his love for her. His proposal is not at first accepted, but on second thought Marjorie decides that for the sake of the help that he would be to her family it would be best to marry him.

Lawrence lives up to her expectations and after their marriage pays for her brother's tuition on the violin in Europe. On his return a recital is arranged for, which proves that the young man is a failure. The next day Lawrence overhears him bewailing to his sister that he has ruined her life by allowing her to marry a man she did not love just to help him with his musical career. Lawrence decides to go away and leave his home and Marjorie to Dallas, who, by the way, proves himself small enough to accept the favor. At this point of the story Marjorie's love for her husband reveals itself and what appeared to be a disastrous situation develops into a group of clarifying circumstances.

Program and Exploitation Catchlines:

Pathetic and Humorous Story of Human Life, Starring Elaine Hammerstein.

The Once Rich Family of Thorncroft Was Greatly Humiliated When Their Pretty Daughter, Marjorie Rented Her Room to a Westerner—He Turns Out to Be a Rich Man with a Big Heart, Which Is Won by Marjorie.

Elaine Hammerstein in a Pleasing Story of How a Family Was Brought to Realize That False Pride Is No Help and That to Regain Lost Fortune Someone in the Household Must Work.

Exploitation Angles: Sell Miss Hammerstein and work the reduced circumstances angle for newspaper work, asking "What would you do if you lost your money?" and similar impertinent questions.

"What Happened to Jones"

Paramount Picture Presenting Bryant Washburn in Very Light Comedy.

Reviewed by Louis Reeves Harrison.

WHAT HAPPENED TO JONES," a big success (in light comedy) seems to have lost so much weight in transit that it is about as lively as homebrew. It chiefly concerns booze of the bootleg brand—that is, in the screen version, or diversion, the only relief from the "How-Dry-I-Am" tempo of the piece being when the hero puts on side-whiskers

"Now Spell Psyco-Sico—Oh, Cat!"
A view of "What Happened to Jones," made by Paramount and starrying Bryant Washburn.

and poses as somebody else. To construct a five-reel picture out of such light material is not at all difficult when the spirit is preserved, rather than the spirits, instead of injecting a lot of handy studio material which has no bearing on the subject. Furthermore, the original role, played by George Boniface, was one of straight farce and is not suited to Washburn. That the photoplay concludes with such incidents as bespattering a man's face with a custard pie indicates its paucity of resource.

Bryant Washburn walks through his role quite inoffensively, except when he is compelled to move a little more rapidly, and the rest of the cast do their best in parts more innocuous than funny. The comedy as shown at the Rivoli has a very limited entertainment value.

Cast.

Jimmie Jones.....Bryant Washburn
Cissy Smith.....Margaret Loomis
Bobbie Brown.....J. Maurice Foster
Anthony Goodley.....Frank Jonasson
Matilda Brown.....Lillian Leighton
Alvina Smith.....Caroline Rankin
Green (Bootlegger).....Richard Cummings
From the Original Play by George Broadhurst.
Director, James Cruze.
Scenario by Elmer Harris.
Length, 4,539 Feet.

The Story.

"What Happened to Jones" is that when he attempts to carry some liquor in his trunk to Brown he finds it has been purloined in transit. He and Brown attempt to get some whiskey at a barn, but Jones is detected by the local sheriff and does not get away until he has knocked the sheriff and his deputy out.

The men are traced, and Jones, fearing arrest, disguises himself as Anthony Goodley, who is expected to lecture on the evils of tobacco. Goodley has missed his train, but has sent on enough material by express to furnish Jones with costume and lecture. Unexpected development is that Goodley has become engaged to a wealthy old maid he has never seen. Her attentions to Jones in his disguise prove disconcerting, particularly as he has just found a peach of a girl in Cissy Smith.

In protest against too much reform, some of the rougher element combine to queer the lecture on tobacco. Jones meets with a rough reception from the audience when he begins his address and is forced to escape through a back window. The crowd goes in pursuit and come upon the real Goodley, who has arrived, but been detained in a bathroom by Brown. The real Goodley is released from the bathroom by Cissy Smith, only to fall into the hands of the enraged mob. In the end it is found he is an impostor. As for Jones, he rides away with Cissy Smith. There has been no courting, but they don't need any—they are going to get married without it.

Program and Exploitation Catchlines:

What Didn't Happen to Jones?—He Tried to Send Some Liquor to a Friend, but the Darned Old Trunk Was Caught in Transit—And Then the Real Fun Began.

Humorous Comedy-Drama on the Bootlegging of Some Bootleggers—A Riot of Fun—See Bryant Washburn in This George Broadhurst Drama.

A Picture with Pep—A "How-Dry-I-Am" Picture, with Bryant Washburn as the Star.

Exploitation Angles: Hang your appeal on the star and the stage origin of the play. This will put it over without a comeback on you. As a matter of fact, most patrons will find it more humorous than did the reviewer and enjoy the production. Use the bootlegging angle if it will not offend your patrons, but be careful.

"The Right to Love"

Extravagant George Fitzmaurice Production Exploits a Story of a Wife's Struggle for Denied Happiness—Leads by Mae Murray and David Powell.

Reviewed by Mary Kelly.

SHOWMANSHIP is in every scene of "The Right to Love," a George Fitzmaurice production released by Paramount. In the careful equipment of magnificent interiors, in the choice of outdoor backgrounds of great natural beauty, in the depiction of wildly picturesque storms, elemental and emotional, and in the handling of a story that plays sensitively on the heart-strings, the director has shown an extraordinary power of getting effects. All this has been done with the maximum of lavishness.

The unhappiness resulting from an international marriage is the subject. An American woman living in Constantinople with an English husband who has never loved her finds each day a new tragedy in discovering his coldnes, cruelty and infidelity. Afraid to claim happiness even when the opportunity comes, she suffers on until at the zenith of her despair her husband's hate meets a power as strong as itself, and stronger—another man's love. It victimizes him and frees his wife.

Mae Murray's role calls for an emotional tension of which there is little or no relaxation. At times, especially in the scenes with the child, she is effective in an appealing, natural way. Again her emotional tantrums impress one as being noisy and overdone. Some of her most dramatic moments are marred by this tendency to be theatric. David Powell gives a good performance and H. E. Herbert, as the heavy, is brutally convincing. The cast has been very skilfully trained.

The lighting has been managed exceedingly well. Best examples of this are in the night scenes on the water. The storm effects are vivid in the extreme. Time lapses have not been too carefully considered in one or two instances. At the ending the picture jumps from drama into the spectacular in a way that is novel but stagey.

Cast.

Lady Archibald Auckland.....Mae Murray
Lord Auckland.....H. E. Herbert
Col. Richard Loring.....David Powell
Marshal to the Sultan.....Frank Losee
Lady Edith.....Alma Tell
Prince Stanislaus Cerniwicz...Macey Harlam
Governess .....Marcia Harris
Little Archibald.....Lawrence Johnston
Drama by Pierre Frondaie and Claude Farrere.
Scenario by Ouida Bergere.
Directed by George Fitzmaurice.
Length, Seven Reels.

The Story.

Lady Archibald, through a marriage arranged by her parents, has been wedded to

one who has never loved either her or her child. Thy are living in Constantinople, and Lady Archibald continues to stay under her husband's roof only because of the child and because she has learned to fear her husband's vile temper so that she dares not take the child away.

Lord Archibald, thoroughly tired of his wife and uninterested in her, is engaged in a notorious affair with Lady Edith, who is the real mistress of his house. He is anxious to get a divorce from his wife, but has been unable to find grounds for it. With Lady Edith's help he contrives an ignominious scheme for accomplishing this. He invites Prince Cerniwicz, an alleged lady-killer, to his home and arranges with him to force his attentions upon Lady Archibald.

One night, after Lady Archibald has been subjected to unusual humiliation by the sight of her husband and Lady Edith, she flees from the scene and, arriving at the water pavilion, contemplates sudden death. She reconsiders, however, for the sake of the boy, and stepping into a boat without oars floats out to see. She is seen by some passengers in another boat and rescued. She discovers that one of these others is Col. Richard Loring, an old American sweetheart of hers, one whom she truly loved. She tells him parts of her story, but makes him promise to meet her as a stranger in public. He takes her back to the shore and she spends the night in the pavilion.

Lady Auckland continues to stay there. Her husband, growing more and more hateful, decides to send the boy away to England, where his mother will never see him again. She is frantic and writes to the Colonel for advice. This is on a stormy night, the occasion set for the Prince's visit to her. Soon after he comes and has started to make love to her the Colonel arrives. Unable to understand the meaning of it all, he waits outside the door. Meantime Lord Archibald has seen the Prince enter his wife's rooms and has followed. He accuses her of everything disgraceful and vile and then the Colonel enters. The Prince escapes and a fight between the other two takes plac. Archibald is killed. Lady Archibald goes insane and the Colonel is arrested for murder. He is pardoned, however, by the head of the Turkish police, a former friend. He goes back to Lady Auckland, who is now slowly recovering, and promises her happiness at last.

Program and Exploitation Catchlines:

"The Right to Love"—All Her Married Life She Had Fought for It—Instead She Had Been Subjected to Torture and Humiliation—Then One of Her Sacred Memories Came Back Into Life—She Loved Again—All That Had Been Denied Her Was Hers Now—Most Precious of All, the Right to Love.

A Love Story of Old Constantinople—How an American Girl in a Sumptuous Oriental Setting Escaped from the Bonds of a Loveless Marriage and Found Happiness with One of Her Kind.

Does It Belong to Every Woman, Married or Unmarried? See How This Precious Privilege Came to One Woman After Years of Suffering.

Exploitation Angles: If you can sell on the star, work her strongly, but make good use of the color of the story. A good angle would be to start in with a teaser in "Do you believe in women's rights? You can find out all about it at the ————" on the date mentioned. Then go on to tell that a woman's right is the right to love and be loved.

"One Week"

Two-Reel Metro Comic Proves a Big Bonanza of Side-Splitting Knockabout Humor.

Reviewed by Robert C. McElravy.

THIS two-reel Metro comic, entitled "One Week," opens up a new vein of mirth of the rib-tickling, slapstick sort. It contains one funny situation after another, piling up the risibilities until it is likely to create "the laugh heard round the world." It follows the best traditions for this style of comic, but ventures into new fields and turns up some fresh situations that are sure to go with any audience.

"Buster" Keaton and Addie Cline play the roles of a bride and groom, just tripping away from the marriage altar as the picture starts. They are followed by a discomfited rejected suitor, known as Andy, who proceeds to turn up some treacherous dirty work of an amusing sort. But the real humor of the piece starts when the newlyweds arrive at the lot willed them by the uncle of the groom, containing the neatly boxed parts of a portable house. The house proves to be a wonderful piece of work when it is put together, the numbers of the various parts having apparently been mixed up. The walls turn in and out, parts of the floor and ceiling fall, and a violent windstorm sets the whole structure to whirling about like a merry-go-round. Finally when they attempt to move it a passenger train demolishes the building.

"Buster" Keaton proves himself a comedian to be reckoned with. He has personality and looks quite as promising as anyone who has lately arrived in the comic world of the screen. This first subject is so funny in every respect that it is hard to apportion the credit, though the comedian, of course, gets the lion's share. Intelligent direction, excellent planning and mounting of the sets and general business and skilful editing of the film count for much in a success of this kind. But "Buster" Keaton and his clever assistants will be eagerly watched for in future subjects.

Quite Visible—She Loves Him Not.

The invisible part of this picture lies in the title, "The Invisible Divorce," made by Selznick.

"Love Madness"

Louise Glaum Appears to Advantage in Thrilling Sullivan Story of the Underworld—J. Parker Read, Jr., Production.

Reviewed by Margaret I. MacDonald.

LOVE MADNESS" is a thrilling melodrama of the underworld, written by C. Gardner Sullivan and released by Hodkinson. It has been staged by J. Parker Read as a seven-reel production and contains the sensational attributes of the best detective drama. Louise Glaum is the featured member of the cast, and while she is hardly suited to the role of the neglected wife in the earlier stages of the picture, she comes into her own as the climax is approached and she undertakes to vamp the king of the underworld. The sex appeal suggested by the title of the picture is present only in a very small measure; the spectator, on the contrary, is impressed with the complications of the story rather than with the suggestiveness of any of the scenes of the picture. Seldom has a production been given a stronger finish. It has little, if any, tendency to drag. In other words, the story runs it length, even to the limit of even reels, without tiring the spectator.

One is also impressed with the richness of the Oriental settings which have been used, as well as with the excellent work of some of the players. Jack Nelson as "Pussyfoot" Connor, Matt Moore as Lloyd Norwood, Peggy Pearce as Goldie Lewis and Noah Beery as Jack Frost are exceptionally well cast. "Love Madness" is without doubt a good box office bet. It has the stirring qualities that make a picture go over and is based on a story with a punch. Barring one or two minor inconsistencies, it will be enjoyed by lovers of sensational melodrama.

Cast.

Mary Norwood.....Louise Glaum
Lloyd Norwood.....Matt Moore
Joe the Swell.....William Conklin
Jack Frost.....Noah Beery
Pussyfoot Connor.....Jack Nelson
William B. Ashford.....Arthur Millet
Goldie Lewis.....Peggy Pearce

Story by C. Gardner Sullivan.
Direction by Joseph Henaberry.
Length, Seven Reels.

The Story.

Mary Norwood, the heroine of "Love's Madness," is the neglected wife of Lloyd Norwood, who spends much of his time in an opium den which is run in connection with a hotel, the headquarters of a band of crooks. A young woman of the underworld, Goldie Lewis, is also a source of attraction to Norwood, and a quarrel over the girl with Joe the Swell, right hand man of Jack Frost, king of the gang, leads indirectly to Norwood being accused of Joe's murder.

The murder takes place in the theatre on the same night on which they quarreled, and Norwood is arrested, tried for the murder, and is about to go to the electric chair, when his wife takes a hand. She disguises herself as a vamp, enters the underworld and, making friends of Pussyfoot Connor and Goldie Lewis, extracts a confession of murder from Pussyfoot by working on his superstitious nature and having Goldie, apparently for a joke, enter the darkened room in a skeleton costume.

Pussyfoot, believing it to be the ghost of Joe, blurts out the truth. Later, in order to have witnesses to the story, she takes midnight supper with Jack Frost, arousing the jealousy of Pussyfoot, who enters and accuses Frost of instigating him to murder. The detectives and police, waiting without, rush on the scene and arrest the criminals. A hasty call summons the warden of the prison to the 'phone and Norwood is released, a wiser and a better man.

Program and Exploitation Catchlines:

Story of a Man Who Is Falsely Accused of Murder—He Is About to Be Sent to the Electric Chair, When His Wife Steps In—Dresses as a Vamp and Finds the Real Murderer.

Story of a Woman Who Defies the Underworld in Order That She May Find the Real Murderer to Save Her Husband—See Louise Glaum in Sensational Story.

Exploitation Angles: Make Miss Glaum the big point, but dwell upon the story situations and tell how she secures the release of her husband from an accusation of murder. Handle it in melodramatic fashion to appeal to those who favor this type of play and let Miss Glaum bring in the followers of the vamp.

"What Women Love"

Annette Kellerman Exhibits Her Swimming Prowess to Advantage in Sol Lesser Production Released By First National.

Reviewed by Edward Weitzel.

THE title of Annette Kellerman's starring vehicle, "What Women Love," is shown in the picture to mean that she has a decided preference for the cave man style of lover. In Miss Kellerman's particular case, there is a strong impression that she is also very fond of the sport

that has earned her fame and fortune, and if the character she assumes in the story is an unconventional young woman for a society leader, all is forgiven by the spectator for the sake of the physical prowess exhibited by the popularizer of the one-piece bathing suit.

As a story, pure and simple, "What Women Love" is mildly entertaining. Its only excuse for being is that it provides the famous diving queen a convenient peg upon which to hang her remarkable water stunts. There are certain references to a lover and his development into a real man through the strength of his affection for heroine Annabel Cotton, and there is a kidnapping incident that leads up to a hot fight on the deck of a schooner and a high dive by Annabel from the main gaff of the craft; but all this is incidental to the real business of the picture, which is to introduce the entire round of Kellerman swimming feats. Sol Lesser has provided a capable supporting company, including a whole beachful of dyed-in-the-wool bathing girls, and the sets are expensive and correct.

Certain scenes of Miss Kellerman's best known line of work are among most entertaining things she has ever done for the screen. The first is where she makes the old fisherman believe that he is bewitched. Another is the series of dives she does into the breakers. The under water scenes are beautifully clear and permit every move of the swimmer to be seen and enjoyed. Straight limbed, perfectly developed Annette Kellerman in a form fitting bathing suit is an object lesson in physical training for women that never loses its charm.

Cast.

Annabel Cotton.....Annette Kellerman
James King Cotton.....Ralph Lewis
Willie St. John.....Wheeler Oakman
Jack Mortimer.....Carl Ullman
Captain Buck Nelson.....Walter Long
Jose.....Bull Montana

The Story.

The father of Annabel Cotton is a wealthy reformer who finds it easier to boss the rest of the universe than to rule his only daughter. Annabel is an athletic young woman, devoted to all forms of physical exercise, and has a disconcerting habit of dodging around the grounds in any one of a large collection of one piece running, boxing or swimming suits of a fetching but abbreviated cut. Two elderly reformers of her own sex call upon her father and get him to promise his aid in suppressing the scanty bathing costumes worn at a neighboring beach. When the reformers raid the beach, old Cotton's daughter is found to be the champion wearer of shape-revealing costumes. The papers play up the article on the front pages of their next issues, and Cotton decides to take a trip to the Sandwich Islands until the affair has had time to blow over.

Annabel, like all properly conducted heroines, has a lover, a Mr. Willie St. John, who refrains from any sort of manly sport for fear of disarranging his clothes. Finding that Annabel only laughs at his love making, Willie decides to become a cave man, and hires a husky boxer named Captain Buck Nelson to give him lessons in handling the mitts and other methods of self defence. Willie proves an apt pupil. He and Nelson accompany the Cottons on the yachting trip, and when the versatile captain, who is given command of the boat, attempts to get altogether too familiar with Annabel, the transformed Willie knocks out the crew and cleans up on Nelson, after that desperate gentleman has chased Annabel up the shrouds, forced her to do a high dive into the sea, followed her over board, taken part in an under water struggle with her and climbed back on to the yacht in pursuit of the same young woman. The blow which Willie lands on Nelson's jaw also breaks down Annabel's guard in front of her heart, and there is every indication that Willie and Annabel will sign the same marriage license.

Program and Exploitation Catchlines: See Annette Kellerman Execute Her Famous Dives in This Production.

She Thought That Her Lover Was Afraid to Fight But He Fooled Her—When the Captain of the Yacht Commenced to Annoy Her He Proceeds to Clean Up the Gang with His Bare Fists—And Then It Was He Won a Place in Her Heart for Life.

See Annette Kellerman as the Dashing Athletic Heroine in a Story of Love of the Cave Man Type—One Big Splash After Another.

Exploitation Angles: Play up Miss Kellerman and the swimming stuff. Give this a longer pre-advertising than the average picture and work hard for windows, which should become easy since "What Women Love" can be applied to such a wide variety of wares. Try and get some of the oil paintings for a long display. Two or three of these will have a wonderful effect upon the box office record. Lithographs will also bring in big returns. Use both.

"The North Wind's Malice"

A Rex Beach Story of the Great Outdoors Made by Goldwyn.

Reviewed by Jacob Smith.

"THE NORTH WIND'S MALICE," like "The Penalty," had its first presentation at any theatre the week of August 8 at the Adams, Detroit. Rex Beach wrote and produced "The North Wind's Malice," featuring Tom Santschi. It is a typical Rex Beach picture with its story of the great outdoors. It tells the tale of a man who, poisoned against his wife, leaves her to strike out into the wilderness of Alaska. After many hardships he becomes wealthy through the kindness of a Jewish family whom he befriends. In the end he is reconciled to his wife.

"The North Wind's Malice" has that something that is so necessary in stories today—suspense and human interest. Tom Santschi plays the leading role, with June Thomas opposite. The characters of Abe Guth and his wife, Rachel, are portrayed by William H. Strauss and Vera Gordon.

Cast.

Roger .....Joe King
Carter .....Tom Santschi
Harkness .....Henry West
Abe.....William H. Strauss
Tom .....Walter Abell
Lois .....Jane Thomas
Rachel .....Vera Gordon
Dorothy .....Edna Murphy
Malice .....Dorothy Wheeler

Story by Rex Beach.
Directed by Carl Harbough and Paul Bean.
Length, Five Reels.

The Story.

Roger Folsom, an Alaskan pioneer, is so annoyed by his wife's resentment at his untidy manners that when she orders him out of the house he goes away for good. Roger has a scapegrace young brother, Tom, who is in love with Dorothy Halstead, the adopted daughter of Abe Guth and his wife, Rachel. Mrs. Folsom advises Mamma Guth not to let Tom court Dorothy on account of his wild ways. This makes Tom very angry at his sister-in-law.

Henry Carter, a wealthy adventurer, is in love with Lois. He stops at the Folsom cabin, after Roger has gone, and forces his attentions on Lois. Tom Folsom sees this and hurries to Roger with the tale. Roger goes gunning for Carter and follows him to Arctic City, the scene of a new gold strike. Carter comes back to Hemlock before his pursuer reaches Arctic City and helps Lois by bringing her wood and water through the long winter. He also discovers that she is expecting an addition to the Folsom family and offers to take her to his mother in the spring if she does not hear from Roger.

Tom continues to make trouble for his brother and his wife until he experiences a change of heart. He helps Dorothy and her parents by stealing food from the storekeeper when he learns that the Guth family is near starvation. In the meantime Carter has gone in search of Roger and brings him back to his wife and child. Once more in Hemlock, Roger finds that his brother is in jail. He pays his last dollar to get Tom freed. The young fellow tells the truth about his sister-in-law and Dorothy rewards him by becoming his wife.

Program and Exploitation Catchlines:

Story of Suspense and Human Interest in the Far North.

A Thrilling Rex Beach Story.

Story of a Man Who Is Poisoned Against His Wife and Leaves Her to Strike Out in the Alaskan Wilderness Alone.

Exploitation Angles: Play up the fact that this is a Beach story, then add the list of favorites in the cast. Get a woods front for your lobby and play on the atmosphere. Get the usual hook-up with the book stores and libraries and use plenty of paper.

"Fickle Woman"

First National Release of Good-Hearted, Narrow-Minded Home Town Folks.

Reviewed by Louis Reeves Harrison.

"FICKLE WOMAN" is not the story of one, but of a loyal little bit of feminity who is brighter than the general run of people in those old-fashioned New England villages the stage directors delight to picture. There is a young lady of minor importance who changes her mind, but she does not give title to the play. Between these two is a big good-natured fellow who has come back from the war with field honors and private stigma. He is the bone of contention between the two. As far as atmosphere and detail are concerned, the picture has an insistence on the truth which robs it of poetic beauty and imaginative delineation.

Most of the people are plain ones, who dress and act very much as they do in the actual life of narrow communities, hence the logic is good. Best, however, and most truly dramatic, is the self struggle of a fanatically religious mother of the soldier boy. Unlike most mothers, her faith is pinned less on the creature she has brought into the world than on good social customs she believes he should observe. This furnishes a true note of pathos in "Fickle Woman," also some true drama when the boy thrashes the truth out of those who have maligned him.

David Butler plays the lead in a satisfying manner. Eugenie Besserole as his mother is very effective. Lillian Hall as "Little Rosie Redhead" is demure and pretty, but she lacks the vehemence her part and her utterances call for. The types are all good, and there is no overacting, no straining for effect. "Fickle Woman" will probably be favorably received wherever shown.

Cast.

Calvin Price.....David Butler
Mrs. Price, his mother....Eugenie Besserole
Wm. Price, his father.....Harry Todd
Little Rosy Redhead.....Lillian Hall
Janie Cullison.....Julanne Johnston
Mrs. Cullison.....Helen Gilmore
Lin Sparklin.....Wm. Sharpe
Harvey Sparklin.....Fred Bond

Length, Five Reels.

The Story.

When Calvin Price comes back from the war there is not a soul at the village station to meet him. At his home mother, father and two little ones have not even waited supper. Little Rosie Redhead, an adopted child, meets him at the gate with warm cordiality, and on her true-hearted love he comes to depend in extricating himself from social ostracism. Worst blow to Calvin is his mother's cold attitude, but he goes to work philosophically on the farm and lets events take their course.

Not so Little Rosie Redhead. Her heart burning with love for Calvin and jealousy of his fickle old-time sweetheart, Rosie probes the unfavorable sentiment against him and discovers that one malicious lie after another has been put into circulation by the Sparklin Brothers, one of whom is a rival for the fickle girl's hand in marriage. Time comes when Calvin and Rosie meet the Sparklin brothers face to face, and she incites the soldier to whip the two of them. When he has done this, she insists that he

shall choke the truth out of them before the assembled crowd.

Thus it comes to pass the soldier boy is honored as he should have been in the first place. He is happiest when he can once more fold his mother to his heart. Even the fickle one comes to congratulate him, but it suddenly dawns on him that Little Rosie is the moving spirit in what has happened, and to her he entrusts his happiness for all time to come.

Program and Exploitation Catchlines: A Human Interest Story of the Home Town Folks.

A True Story of Pathos and Humor.

Do You Believe That Women Are Fickle? See David Butler in This Drama About the Old Folks at Home.

Exploitation Angles: Recall the Saturday Evening Post story, from which this was taken, and play up the fidelity of the girl and the manner in which the returned soldier rehabilitates himself. A good stunt would be to offer free admissions to returned soldiers if accompanied by a red-headed girl, telling the story to explain the stipulation.

"The Penalty"

A High Class Melodrama from Gouverneur Morris' Story Released by Goldwyn.

Reviewed by Jacob Smith.

FIRST presentation in the world" is the way John H. Kunsky advertised "The Penalty," released by Goldwyn Distributing Corporation for the week of August 8 at his Madison Theatre, Detroit.

"The Penalty" is taken from the famous story by Gouverneur Morris, which ran in the Cosmopolitan Magazine and is high class melodrama, yet it seems to hit the spot so far as the theatre patrons are concerned.

One of the striking things about the picture is the remarkable characterization given by Lon Chaney, who has the leading character—that of the legless ruler of the worst element in the Barbary Coast section of San Francisco. Rarely has the screen seen a better piece of acting, Mr. Chaney's work in "The Penalty" exceeding his characterization of "The Frog" in "The Miracle Man." The photography is excellent, the settings splendid; every character represented is worthy of praise.

Cast.

"Blizzard" .....Lon Chaney
The Doctor.....Charles Clary
A Crook.....Wilson Hummel
Pete, the Drug Fiend.....James Mason
Dr. Wilmont.....Kenneth Harlan
O'Hagan .....Milton Ross
Rose .....Ethel Grey Terry
Barbara .....Claire Adams

Story by Gouverneur Morris.
Directed by Wallace Worsley.
Length, Five Reels.

The Story.

The story has to do with a man embittered because in his youth a zealous young doctor believed that amputation of his legs, due to injuries in an accident, was necessary to saving his life. The mistake was pointed out by an older doctor, who also noted the fact that the lad's skull had been slightly fractured.

The intervening years are leaped and the boy is shown as a man in control of the lowest and most vicious element in San Francisco's great slums. The story maintains a melodramatic interest throughout, with occasional glimpses of a side of the cripple's personality that is in direct contrast with his dominating characterstics.

There is a sentimental interest and love story.

Program and Exploitation Catchlines:

A Tense Melodrama Adapted from the Gouverneur Morris Story.

He Was Embittered Against the Surgeon That Had Amputated His Legs in His Youth—His Temper Gets Stronger and Finally He Is the Leader of the San Francisco Slums.

See Lon Chaney as the Legless Ruler of San Francisco's Vicious Slum District.

Exploitation Angles: Play on Lon Chaney and his hit in "The Miracle Man." Work on the legless stuff and tell that he has two perfectly good legs, which he gets away with in some mysterious fashion other than taking them off. Use the Cosmopolitan origin of the story for a second bet along with the author, and don't forget the appeal of the Barbary Coast.

"Earthbound"

Goldwyn Presents a Powerful Illumination of Life and Destiny Through a Story of the Unwritten Law.

Reviewed by Louis Reeves Harrison.

IT is in the laying bare of human souls, in the unveiling of motives, that Basil King's story "Earthbound," from the Goldwyn studio, makes its deepest impression. But the author's attitude is redemptive as well as revelatory, and for this he will be harshly criticised by those who do not believe every man shares responsibility for the guilt of society to which he belongs. Instead of skimming lightly over the surface of motive behind action, the author uses the X-ray of a penetrative mind to demonstrate that each of us is here for a definite purpose, which must be worked out on earth in life or after death of the body before the soul can be free to ascend in its evolution. The torture to which the erring soul is subjected is not the material one of our ancestors, but a spiritual one of unrelenting conscience. Death does not release the soul of a man who has murdered the happiness of others—he must remain "earthbound" until forgiven by his victims.

Basil King's theory of soul life beyond the grave is neither an unhappy one from the popular point of view, nor does it give an unfortunate twist to recent experiments in psychical research. As a means to an end, like the poetic ideals of Milton and Dante, its method of interpretation becomes of first importance. As a conception of mystical significance, with fantasy filling every interstice of the play, with the supernatural crossing the border line of the natural, actors living in contact with the specter of an actor, success depends heavily upon skilled workmanship. The original conception, once admirably constructed, accords new and brilliant significance to interpretation, to artistic direction, to scientific quality of production. Splendid workmanship is givn its highest opportunity through photodramas like "Earthbound."

Splendid workmanship responds with all its heart. "Earthbound" from a purely technical point of view bears the clear stamp of constructive ability, of unity of effort on the part of all engaged in production, which inevitably results in a satisfying totality of effect. The skill of response, not always visible to those concerned with the subject matter alone, is what holds tense interest during a presentation where moralizing in the sub-title seems to be a more or less necessary evil. The actors do better than they have ever done before, the director handles his company like one inspired, the camera work is a marvel of clarity and of bringing two lines of action imposed on the film at different times into perfect agreement of occurrence. Synchronism of substance and shadow bring out some of the most startling effects ever shown on the screen.

On the shoulders of Wyndham Standing is placed the heaviest burden of artistic interpretation. He carries it in manly fashion as an actor in the flesh and with more emotion as an actor in the spirit, where the role becomes exceedingly difficult in the gropings of a man partially blind, not yet aware of his physical unreality. Naomi Childers is strongest in the most vital phases of her interpretation in revealing the full intensity of suppressed emotion. Her performance as a whole is the best of her career. Flora Revalles is exquisitely feminine in a difficult part, one whose right interpretation needs one of her fine art. Mahlon Hamilton and Alec B. Francis complete the five-pointed group of star performers in this exceptional production. As presented at the Astor Theatre "Earthbound" has the power and charm of earthwide interest.

Cast.

Nicholas Desborough....Wyndham Standing
Caroline Desborough.....Naomi Childers
Connie Desborough.....Billie Cotton
Jim Rittenshaw.....Mahlon Hamilton
Daisy Rittenshaw.....Flora Revalles
Dr. Roger Galloway.....Alec B. Francis
Harvey Breck.....Lawson Butt
Miss DeWindt.....Kate Lester

Author, Basil King.
Director, T. Hayes Hunter.
Length, Seven Reels.

The Story.

Since their college days, Desborough and Rittenshaw have pretended to live by a creed of their own, "No God, no sin, no future life." To this Breck, an author, refuses to subscribe, though the three are intimate friends of long standing. A cloud on their relation which rapidly assumes tragic proportions, is the intimacy between Desborough and the beautiful wife of Rittenshaw. The latter first has his eyes opened by the suffering wife of Desborough. He waits until he has definite proofs, then kills Desborough on sight at their club.

Rittenshaw offers no defense at his trial, refusing to incriminate his wife. The earthbound spirit of Desborough, tortured by full realization of his duplicity, finds it difficult to communicate with hs own deceived wife, but he goes to Daisy, the wife of Rittenshaw, and haunts her conscience until she goes to the courtroom and testifies to her own fault. By the unwritten law, Rittenshaw is pronounced "not guilty," but his release brings no great happiness.

Desborough haunts those he has caused to suffer until he works through their finer sentiments to restore love and happiness. His last effort to secure the forgiveness of his wife is the more touching that she freely pardons him. Then his tortured soul, finally released from earthly trammels, goes on its long flight, while the spirit of kindness and consideration left behind by his efforts reunites Rittenshaw and his earring wife.

Program and Exploitation Catchlines:

A Thrilling Story of Life Beyond the Grave.

An Adaptation of the Basil King Story.

What Will Happen to You in After Life?—See Basil King's Story Showing a Powerful Illumination of Life and Destiny.

Exploitation Angles: Here is a story on life beyond the grave done by an author who stands in the foremost rank of spiritism writers. To merely announce it as a play is to lose value. Don't resort to blatant exploitation. Treat it with the dignity it deserves, but tell every one that you have a wonderful subject. Work it through the newspapers and through dignified announcements, but advertise as strongly as your purse will afford.

"The Invisible Ray"

Frohman Amusement Corporation Serial Released Through Joan Film Sales Has Many Fine Points and Features Pretty Ruth Clifford.

Reviewed by Margaret I. MacDonald.

A FIFTEEN-EPISODE serial, "The Invisible Ray," launched by the Frohman Amusement Corporation and distributed by the Joan Film Sales Company, gives promise of happy results in the box office. The production is founded on a story sufficiently logical to hold the interest and is played by an excellent cast, headed by Ruth Clifford and Jack Sherrill.

The action opens at an easy gait, defining distinctly the plot's origin, and leading by an avenue of romance and adventure to thrilling situations that intensify as the story progresses. There is a touch of originality to the theme from the standpoint of the serial—the fact that the picture opens in the grounds of a foundling asylum adds a bit of color not ordinarily present in serial productions.

Ruth Clifford is especially attractive in

this serial and Sidney Bracy and Edward Davis are worthy of special mention for their excellent performance. Jack Sherrill also does good work and is attractive as the lover of the story.

Cast.

Jack Stone.....Jack Sherrill
Mystery .....Ruth Clifford
John Haldane } .....Edward Davis
Jean Deaux }
The Ferret .....Sidney Bracy
Mariana .....Corinne Uzzell

Story by Guy McConnell.
Direction by Harry Pollard.
Length, 28,000 Feet.

The Story.

"The Invisible Ray," of which the characters of the story are in pursuit, is contained in a metal box, to which there are two keys, one of which is suspended from the neck of mystery, a young girl of twenty who has grown up at the Hope foundling asylum and is loved by all who know her. Placed in a basket at the door of the asylum when a baby, there was found with her a note stating that the key must never be taken from the neck of the child, and also telling of the meteor mine, where wonderful rays of light were found by her father which, if concentrated, would be powerful enough to destroy the world. The second key and the box containing the material which produces these rays of light are in unknown hands at the opening of the story.

Jack Stone, in love with Mystery, has planned an elopement, which, according to arrangement, is carried out at ten o'clock on a certain night. On this same night Mystery is mysteriously kidnapped for the sake of the key, which, unknown to her kidnappers, falls at the parson's door as they carry her away. She is then taken to a secret underground chamber, where a method of torture is applied in an attempt to force her to give up the key.

In the meantime Jack and a man called John Haldane, secretary associated with the band of "Crime Creators" by which Mystery has been kidnapped, visit a crystal gazer, who reveals the whereabouts of Mystery. A thrilling chase through underground passages ensues and Mystery is finally rescued, only to fall again into the hands of the enemy. The close of the fourth episode shows her swinging in midair from a derrick, from which she eventually falls into the water, followed by Jack, leaving the spectator wondering what the next adventure will be.

The development of the story later reveals the fact that Marian, the crystal gazer, is Laura Lorraine, who was supposed to have been drowned in a steamship accident. Incidentlly she is Mystery's mother, and Jean Deaux, a mysterious character who is constantly in pursuit of the key and is frequently on hand to rescue Mystery from harm, is her father.

"Heritage"

Five-Reel Matty Roubert Production Develops Story with Strong Heart Appeal.

Reviewed by Robert C. McElravy.

ONCE in a while a screen production comes along which rises in its general appeal above certain obvious features of the plot and crudities of presentation. Such a picture is "Heritage," released by Matty Roubert Productions, Inc., with the juvenile Matty in the lead. The young hero is a bright-faced lad, whose long training in the films is in evidence in this subject. He plays naturally and practically carries the pronounced interest of this subject on his own shoulders from start to finish.

The story opens in a frankly melodramatic way and closes in the same key. It is in the body of the piece that Matty has his opportunity to demonstrate how a young bootblack rises from his humble occupation to that of a juvenile star on the legitimate stage. This part of the story is wrought convincingly and with occasional moments of surprising emotional strength. The bootblack's friendship for the old actor, who teaches him to act, and the manner in which he gets his first part in a real play are features that will linger in the memory of the spectator.

The subject as a whole has a certain artlessness that gives unexpected strength to the strong emotional quality which develops. It opens like one of Oliver Optic's New York tales of "Ragged Dick, the Newsboy," and then turns up a romantic side of real interest. A strong subject for juvenile spectators.

Cast.

Jit .....Matty Roubert
Charles Suydam.....Herbert Standing
Mrs. Suydam.....Augusta Perry
Edward Brackett.....Joseph Burke
Tony .....Philip Sanford
Tony's Mother.....Adelaide Fitzallen

Directed by William L. Roubert.
Story by Willard Mack.
Length, Five Reels.

The Story.

Mr. and Mrs. Charles Suydam, in "The Heritage," mourn the loss of their baby boy. The infant is supposed to have been drowned in a river as the result of carelessness on the part of the nurse. As a matter of fact, the infant was saved from drowning by Mr. Suydam's hostler, a man named Tony. The latter was angry with Suydam and kidnapped the child after saving its life.

"Jit," as the lad is known, has grown up with Tony and his mother, suffering from abuse and overwork during all his younger years. He knows nothing of his real parentage. One day he determines to strike out for himself as a newsboy and abandons Tony. Jit befriends an old actor on the street and they become pals. The actor furnishes the home and Jit rustles the food. The actor also imparts certain knowledge of his art to the boy.

One day Jit reads that a juvenile is needed by a theatrical company already rehearsing a play. He applies for the job, after many rebuffs, and finally gets his chance. He makes a hit in the play. Later he learns that the manager of the theatrical company is his own father and his mother one of the actresses. Tony aids in identifying him.

Program and Exploitation Catchlines: They Thought Their Young Son Was Dead, But He Was Not—Little Did They Think That He Was Being Abused by a Strange Family and They Would Find Him As a Young Actor on the Stage.

A Juvenile Story of Human Interest with Matty Roubert.

Story of a Young Boy Who Is Kidnapped by His Father's Enemy—What a Surprise When One Day They Find Him an Actor on the Stage with His Own Mother!

Exploitation Angles: Sell the star and tell that this is the story of a newsboy who became a stage favorite. Make an especial drive for the children, but do not create the impression that this is purely a juvenile play.

Comments

RUN 'EM RAGGED (Rolin-Pathe).—A one-reel Snub Pollard comic of average strength. The knockabout scenes are taken for the most part in a park, where Snub and a fat friend get in trouble with pursuing cops. A large force of the latter appear. Snub gets out on the lake in a boat without a bottom and two of the cops jump through it from a high bridge. The humor is not exceptionally strong in this, but the action runs along entertainingly.

THE HOLDUP MAN (Graphilm-Pathe).—Another two-reel subject featuring Philip Yale Drew as "Young Buffalo," assisted by Else La Cour, George Cooper and others. The hero in this instance is a United States secret service man on trail of some counterfeiters who have been doing a wholesale business in fake coin. He makes the counterfeiters believe he is a holdup man, and when they attempt to saddle their crimes on him he retaliates by rounding them up. This has a strong plot of the elemental sort. The action is a bit awkward at times, but gets into a good swing later, and some excellent suspense is developed in the second reel.

"Bring on Those Kings and—I, Yes I Will Make Them Fall—and Hard," Says William Farnum.

Scenes from the latest William Fox special, "If I Were King." "I'll set at no round tables when I get King—Just a square table—I'm one of the lot. Yes, and I'll have a little Queen of my own," continues the aspirant.

Current Film Release Dates

Numbers following titles of pictures indicate pages on which reviews or comments appeared. "C" refers to Comments, and "R" to Reviews. C-R signifies page where may be found resume of reviewer's opinions. Ex. indicates pages on which have appeared stories of the exploitation of that production. Volume number is also shown where information was published in previous volumes. Unless otherwise specified all dramas are five reels in length.

FOX FILM CORPORATION

SPECIALS.

The Strongest (All-Star). Vol. 43; P-1284; C-R-Vol. 44; P-299.
Should a Husband Forgive? Vol. 42; P-1192.
If I Were King (William Farnum). C-R, P-503.
The White Moll (Pearl White). Vol. 45; P-507.
Bride 13 (Marguerite Clayton—Serial). Vol. 45; P-934.

WILLIAM FARNUM SERIES.

Heart Strings (William Farnum—Six Parts). Vol. 43; P-299; C-R, P-1619.
The Adventurer (William Farnum—Six Parts). Vol. 43; P-1650; C-R, Vol. 44; P-134.
The Orphan (William Farnum—Six Reels). Vol. 44; P-858; C-R, P-1105.
The Joyous Troublemakers (William Farnum—Six Reels). Vol. 45; P-251; C-R, P-369.

TOM MIX SERIES.

The Feud (Tom Mix). Vol. 43; P-1008; C-R, 2002.
The Daredevil (Tom Mix). Vol. 43; P-2005.
Desert Love. Vol. 44; P-599.
The Terror. Vol. 44; P-1235.
3 Gold Coins. Vol. 45; P-371.

FOX ENTERTAINMENTS.

The Mother of His Children (Gladys Brockwell). Vol. 44; P-458; C-R, P-857.
Would You Forgive? (Vivian Rich). Vol. 44; P-724; C-R, P-979.
The Dead Line (George Walsh). Vol. 44; P-980; C-R, P-1105.
Forbidden Trails (Buck Jones). Vol. 44; P-1234.
The Spirit of Good (Madlaine Traverse).
Love's Harvest (Shirley Mason). Vol. 44; P-1360; C-R, P-1488; Ex., P-1744.
The Iron Heart (Madlaine Traverse). Vol. 44; P-1501; C-R, P-1787.
White Lies (Gladys Brockwell). Vol. 44; P-1630; C-R, P-1787.
Twins of Suffering Creek (William Russell). Vol. 45; P-118; C-R, P-250.
A World of Folly (Vivian Rich). Vol. 44; P-1790; C-R, Vol. 45; P-117.
A Sister to Salome (Gladys Brockwell).
The Square Shooter (Buck Jones). Vol. 45; P-935.
The Spirit of Good (Madlaine Traverse). Vol. 45; P-505; C-R, P-777.
The Little Wanderer (Shirley Mason).
The Rose of Nome (Gladys Brockwell). Vol. 45; P-778.
Firebrand Trevison (Buck Jones). Vol. 45; P-637.
The Man Who Dared (William Russell). Vol. 45; P-932.
Her Honor, The Mayor (Eileen Percy).

Extraordinary Specials.

Salome (Theda Bara).
The Honor System (All-Star).
A Daughter of the Gods (Annette Kellerman).
Les Miserables (William Farnum).

SUNSHINE COMEDIES.

Through the Keyhole.
Money Talks.
Ten Nights Without a Barroom.
A Lady Bellhop's Secret.
Slipping Feet.
Virtuous Husbands.
Mary's Little Lobster.

MUTT AND JEFF.

The Toy Makers.
The Tango Dancers.
One Round Jeff; C-503.
3 Rasins and a Cake of Yeast.
Departed Spirits.
The Mystery of the Galvanized Iron Ash Can.
The Breakfast Industry.

FAMOUS PLAYERS-LASKY

April.

Treasure Island (Super-Special-Tourneur); L-5,143 Ft. Vol. 44; P-560; C-R, P-857; Ex. 1332.
Thou Art the Man (Robert Warwick). L-5,003 Ft. Vol. 44; P-459; C-R, P-1787.
The Cost (Violet Heming). L-5,547 Ft. Vol. 44; P-141; C-R, P-857.
The False Road (Enid Bennett-Ince). Vol. 44; P-724.
Terror Island (Houdini). L-5,813 Ft. Vol. 44; P-861; P-1105.
The Toll Gate (Super-Special—William S. Hart). L-5,500 Ft. Vol. 44; P-727; C-R, 857; Ex., P-1479.
Dr. Jekyll and Mr. Hyde (Super-Special).

May.

Why Change Your Wife? (Cecil B. De Mille Special). L-7,175 Ft. Vol. 43; P-1678; Ex. 828, 1087, 1332, 1596; C-R, P-1359.
Mrs. Temple's Telegram (Bryant Washburn). Vol. 44; P-862; C-R, P-1233; L-4,138 Ft.
The Sea Wolf (George Melford Special). L-6,797 Ft. Vol. 44; P-1236; C-R, 1359.
The Dancin' Fool (Wallace Reid). L-4,124 Ft. Vol. 44; P-982; C-R, P-1233.
A Lady in Love (Ethel Clayton). Vol. 44; P-1238; C-R, 503.

June.

Old Wives for New (De Mille Special Reissue) L-5,663 Ft.
Below the Surface (Thomas H. Ince Special). L-5,987 Ft. Vol 44; P-1633; Ex. 1330; C-R, P-1787.
Paris Greeen (Charles Ray). L-4,257 Ft.
Remodeling Her Husband (Dorothy Gish. L-4,844 Ft. Vol. 44; P-1630; C-R, P-1787.
The City of Masks (Robert Warwick). L-4,708 Ft. Vol. 44; P-1789.
Sick Abed (Wallace Reid). L-4,327 Ft. Vol. 44; P-1793; C-R, P-369.
Sand (William S. Hart). L-4,869 Ft.; C-R, 503.

ARTCRAFT.

Rebecca of Sunny Brook Farm (Mary Pickford Reissue). L-5,382 Ft.

July.

The Sins of St. Anthony (Bryant Washburn). L-4,656 Ft. Vol. 15; P-371.
Away Goes Prudence (Billie Burke). L-5,046 Ft. Vol. 45; P-370.
Let's Be Fashionable (Doris May—Douglas McLean—Ince). L-4,501 Ft. Vol. 41; P-1503; C-R, Vol. 45; P-117.
The Ladder of Lies (Ethel Clayton). L-4,271 Ft. Vol. 45; P-251; C-R, 503.
Homer Comes Home (Charles Ray). L-4,555 Ft. Vol. 45; P-252; C-R, P-369.
The Fourteenth Man (Robert Warwick). L-4639.

August.

The World and His Wife (Cosmopolitan Production). L-6,702 Ft. Vol. 45; P-638.
The Fighting Chance (Special)—L-5,894 Ft Vol. 45; P-778.
The Prince Chap (W. DeMille Productions). L-6,168 Ft. Vol. 45; P-506; C-R, P-633.
Crooked Streets (Ethel Clayton)—L-4,570 Ft. Vol. 45; P-779.
The White Circle (Maurice Tourneur Production). L-4,017 Ft. Vol. 45; P-639.
What Happened to Jones (Bryant Washburn). L-4539.
Guilty of Love (Dorothy Dalton).
Hairpins (Enid Bennett)—L-4796 Ft.; Vol. 45; P-934.

COMEDIES.

June 6—By Golly (Sennett—Two Reels).
June 13—A Model Husband (DeHaven—Two Reels).
June 27—You Wouldn't Believe It (Sennett)—Two Reels).
July 4—The Quack Doctor. C-503.
Aug. 1—Vacation Time (DeHavens—Two Reels).
Aug. 15—Great Scott (Sennett—Two Reels).
Aug. 29—Never Again (DeHavens—Two Reels).

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES.

(One Reel.)

June 20—The Lake of the Sun and Moon.
June 27—Battlefields of France.
July 4—Parisian Holidays.
July 11—The Land of Laos; R-504.
July 18—Frenchifying Metz.
July 25—In Flanders Fields.
Aug. 1—Cocoanuts and Copra.
Aug. 8—Heroic Leige.
Aug. 15—Hunting for Formosan Headhunters.
Aug. 22—The Sentence of the Sarre.
Aug. 29—Souvenirs of the Dingapore.

PARAMOUNT MAGAZINE.

(One Reel)

July 18—The Kingdom of Night.
July 25—Unpopular Science.
Aug. 1—Masks and Mummers.
Aug. 8—Peach Pirates.
Aug. 15—Dying as a Fine Art.
Aug. 22—The Unseen Land.
Aug. 29—Why Do They Do It?

FIRST NAT'L EXHIBITORS

Mar. 22—The Idol Dancer (David Wark Griffith). Vol. 44; P-137; C-R, P-597; Ex., 828, 1477, 1480.
Mar. 29—The Woman Gives (Norma Talmadge). Vol. 44; P-46; C-R, P-857.
Apr. 4—Polly of the Storm Country (Mildred Harris Chaplin). Vol. 44; P-1360.
Apr. 11—Don't Ever Marry (Marshall Neilan Production). Vol. 44; P-727; C-R, 979; Ex., P-1743; Vol. 45; Ex., 742-44 .
Apr. 18—The Love Expert (Constance Talmadge — John Emerson-Anita Loos Production). Vol. 44; P-860; C-R, P-1105.
Apr. 25—Pasion's Playground (Katharine MacDonald). L-5,968 Ft. Vol. 44; P-981.
May 3—The Yellow Typhoon (Anita Stewart. Vol. 44; P-1106; C-R, P-1233.
July—The Perfect Woman (Constance Talmadge). Vol. 45; P-777; C-R, P-930.
July—Go and Get It (Marshall Neilan Production). Vol. 45; P-642; C-R, P-30, 913.
July 19—Yes or No? (Norma Talmadge).
Aug. 16—The Jack Knife Man (King Vidor). Vol. 45; P-932.
Aug. 30—Forty-five Minutes from Broadway (Charles Ray).
Sept. 6—The Scoffer (Allan Dwan Production).
Sept. 13—Harriet and the Piper (Anita Stewart.
Sept. 20—Smilin' Through (Norma Talmadge).
Sept. 20—The Master Mind (Lionel Barrymore).
Oct. 4—The Woman.
Oct. 11—Peaceful Valley (Charles Ray).
Oct. 18—R. A. Walsh Productions.
Oct. 25—Nomads of the North (James Oliver Curwood Production).
Oct. 25—Old Dad (Mildred Harris Chaplin).
Nov. 1—Curtain (Katherine MacDonald).
Nov. 8—Twin Beds (Mr. and Mrs. Carter DeHaven).
Nov. 15—The Heart of a Fool (Allan Dwan Production).
Nov. 22—The Honorable Peter Sterling (Lionel Barrymore).
Nov. 29—The Girl of Gold (Norma Talmadge).
Nov. 29—Penrod (Marshall Neilan Production).
Dec. 6—The Woman in His House (Mildred Harris Chaplin).
Dec. 13—The Human Chess-Board (Constance Talmadge).

AMERICAN FILM COMPANY

Six Feet Four (William Russell). Vol. 41; P-1793.
Eve in Exile (Charlotte Walker). Vol. 42; P-854.
The Valley of Tomorrow (William Russell). Vol. 43; P-463.

Current Film Release Dates

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The Honey Bee (Mme. Marguerite de Sylva). Vol. 44; P-600.
The Dangerous Talent (Margarita Fisher). Vol. 43; P-2011; C-R, Vol. 44; P-134.
Slam Bang Jim (William Russell).
The Thirtieth Piece of Silver (Margarita Fisher). Vol 44; P-981.
The House of Toys (Seena Owen). Vol. 44; P-1502; C-R, P-1787.
Peggy Rebels (Mary Miles Minter).
The Week End (Margarita Fisher—Six Reels) Vol 45; P-933.
A Live Wire Hick (William Russell).

W. W. HODKINSON

BENJAMIN B. HAMPTON—GREAT AUTHORS PICTURES.

The Sagebrusher (Hampton Production). Vol. 43; P-207; C-R, P-1010.

ZANE GRAY PICTURES, INC.

Riders of the Dawn (Six Parts—Hampton). Vol. 44; P-980; C-R, P-1105.
Desert Gold (Hampton Production).

J. PARKER READ, JR., PRODUCTIONS.

The Lone Wolf's Daughter (Louise Glaum—Seven Parts). Vol. 42; P-1010.
Sex (Louise Glaum—Seven Reels). Vol. 43; P-2013; Ex. 1331.

DIETRICH-BECK, INC.

The Bandbox (Six Parts—Doris Kenyon).
The Harvest Moon (Doris Kenyon—Six Reels). Vol. 44; P-302; C-R, P-723.

DIAL FILM COMPANY PRODUCTIONS.

King Spruce (Mitchel Lewis—Seven Reels). Vol. 43; P-2177; C-R, Vol. 44; P-723.

ARTCO PRODUCTIONS.

Cynthis-of-the-Minute (Leah Baird — Six Parts). Vol. 45; P-154; C-R, P-777.

ROBERT BRUNTON PRODUCTIONS.

Live Sparks (J. Warren Kerrigan). Vol. 43; P-777.
$30,000 (J. Warren Kerrigan). Vol. 43; P-777.
The Dream Cheater (J. Warren Kerrigan). Vol. 43; P-2013; C-R, Vol. 44; P-299.
No. 99 (J. Warren Kerrigan). Vol. 44, P-1234; C-R, P-777.
The Green Flame (J. Warren Kerrigan). Vol. 45; P-505; C-R, P-633.

JOSEPH LEVERING PRODUCTIONS.

His Temporary Wife (Rubye de Remer). Vol. 43; P-773; C-R, 2002.

LOUIS TRACY PRODUCTIONS.

The Silent Barrier.

PATHE EXCHANGE, INC.

Pathe Review (One-Reel Educational) and Topics of the Day (One-third Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. Warner Oland and Eileen Percy are stars of "The Third Eye" and George B. Seitz and Marguerite Courtot of "Pirate's Gold."

Releases for Week of July 4.

The Man from Make Believe (William Desmond).
No. 14 of Trailed by Three (The Hidden Crime).
No. 7 of The Third Eye (The Double Trap).
Don't Rock the Boat (Harry Pollard—One Reel).

Releases for Week of July 11.

No. 15 of Trailed by Three (The Reckoning).
No. 8 of The Third Eye (Dangerous Trails).
Tex of the Timberlands (Young Buffalo Series—Two Reels). R-504.
Hello Uncle (Beatrice La Plante—One Reel).
High and Dizzy (Harold Lloyd—Two Reels).

Releases for Week of July 18.

Man and His Woman (Herbert Rawlinson—Six Parts).
No. 9 of The Third Eye (The Race for Life).
His Pal's Gal (Young Buffalo Series—Two Reels).
The Unconventional Malda Greenwood (Mrs. Sydney Drew—Two Parts).
The Home Stretch (Harry Pollard—One Reel).

Releases for Week of July 25.

No. 10 of The Third Eye (The House of Terrors).
Young Buffalo Series (The Law of the Border).
Call a Taxi (Harry Pollard—One Reel).
Pathe Review No. 61. R-503.

Releases for Week of August 1.

One Hour Before Dawn (H. B. Warner).
No. 11 of The Third Eye (The Long Arm of Vengeance).
Young Buffalo Series (The Hobo of Pizen City—Two Reels).
Rolin Comedy (One Reel).

Releases for Week of August 8.

No. 12 of The Third Eye (Man Against Man).
Young Buffalo Series (The Hold-Up Man).
Little Miss Jazz (Beatrice LaPlante—One Reel Comedy).
The Girl in the Web (Blanche Sweet—Six Reels—Hampton). Vol. 45; P-640; C-R, P-777.
No. 13 of The Third Eye (The Blind Trails of Justice).
No. 1 of Pirate Gold (In Which Hoey Buys a Map—Three Reels).
Run 'Em Ragged (Rolin-Pollard—One Reel Comedy).

Releases for Week of August 22.

No. 14 of The Third Eye (At Bay).
No. 2 of Pirate Gold (Dynamite).
A London Bobby (One Reel).
Get Out and Get Under (Harold Lloyd—Two Reels).

Releases for Week of August 29.

Lahoma (Edgar Lewis Production—Seven Reels).
No. 15 of The Third Eye (The Triumph of Justice).
No. 3 of Pirate Gold (The Dead Man's Story).
No. 1 of Ruth of the Rockies (The Mysterious Trunk—Three Reels—Starring Ruth Roland).

Releases for Week of September 5.

The House of the Tolling Bell (Bruce Gordon and May McAvoy—Six Parts).
No. 4 of Pirate Gold (Treasure—At Last).
No. 2 of Ruth of the Rockies (The Inner Circle).
A Regular Pal (Beatrice La Plante—One Reel).

UNIVERSAL FILM MFG. CO.

Releases for Week of July 5.

No. 11 of The Moon Riders (Death's Door).
No. 5 of The Vanishing Dagger (The End of the Rustlers).
Pills for Papa (Neal Burns and Josephine Hill—One Reel).
Under Crimson Skies (Elmo Lincoln—Six Reels). Vol. 44; 1503; C-R, Vol. 45, P-117.
Should Waiters Marry? (George Ovey—Two Reels).
The Boss of Copperhead (J. Farrell McDonald—Two Reels).

Releases for Week of July 12.

The Red Lane (Frank Mayo). Vol. 45; P-373; C-R, 503.
No. 12 of The Moon Riders (The Pit of Fire).
No. 6 of The Vanishing Dagger (A Terrible Calamity).
Kid-ing the Landlord (Bartine Burkette—One Reel).
Bear Skinned Beauties (Century Beauty Chorus—Two Reels).
The Shootin' Kid (Hoot Gibson—Two Reels).

Releases for Week of July 19.

The Girl in the Rain (Anne Cornwall). Vol. 44; P.
No. 13 of The Moon Riders (The House of Doom).
No. 7 of The Vanishing Dagger (Plunged to His Doom).
His Mis-Step (Bartin Burkette—One Reel).
Off His Trolley (Jessie Fox-Billy Engel—Two Reels).
The Red Hot Trail (Loo Maloney—Two Reels).

Releases for Week of July 26.

La La Lucille (Lyons and Moran); P-508.
No. 14 of The Moon Riders (Unmasked—Two Reels).
No. 8 of The Vanishing Dagger (In Unmerciful Hands—Two Reels).
Thru the Keyhole (Davey and Burkette—One Reel Comedy).
A Birthday Tangle (Century Comedy, Henley and Jamison—Two Reels).
Fighting Pals (Magda Lane—Two Reels Western).

Releases for Week of August 2.

No. 15 of The Moon Riders (The Hour of Torture).
No. 9 of The Vanishing Dagger (The Lights of Liverpool).
Cards and Cupid (Bartine Burkette and Austin Howard—One Reel).
Won by a Nose (Connie Henley and Charles Dorety—Two Reels).
The Great Round Up (Leo Maloney—Two Reels).

Releases for Week of August 9.

The Adorable Savage (Edith Roberts). Vol. 45; P-931.
No. 16 of The Moon Riders (The Flaming Peril).
No. 10 of The Vanishing Dagger (When London Sleeps).
Ringing His Belle (Bartine Burkette and Austin Howard—One Reel).
An Oil Can Romeo (Lillian Byron and Charles Dorety—Two Reels).
The Smoke Signal (James Warner—Two Reels).

Releases for Week of August 16.

Under Northern Light (Leonard Clapham and Virginia Faire).
No. 17 of The Moonriders (Rushing Waters).
No. 11 of The Vanishing Dagger (A Race to Scotland).
Cutting Out His Vacation (Bartine Burkette and Austin Howard—One Reel).
The Breath of the Gods (Tsuru Aoki and Arthur Carew—Six Reels). Vol. 45; P-933.
A One Cylinder Love Riot (Billy Engel and Lillian Byron—Two Reels).
The Smilin' Kid (Hoot Gibson—Western—Two Reels).

VITAGRAPH

SPECIAL PRODUCTIONS.

The Sporting Duchess (Alice Joyce—Seven Reels). Vol. 43; P-1840; C-R, P-597; Ex. P-1086.
Captain Swift (Earle Williams). Vol. 44; P-728; C-R, P-979.
Dollars and the Woman (Alice Joyce—Six Reels). Vol. 44; P-1501; C-R, Vol. 45; P-117.
The Courage of Marge O'Doone (James Oliver Curwood—Seven Reels). Vol. 44; P-1239; C-R, P-1787.
The Silent Avenger (William Duncan—15-Episode Serial).
The Invisible Hand (Antonio Moreno—15-Episode Serial).
Sept.—Trumpet Island (All Star Cast—Special).

CORINNE GRIFFITH.

June—Bab's Candidate. Vol. 45; P-370; C-R, 503.
Sept—The Whisper Market.

EARLE WILLIAMS.

The Fortune Hunter (Earle Williams—Seven Reels).
Sept.—The Purple Cipher.

ALICE JOYCE.

Sept.—The Prey. Vol. 45; P-639.

LARRY SEMON COMEDIES.

School Days.
Pals and Pugs (Jimmy Aubrey).
Solid Concrete.
Sept.—The Stage Hand.

BIG V COMEDIES.

(Two Reels)

A Parcel Post Husband (Earle Montgomery).
He Laughs Last (Jimmy Aubrey).
July—The Laundry (Earle Montgomery).
August—Springtime (Jimmy Aubrey).

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GOLDWYN DISTRIBUTING

The Silver Horde (Rex Beach Production). Vol. 44; P-460; Ex. 949; C-R, P-1359.
The Paliser Case (Pauline Frederick). Vol. 43; P-115; Ex. 835.
The Blooming Angel (Madge Kennedy). Vol. 43; P-1286.
The Loves of Letty (Pauline Frederick). Vol. 43; P-1290.
The Little Shepherd of Kingdom Come (Jack Pickford). Vol. 43; P-1522)
Water, Water, Everywhere (Will Rogers). Vol. 43; P-1113; C-R, Vol. 44; P-455; Ex. 85.
Partners of the Night. Vol. 43; P-1342; C-R, Vol. 44; P-723.
Dangerous Days (Rex Beach Production). Vol. 44; P-2175; C-R, Vol. 45; P-117.
The Street Called Straight (Basil King—All Star). Vol. 43; P-1293; C-R, Vol. 44; P-134.
The Woman in Room 13 (Pauline Frederick). Vol. 44; P-138; C-R, P-597; Ex. 949.
The Woman and the Puppet (Geraldine Farrar—Seven Reels). Vol. 44; P-142; C-R, P-723.
The Strange Boarder (Will Rogers). Vol. 44; P-729; C-R, P-979.
Out of the Storm (Barbara Castleton). Vol. 44; P-1107.
Jes' Call Me Jim (Will Rogers). Vol. 44; P-1361; C-R, P-1499.
Dollars and Sense (Madge Kennedy). Vol. 44; P-1363; C-R, Vol. 45; P-250.
The Return of Tarzan (Gene Pollar). Vol. 44; P-1504; C-R, Vol. 45; P-117; Ex., P-910.
Scratch My Back (T. Roy Barnes and Helene Chadwick). Vol. 44; P-1632; C-R, P-1787.
The Great Accident (Tom Moore). Vol. 44; P-1634; C-R, Vol. 45; P-250.
Double Dyed Deceiver (Jack Pickford). Vol. 44; P-1791; C-R, Vol. 45; P-250.
The Slim Princess (Mabel Normand). Vol. 45; P-254; C-R, P-369.
Going Some (Rex Beach Production). Vol. 45; P-637; C-R, P-777.
Cupid—The Cowpuncher (Will Rogers). Vol. 45; P-780.

BRAY PICTOGRAPHS.

(One Reel).

Pheasants, Aristocrats of Birdland.
Professor B. Flat—A Musical Novelty.
Guardians of Our Gateways.
Famous Robberies.
High Cost of Courting.
Taos Indians and Other Subjects.

FORD EDUCATIONALS.

(One Reel).

Aug. 7—Into the Big Cypress.

HALLMARK PICTURES CORP.

SPECIALS.

When a Woman Strikes.
Life's Greatest Problem.
The Other Man's Wife.
The Littlest (Junior Special).

HALLMARK RECREATED STAR PRODUCTIONS.

Chains of Evidence (All-Star).
High Speed (Gladys Hulette and Edward Earle). Vol. 43; P-467.
Carmen of the North (Anna Boss). Vol. 44; P-726.
The Veiled Marriage (Anna Lehr and Ralph Kellard). Vol. 43; P-1342; C-R, Vol. 44; P-299.
The Evil Eye (Benny Leonard—15 Episode Serial). Vol. 43; P-2174.
A Dangerous Affair.
Wit Wins.
Wits vs. Wits (Marguerite Marsh). Vol. 44; P-1504.
June—The Americano (Douglas Fairbanks).
June—Love of Justice (Louise Glaum).
June—Hell's Hinges (William S. Hart.
June—Fifty-fifty (Norma Talmadge).
July—The Coward (Frank Keenan).
July—The Lamb (Douglas Fairbanks).
July—The Aryan (William S. Hart).
July—The Deserter (Frank Keenan).
July—Wild Winship's Widow (Dorothy Dalton).

BURTON KING PRODUCTIONS.

The Discarded Woman (Grace Darling and Rod La Rocque). Vol. 45; P-119.
Love or Money (Virginia Lee).
The Common Sin (Grace Darling and Rod La Rocque).

PLIMPTON PICTURES.

What Children Will Do (Edith Stockton).
Should a Wife Work? (Edith Stockton).

COMEDIES.

Dodging His Doom.
Madcap Ambrose.
Thirst.
The Betrayal of Maggie.

L. J. SELZNICK ENTERPRISES

Distributed by Select Exchanges.

SELZNICK PICTURES.

The Man Who Lost Himself (William Faversham). Vol. 44; P-1500.
The Flapper (Olive Thomas). Vol. 44; P-1239; C-R, P-1499.
May 17—Whispers (Elaine Hammerstein). Vol. 45; P-253.
Selznick News Reel.
May 24—The Valley of Doubt (Special). Vol. 45; P-931.
June 7—The Desperate Hero (Owen Moore).
June 14—The Servant Question (William Collier).
June 21—The Figurehead (Eugene O'Brien).
July 5—The Scarlet Letter (Herbert Kaufman Masterpiece—One Reel).
July 12—Death, Where Is Thy Sting? (Prizma Comedy).
Aug. 2—Panthea (Norma Talmadge).
Aug. 2—Johnny (Herbert Kaufman Masterpiece—One Reel).
Aug. 9—Darling Mine (Olive Thomas).
Aug. 23—The Point of View (Elaine Hammerstein).
Aug. 30—The Poor Simp (Owen Moore).

SELECT PICTURES.

July 10—The Sowing of Alderson Cree (Bernard During).
Aug. 16—Just Outside the Door (Edith Hallor).

NATIONAL PICTURES.

March—Just a Wife. Vol. 44; P-458; C-R, P-979.
March—Blind Youth. Vol. 44; P-600.
The Invisible Divorce (Leatrice Joy—Walter McGrail). Vol. 45; P-252.
July 19—Marooned Hearts (Conway Tearle).
Aug. 23—Out of the Snows (Ralph Ince).

REPUBLIC PICTURES.

Distributed by Republic Exchanges.
Kinograms (News Reel).
July 12—Mr. Wu (Special Cast).
July 19—Baby (Special Cast).
July 26—Mountain Madness (Special Cast).
April—The Gift Supreme. Vol. 44; P-727; C-R, P-1499.
The One Way Trail (Edythe Sterling). Vol. 44; P-1236; C-R, Vol. 45; P-250.
The Great Shadow. Vol. 44; P-1237.
Man's Plaything (Montagu Love-Grace Davison). Vol. 44; P-1792.
Girl of the Sea (Williamson) R-507.
Children Not Wanted (Edith Day). Vol. 45; P-642.

ROBERTSON-COLE

A Woman Who Understood (Bessie Barriscale). Vol. 44; P-139; C-R, P-597.
The Brand of Lopez (Sessue Hayakawa). Vol. 44; P-302; C-R, P-455.
The Third Woman (Carlyle Blackwell). Vol. 43; P-2174; C-R, Vol. 44; P-299.
Bright Skies (ZaSu Pitts). Vol. 44; P-859; C-R, Vol. 45; P-250.
The Devil's Claim (Sessue Hayakawa). Vol. 44; P-984.
The Fortune Teller (Marjorie Rambeau). Vol. 44; P-1107; Ex. P-1598.
The Notorious Mrs. Sands (Bessie Barriscale). Vol. 44; P-1108; C-R, 503.
The Wonder Man (Georges Carpentier—Six Reels). Vol. 44; P-1502; C-R, P-1787.
The Heart of Twenty (ZaSu Pitts). Vol. 45; P-118; C-R, 503.
Uncharted Channels (H. B. Warner). R-506.
Li Ting Lang (Sessue Hayakawa). Vol. 45; P-505; C-R, P-633.
Life's Twist (Bessie Barriscale). Vol. 45; P-640; C-R, P-777.
Arabian Night.
Big Happiness (Dustin Farnum—Six Reels).
Occasionaly Yours (Lew Cody—Six Reels).

Supreme Comedies.

Artistic Temperament.
In Room 202.
Come Into the Kitchen.
Take Doctor's Advice.
Oh, You Kid!
Letty's Lost Legacy.
Becky Strikes Out.

MARTIN JOHNSON.

Lonely South Pacific Missions.
Recruiting in the Solomons.
The City of Broken Old Men.
Marooned in the South Seas.

ADVENTURE SCENICS.

Sons of Salooskin.
Ghosts of Romance.

METRO PICTURES CORP.

The Right of Way (Bert Lytell). Vol. 43; P-1116; C-R, 2002.
The Walk-Offs (May Allison—Six Parts). Vol. 43; P-938.
A Modern Salome (Hope Hampton). Vol. 43; P-773.
March—Old Lady 31 (Emma Dunn). Vol. 44; P-301; C-R, P-723.
March—Shore Acres (Alice Lake—Six Reels). Vol 44; P-135; C-R, P-723; Ex. 1329.
April—Alias Jimmy Valentine (Bert Lytell—Six Reels). Vol. 44; P-456; C-R, P-857.
April—Dangerous to Men (Viola Dana). Vol. 44; P-598; C-R, P-979; Ex. 1328.
May 31—The Best of Luck (All Star—Six Parts). Vol. 44; P-1791; C-R, P-633.
July 5—Parlor, Bedroom and Bath (All Star—Six Parts). Vol. 45; P-372.
July 19—The Misfit Wife (Alice Lake—Six Parts). Vol. 45; P-638; C-R, P-777.
Aug. 2—Held in Trust (May Allison—Six Parts).
Aug. 16—The Chorus Girl's Romance (Viola Dana—Six Parts).
Sept. 1—The Hope (All-Star—Six Parts).
Sept. 13—The Price of Redemption (Bert Lytell—Six Parts).
Sept. 20—The Saphead (Crane-Keaton—Six Parts).
Sept. 27—Clothes (All Star—Six Parts).
Oct. 4—The Hope (All Star—Six Parts).

NAZIMOVA PRODUCTIONS.

January—Stronger Than Death (Seven Reels). Vol. 44; P-631.
April—The Heart of a Child (Seven Reels). Vol. 44; P-459; C-R, P-857.
Oct. 11—Billions (Six Reels).

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C. E. SHURTLEFF, INC.

April—Burning Daylight (Mitchell Lewis—Six Reels). Vol. 44; P-1108.
Aug. 23—The Mutiny of the Elsinore (All Star Cast—Six Reels). Vol. 45; P-636; C-R, P-777.
Nov. 22—The Star Rover (All Star—Six Reels).

TAYLOR HOLMES PRODUCTIONS.

March—The Very Idea (Six Reels). Vol. 44; P-1527; C-R, P-2002.
April—Nothing But Lies (Six R eels). Vol. 44; P-1235; C-R, P-1787.

REALART PICTURES

Special Features.

The Deep Purple (R. A. Walsh Production—Six Reels). Vol. 44; P-983; C-F, P-1233; Ex. P-1595-1744. Vol. 45; Ex. 746.
The Law of the Yukon (Charles Miller Production—Six Reels).

Star Productions.

The Stolen Kiss (Constance Binney). Vol. 43; P-2011; C-R. Vol. 44; P-134.
Sinners (Alice Brady). Vol. 43; P-2175.
Nurse Marjorie (Mary Miles Minter). Vol. 44; P-135; C-R, P-723.
Jenny Be Good (Mary Miles Minter). Vol. 44; P-984; C-R, P-1233; Ex. 1478.
Miss Hobbs (Wanda Hawley). Vol. 44; P-1630; Ex. 1599-908; C-R, Vol. 45; P-117.
A Cumberland Romance (Mary Miles Minter). Vol. 45; P-641.
A Dark Lantern (Alice Brady). Vol. 45; P-934.

MISCELLANEOUS RELEASES

AMERICAN CINEMA CORPORATION.

Women Men Forget (Mollie King). Vol. 43; P-2000.
The Inner Voice (E. K. Lincoln). Vol. 44; P-140.

UNITED ARTISTS.

Jan. 18—Pollyanna (Mary Pickford — Six Reels). Vol. 43; P-636; Ex. 887.
Apr. 25—Down on the Farm (Mack Sennett). Vol. 44; P-862; Ex, 537; P-1084-1087, 1597.
Romance (Doris Keane—Seven Reels). Vol. 44; P-1239; C-R, P-1787.
June 13—The Mollycoddle (Douglas Fairbanks—Six Reels).
June 27—Suds (Mary Pickford—Five Reels).

EQUITY PICTURES.

The Forbidden Women (Clara Kimball Young). Vol. 43; P-1291; Ex. 1800; C-R, Vol. 44; P-299.
For the Soul of Rafael (Clara Kimball Young). Vol. 44; P-983. Vol. 45; Ex. 745.

CAPITAL FILM COMPANY.

(Two Reels Each.)

Escaped Convict.
The Square Gambler.

DEMOCRACY PHOTOPLAY COMPANY.

Democracy.

SPECIAL PICTURES CORPORATION.

(Comedypart—Two Reels Each.)

Uneasy Feet. Vol. 43; P-2176.

STORYART SCENIC.

Creation's Morning. Vol. 45; C-503.

FINE ARTS.

Up in Mary's Attic (Five-Reel Comedy) (Eva Novak and Harry Gribbon). Vol 45; P-781; Ex. 146; C-R, 930.

EDUCATIONAL FILMS CORP.

Chester Comedies.

(Two Reels.)

Four Times Foiled.
An Overall Hero.

Christie Comedies.

(Two Reels.)

Kiss Me Caroline (Bobby Vernon).
A Seaside Siren (Fay Tincher).

Torchy Comedies.

Torchy (Johnny Hines).
A Knight for a Night (Johnny Hines).
Torchy Comes Through.

Mermald Comedies.

A Fresh Start (Marvel Rea).
Duck Inn (Lloyd Hamilton).

Specials.

The Why of a Volcano.
The Valley of Ten Thousand Smokes. Vol. 44; P-1362.
A Day with Carranza.
Modern Centaurs.

Robert C. Bruce Scenics.

The Chilkat Cubs.
The Wanderlust.
The Log of the La Viajera.
The Song of the Paddle.

Chester Outing Scenics.

(One Reel.)

Adam and Eve in the Andes.
Wanted—An Elevator.
Pigs & Kava.
Dreams Come True.

Screenics.

(Split Reel.)

Troubadours of the Sky.
Infant Icebergs.
Forbidedn Fanes.
Barks and Skippers.

STATE RIGHT RELEASES

ARROW FILM CORPORATION.

The Golden Trail (Jane Novak).
The Black Lagoon (All-Star).
Bachelor Apartments (Georgia Hopkins).
The Chamber Mystery.
Circumstantial Evidence (Glenn White). Vol. 44; P-1632.
Unseen Witness.
The Trail of the Cigarette (Glenn White). Vol. 44; P-1503; Ex., P-1747.
The Bromley Case (Glenn White). Vol. 44; P-1502.
Woman's Man (Romaine Fielding).
Love's Protege (Ora Carew).
Blazed Trail Productions (Every Other Week)
Lone Star Westerns (Every Other Week).
Lightning Byrce (Serial).
The Lurking Peril (Serial).
The Fatal Sign (Serial).

COMEDIES.

Arrow-Hank Mann (Two releases a month).
Muriel Ostriche Productions (One a month).
X L N A Ardath (One a month).

CELEBRATED PLAYERS FILM CORP.

Andy on a Diet.
Andy's Wash Day.
Andy's Night Out
Gump Cartoons (One Reel).
Andy and Min at the Theatre.
Andy Visits the Osteopath.

BROSSMAN PICTURES INCORPORATED.

$1,000,000 Reward (Lillian Walker—Serial). Vol. 43; P-1523.
Face to Face (Marguerite Marsh).

NATIONAL FILM CORPORATION.

The Confession (Henry Walthall). Vol. 43; P-1841.

HALL ROOM BOYS COMEDIES.

April 6—This Way Out.
April 13—Four of a Kind.
May 27—Tit for Tat.
June 10—Misfortune Hunters.
June 24—Back on the Farm.
July 8—Stung Again.

GREIVER EDUCATIONS.

The Spirit of the Birch.
Suds.
Precisely as Polly.

JANS PICTURES, INC.

Love Without Question (Olive Tell—Six Reels). Vol. 44; P-141; C-R, P-597.
A Woman's Business (Olive Tell). Vol. 44; P-1505.
Madonnas and Men (Seven Reels). Vol. 44; P-1790.

PIONEER FILM CORPORATION.

Midnight Gambols (Marie Doro).
The Place of Honeymoons (Emily Stevens and Montagu Love—Six Parts).
Dr. Jekyll and Mr. Hyde (Sheldon Lewis). Vol. 44; P-599.
Where Is My Husband? (Jose Collins—Godfrey Tearle).
The Hidden Code (Grace Davison). Vol. 45; P-640.

FIDELITY PICTURES COMPANY.

The Married Virgin (Six Reels).
Frivolous Wives (Vera Sisson). Vol. 44; P-1140.

GAUMONT COMPANY.

In the Clutches of Hindoo (Serial).
Husbands and Wives (Vivian Martin). Vol. 44; P-142.

PHOTO PRODUCTS EXPORT CO., INC.

Shirley Mason Revivals.

Cy Wittaker's Ward.
The Awakening of Ruth.
Light in Darkness.

Flagg Comedy Revivals.

Girls You Know (One Reel).
The Matinee Girl.
The Man Eater.
The Superstitious Girl.
The Artist's Model.

REELCRAFT PICTURES CORPORATION.

Billy West Comedies.

(Two Reels.)

Happy Days.
The Dreamer.
Hands Up.

Texas Guinan Comedies.

(Two Reels.)

The Night Rider.
The Wild Cat.

Alice Howell Comedies.

(Two Reels.)

Her Bargain Day.
Rubes and Romance.

Billy Franey Comedies.

(One Reel.)

Hard Cider.
The Hasher.
Play Hookey.

Milburn Moranti Comedies.

(Two Reels.)

Wild, Wild West.
Bungalow Bungle.
Barber Shop Gossip.

Napoleon & Sally Comedies.

(One Reel.)

Dreamy Chinatown.
Perils of the Beach.

Gale Henry Comedies.

(Two Reels.)

Heirlooms.
Help!
The Movies.

Burrud (Sunset) Scenics.

(One Reel.)

The Mountain That Was God.
The Wind Goddess.

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SUPERIOR PRODUCTIONS.

Female Raffles Series.
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Jan. 15—Shot in the Kitchen.
Feb. 1—Underground Romeo.

WISTARIA PRODUCTIONS, INC.

Neglected Wives (Anna Luther). Vol. 44, P-601.

MURRAY W. GARSSON.

A Dream of Fair Women (Two-Reel Feature).

WARNER BROTHERS.

The Lost City (Juanita Hansen). Vol. 43; P-775.

WILK AND WILK.

Ashes of Desire.

PROJECTION

By F. H. RICHARDSON

"A Country Show"

THE summer office of the projection department is at Point o' Woods Beach, South Lyme, Connecticut, which is six miles from Old Lyme, Conn. Recently the editor received a note from T. L. Haynes, manager Old Lyme Amusement Company, that operates a moving picture theatre twice a week in the Town Hall, Old Lyme, reading as follows:

Dear Mr. Richardson: Have just learned that you summer at Point o' Woods Beach. From reading your writing in the Moving Picture World I feel as though I know you personally. Would be glad to have you come over and see us.

So on the next show night, Monday, we, together with Joseph La Rose, Production Manager of the Rialto, Rivoli and Criterion theatres, New York City, who, together with Belle La Rose, was visiting with us, motored over to Old Lyme and paid Brother Haynes a visit.

We found Mr. Haynes to be a very cordial gentleman. The moving picture theatre he is conducting in the Town Hall at Old Lyme, two nights a week, plays to capacity. The admission is 22 cents. The feature we saw that evening was "Are You a Mason." It was a reprint of a five-year-old subject, but the film itself was in very fair condition. The projection was by means of a "30-30" Westinghouse Mazda. Bernays Johnson, of the Westinghouse Company, was on the ground, just completing the installation of the Mazda.

Picture Was Small.

The picture was small and the illumination undoubtedly decidedly better than it could possibly be with an arc operating on 25 cycle A. C.

There was no flicker in the Mazda, and to our surprise Brother Johnson informed us that a variation of as much as four volts is permissible with the new Westinghouse lamp.

We were much interested in that lamp, because of the new arrangement which allows of contraction and expansion in the filament without, so friend Johnson says, sagging of the coils.

For a small place of this kind the show was very good, except that a phonograph was used, with records which were for the most part inappropriate. This, as we told friend Haynes, decidedly detracts from the show instead of helping it. Mr. Haynes said the audience preferred the phonograph to the piano which he formerly had. Well, if that is true, we are inclined to believe the piano player must have been just a wee bit inexpert. Friend La Rose hit the situation off when he leaned over and whispered to me, "Rich, the show is alright, only I wish something would drop a brick on that phonograph."

Importance of Village Shows.

However, our visit to this little show house served to re-impress upon our mind the importance of these little village show houses in supplying the community with amusement. There were at least a dozen automobiles lined up in front of the place, undoubtedly those of farmers from nearby territory. We believe that if friend Haynes had a real theatre in South Lyme, and put on up-to-date films in the right way, with a carefully planned advertising campaign covering the outlying territory, the thing would pay and pay very well indeed. And unquestionably it is just such things as this that are needed to keep the young folks on the farm. Within six miles of South Lyme there must be at least twenty-five abandoned farm houses. When we ask the why and wherefore of this we are told, "The old folks have died and the young people want moving pictures, the White Way and big wages." In view of this situation would it not be good policy on the part of county authorities to erect a really good little theatre in places such as South Lyme, which could be either operated directly by the city or rented to some enterprising person who would give a really good show, with up-to-date features, topical reels and a good comedy, say, twice a week. This would provide the amusement, for lack of which hundreds of New England farms are today lying idle, their fertile acres overgrown with weeds.

Notice to All!

PRESSURE on our columns is such that published replied to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matters which, for any reason, cannot be replied to through the department remit one dollar.

QUESTION BOOKLETS.

We have two paper covered booklets containing 150 questions designed as a guide to study. They indicate what the projectionist should know.

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Address Moving Picture World, either 516 Fifth Avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callendar Building, Los Angeles, Cal.

Eyes

Morris H. Thacker, Chicago, says:

I have been a movie operator for about six years. For the past year have had trouble with my eyes, which are red and inflamed most of the time. Thought possibly you, being acquainted with a great many operators, would be able to advise me as to whether or not the light from the projection machine has this effect on the eyes. Have two number 1A model Motiographs in the theatre, where I am employed.

If you have been in the projection room for six years, isn't it about time that you graduated from the "operator" class and became a projectionist? Why remain the mere operator of a machine when you can become a high class man, which means a projectionist, and which also means a great deal more than the mere operation of a mechanism.

If your eyes are in that condition I would suggest that it would be wise to get out of the projection room for a time. It doesn't necessarily follow that working in a projection room is hard on the eyes, unless the conditions be wrong or unless you are accustomed to gauging your light by watching the unprotected spot.

Very Trying.

This latter is very trying on the eyes. You commit an outrage on them every time you do it. Your spot should be guarded on the working side by a colored glass, held in a suitable metal frame, the glass preferably a bottle green in color. The projectionist who understands his business, however, and who is not hampered by a small observation port, governs his light almost entirely by the appearance of his screen. As a matter of fact up to date modern practice is to entirely enclose the light ray between the condenser and the spot with a metal cone usually carrying in its right hand side a green window next the spot, as above set forth.

The proper projection condition is a very dark projection room. Not only should the walls be painted either a dead black or a very dark green, but all lights inside the projection room should be extinguished while the show is running. This gives the projectionist a very clear sharp view of his picture, but if this condition is accompanied by an unprotected brilliant spot at the aperture it is going to cause heavy eye strain. The condition should always be a dark projection room with the spot thoroughly protected.

I think if you take up some other line of work for a while until your eyes get back to normal, and then work under proper condition as above set forth you will have no further trouble with your eyes.

Condenser Focal Length

A correspondent remarks:

Maybe I am wrong, but it was my impression that up to 75 feet a 6½ and 7½ condenser should be used, and that for 75 feet or more a 7½ and a 9 or 9½ would be better.

The lens chart should be followed in matters of this kind. The trouble with this particular good brother is that, as he frankly admits, he is "guessing." He is "under the impression."

In the lens chart we do not deal with "impressions," but with facts. In considering condenser focal length the prime factor is, how close can we bring an arc of given amperage to a lens under normal conditions, without breaking the lens.

We first establish that proposition and then install a condenser designed to give a certain size spot at a certain distance. Since the distance of the arc from the condenser will, under normal conditions (by normal conditions I mean free ventilation in the lamphouse, etc.) depend entirely upon the heat of the crater, and since the heat of the crater varies with its area and since the area of the crater is directly dependent

upon the number of amperes used you will readily see that the minimum distance of the crater from the lens will be automatically fixed by the number of amperes used.

Nothing to Do With Matter.

It therefore follows that the length of throw has nothing to do with the matter, except that it is highly desirable where the working distance of the projection lens is long to have as much distance as possible between the center of the condenser and the aperture. This, by reason of the narrowing effect added distance produces on the ray beyond the aperture.

The impression of the good brother is entirely wrong. The only advantage a M. Bi-C set has over plano convex is that with a given number of amperes the proper M Bi-C condenser set gives a greater distance between the condenser and aperture, hence a less divergence of the ray beyond the aperture.

Suggestion to Projector Manufacturers

It has been definitely determined that the greatest amount of light flux is delivered to the condenser when the crater is at an angle of fifty-five (55) degrees from the axis of projection. An angle of forty-five degrees gives ten per cent. less light to the condenser, and an angle of more than fifty-five degrees brings unsteadiness or lower carbon tip interference. So that fifty-five is the correct angle.

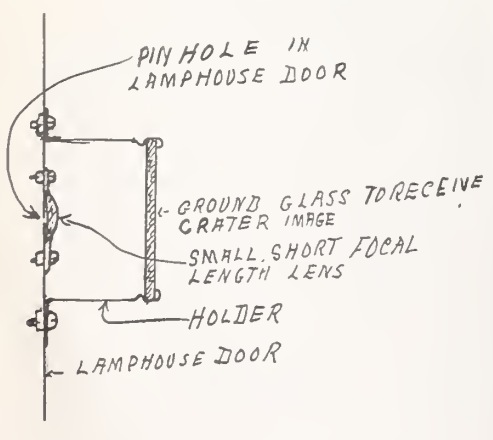
This is an established fact, thanks to Mr. G. F. Benkleman, engineering department of the Speer Carbon Company.

Now, why would it not be entirely possible for projector manufacturers to attach a projector, somewhat after the fashion indicated in attached sketch, to the lamphouse door, with an angle of fifty-five degrees marked on the ground glass?

Mr. Benkleman thinks the angle would change if the projection itself be set at an angle, but he would have to advance very strong reasons before we would believe it. We think he had a horizontal line in mind when he said that. The axis of projection, of course, changes exactly with the tilt of the projector, hence an angle of fifty-five degrees with the axis of projection would still be an angle of fifty-five degrees with it, no matter what the angle the projector as a whole set at.

Pitch Makes a Difference.

Of course, the pitch in projection makes a difference in the burning of the crater and changes the necessary advancement of the lower carbon tip, but it does not and cannot change the effect of the crater angle to axis of projection appreciably, so



far as we can see. The addition of such a device to the lamphouse would effect immense saving in current, since, except for those who have followed our instructions and already set up a correct crater angle, few, if any, projectionists can consistently maintain the correct crater angle.

Of course, there would be the objection that the usual lamphouse door "peep-hole" would be done away with, but with such a device we do not believe it would be missed in the least after the first day or two. It will, of course, be understood that the sketch is not intended as indicating the best way to make the device, but merely as setting forth the main idea.

As a matter of fact, we are of the opinion that the idea might be worked out in such way that there would be no need for locating it on the projection side, but rather on the other side, with the image double reflected to a glass screen located on the right hand side of the top of the lamphouse, or even to a glass screen held to front of upper magazine.

Built as an intregal part of the projector all this would not be difficult, it seems to us. It would add expense, true, but if it added to the price of the projector by, say, ten dollars and operated to save fifty dollars a year in light it would be a rather bally good investment, eh, what?

Golly, Go Ahead!

Harry T. Dobson, Toronto, says:

Just moved into my own home, and won't have to worry about the landlord raising the rent. Hooray! I see you want opinions on the question dope. Golly man, go ahead! Shoot us some each week, but the big trouble is as I find it that ten are sometimes too many. Cannot always get that much dope and remember it. My suggestion, therefore, is that you cut them down to five a week. Other chaps may have more time on their hands than I have, I don't know. I am just telling you the way I feel about it. I believe I can safely say that the entire membership of Local 173 appreciate the questions and desire that they be continued.

I agree with you that it would be just plain common sense to adopt the term "Feed Reel" in place of upper reel. I also suggest that we change the title of Back Condenser to "Arc Condenser," though this may be somewhat misleading. I think, however, that all projectionists would understand what is meant. What do you think of it?

Growing by Leaps and Bounds.

The theatrical business is growing by leaps and bounds here. Loew is erecting a 2,000-seat house, and we are almost ready to open. That will make two Loew houses here. Paramount Theatres, Ltd., are building a new house in the down town section, seating over 2,000, and another suburban house, seating 2,000 which will run vaudeville and pictures. The Allen's have all their houses in operation here, eight in all, and all fine first class theatres.

Local Union 173 has a new scale going into effect in September. It is graded according to seating capacity, and there is nothing below 90 cents an hour. The big houses will pay fifty dollars a week. We do not expect much opposition, as we seem to have a fairly good rep with the managers, although God knows they can't kick much, considering the prices of admission they charge.

Will Begin Soon.

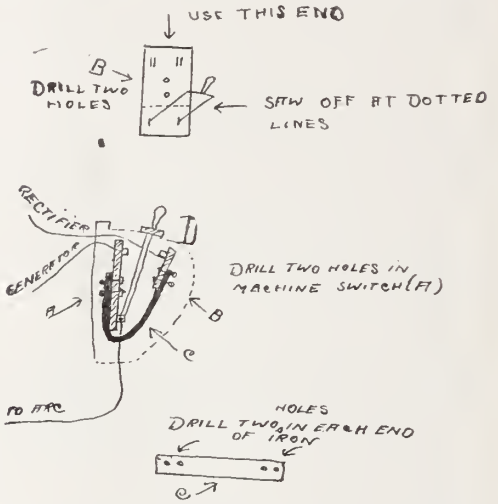
All right brother Dobson, we will begin running questions again soon, though probably not more than two or three a week. I think you are quite right that ten is altogether too many, and believe five of some kinds of questions would be too. Probably I will grade the number of questions in accordance with the probable amount of work to be done in hunting up the answers. If Local 173 appreciates the questions and wants them to continue, why in San Domingo don't it say so. There 173 that's a slap on the wrist for you. As to "Arc Condenser," the Society of Motion Picture Engineers has adopted the term "Collector lens," which is, I think even better than Arc Condenser.

Glad to know that things are humming up in the city of Toronto. Hope your new schedule goes through without a hitch, and that 173 will see to it that the men make themselves well worth the extra money.

Some Considerable Scheme

E. T. Roberts, Rex Theatre, Waco, Texas, sends in what is quite a clever scheme. He says:

Here is a sketch showing a method that I have successfully adopted for making a quick change-over switch when using a single-arc



generator and a rectifier, using the latter for warming up, of course.

Get a T. P. S. T. switch the same capacity as the projector table switch. In fact get two of them, one for each projector. Then saw the slate base in two as indicated at "B," retaining the UPPER end only. Next get a piece of strap iron about the thickness and width of the metal of an ordinary carpenter's square and of length to accomplish the purpose shown at D, in which the solid black part is the iron.

Next drill two holes in the iron as at C and two holes in projector table switch base to correspond with the holes in one end of the strap. Drill two holes in the part of B that you cut off, the same to correspond with the holes in other end of iron.

Now bend the iron somewhat as per E and bolt one end to back end of projector table switch to the other end, bolting the end of B, which you have sawed off. You now have what amounts to a quick throw, double throw switch.

Attach arc wires to lower end of switch, as indicated in D, generator wires to one side and rectifier to other side of upper end and, as you will see, the change from rectifier is accomplished so very quickly that there is hardly a flutter of the arc to tell the tale.

We See Nothing Wrong.

We see nothing wrong with it, provided the switch covering be enlarged sufficiently to accommodate the arrangement and further provided that there be room for ample break between the switch blades and the two contacts. On the whole, however, we believe it would be better to arrange a separate switch on the wall, in convenient location, rather than monkey with the projector table switch.

It would be a rather difficult job for the ordinary projectionist to make a decent looking job of enlarging the projector table switch covering. Possibly some inspectors might not like the looks of this, but we are unable to see anything wrong with the plan, provided there be room to install the extra set of contacts and leave room for plenty of distance between the blades and points—plenty of "break."

We cannot remember details of all the various projector table switch coverings, but believe they are all so made that the extra contacts might be installed without alteration. If it is necessary to enlarge the projector table switch covering we would suggest the installation of a separate switch, located on the wall, in convenient

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location. We are obliged to brother Roberts for the idea.

Willimantic, Connecticut

Recently we passed through Willimantic, and seeing the sign "Gem Theatre," below which were the words "Show this afternoon," we pulled Nancy Hanks the go-devil up to the curb, dismounted and demanded of the queen of the box office that she produce the manager more or less immediately. J. R. Pickett, manager, came forward and nearly shook the editorial hand off. Said he had been reading our department and other writings for many years, and was pleased to have us look over his playhouse.

The Gem is a very pretty house, seating 900 on the main floor and in a balcony. It was built in 1912 and the balcony was not particularly well adapted to pictures or, for that matter, much of anything else, except in its back end. From the front of the rear end of the balcony two long narrow ledges extend in a straight line clear to the front wall.

Neighbor Pickett, desiring to utilize this space, adopted sort of a trolley seating arrangement which works out very well. He placed one row of chairs right up against the railing, then on a step about 8 inches high he placed another row alongside the first, which leaves an aisle probably three feet wide between the inner row and wall.

View Fairly Good.

The view from these seats is fairly good. The theatre belongs to an estate and, due to the fact that the said estate has not yet been settled up, Manager Pickett is greatly handicapped. In conversation with him we gathered that Pickett is a progressive man and a theatre manager with excellent ideas, but is unable to get necessary improvements made. The Gem is full of rather queer inconsistencies. For instance, as we said before, it is a very pretty little house, but its white plaster walls are not only undecorated, but distinctly dirty. This isn't because Pickett wants it that way, but because the executor of the estate refuses to expend the money necessary to do the decorating. In the projection room we really could not repress a smile. There is a Hallberg Motor Generator set, with the ammeter and volt meter placed in absolutely correct position on the front wall, just to the left of the righthand projector magazine. Underneath it is the field rheostat. In the same location is a long narrow board carrying eleven push button switches which control the eleven house light circuits.

Excellent Ideas.

The location of these various things show that somebody, presumably Manager Pickett, has most excellent ideas. It is a very much better arrangement than will be found in very many of the highest class theatres in the country. To the rear of the projection room is a well lighted, well arranged rewinding room, with running water, and now—imagine it if you can—the left-hand projector is an antiduluvian Edison Model B hand-drive. After a long drawn out argument Pickett did finally get the executor to install one Power's 6A motor-driven projector. This was done about two weeks before our visit. On the day of our visit the projectionist was absent and friend Pickett, himself a practical projectionist, was doing the honors. About 30 amperes D. C. is used. Lord, how queer those old Edison square-box-sized lamp houses did look!

We were glad indeed to have the pleasure of visiting with so progressive a man as Manager Pickett. We trust the estate will be settled up soon, and that he will have a free hand, whereupon we shall expect to find the finishing touches put on the Gem in the shape of wall decoration and another new projector. Then, if the amperage be increased to about 45 or 50, Pickett will find it necessary, we believe, to very frequently display the S. O. S. sign.

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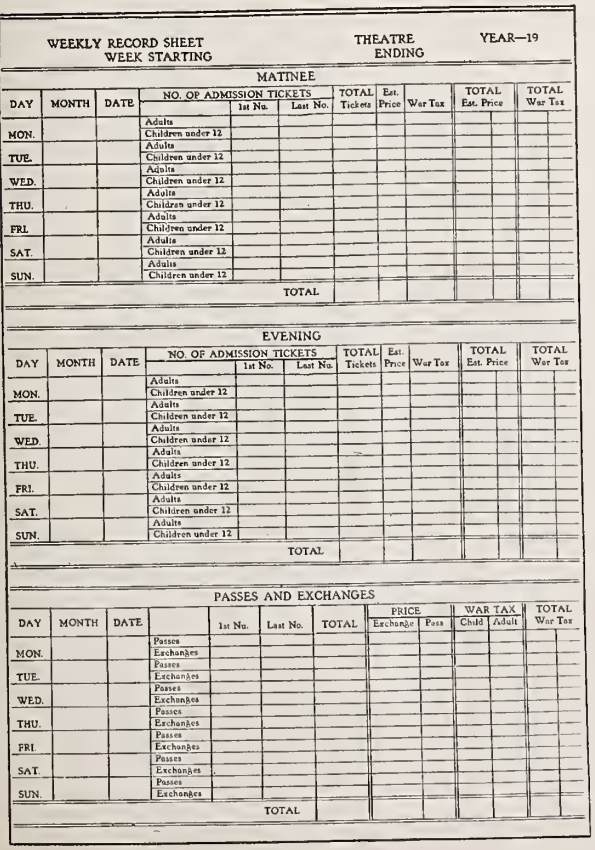

WEEKLY RECORD SHEET — WEEK STARTING ____ THEATRE ____ ENDING ____ YEAR—19____

MATINEE

DAY	MONTH	DATE	NO. OF ADMISSION TICKETS	1st No.	Last No.	TOTAL Tickets	Est. Price	War Tax	TOTAL Est. Price	TOTAL War Tax
MON.			Adults							
			Children under 12							
TUE.			Adults							
			Children under 12							
WED.			Adults							
			Children under 12							
THU.			Adults							
			Children under 12							
FRI.			Adults							
			Children under 12							
SAT.			Adults							
			Children under 12							
SUN.			Adults							
			Children under 12							
			TOTAL							

EVENING

DAY	MONTH	DATE	NO. OF ADMISSION TICKETS	1st No.	Last No.	TOTAL Tickets	Est. Price	War Tax	TOTAL Est. Price	TOTAL War Tax
MON.			Adults							
			Children under 12							
TUE.			Adults							
			Children under 12							
WED.			Adults							
			Children under 12							
THU.			Adults							
			Children under 12							
FRI.			Adults							
			Children under 12							
SAT.			Adults							
			Children under 12							
SUN.			Adults							
			Children under 12							
			TOTAL							

PASSES AND EXCHANGES

DAY	MONTH	DATE		1st No.	Last No.	TOTAL	PRICE Exchange	PRICE Pass	WAR TAX Child	WAR TAX Adult	TOTAL War Tax
MON.			Passes								
			Exchanges								
TUE.			Passes								
			Exchanges								
WED.			Passes								
			Exchanges								
THU.			Passes								
			Exchanges								
FRI.			Passes								
			Exchanges								
SAT.			Passes								
			Exchanges								
SUN.			Passes								
			Exchanges								
			TOTAL								

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CITY .....STATE.....

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How the Pacific Northwest Feels on the Question of Theatre Uniforms

ALL theatres in the Pacific Northwest employ girl ushers, therefore the question of uniforms to an exhibitor in Washington State resolves itself into the eternal question of "dresses."

James Q. Clemmer, who is at once the oldest and among the most artistic exhibitors of motion pictures in the city of Seattle, holds that the uniform should not be an attempt to make the usher conspicuous, but simply an emblem of service blending in with the general air of refinement .which should pervade the entire house.

The uniforms worn by the ushers in his own Clemmer Theatre, which seats 1,100, is that of a ladies' maid—black dress with frilly, white apron, and a frill of lace across the front of the hair. Black pumps and stockings are worn with this. The material of these dresses is such that they can be sent to the laundry to be washed and ironed, and Mr. Clemmer says that this is a saving over dry cleaning worthy of taking into consideration.

"The House Pays" Says Clemmer.

"The only way to obtain uniformity of material and style in uniforms is for the house to order and pay for all of them," said Mr. Clemmer.

"In order to obviate the expense of altering, when new ushers are taken on," he continued, "I usually try to get those who fit my uniforms. Above all things a uniform must fit neatly, so I have them made to fit perfectly the original girl. No sloppy, half-fits will do; so when the new girl is employed, if she isnt nearly the same size as the original she must have a new costume. Therefore I always state the size of girl desired when advertising."

James Agrees With Clemmer.

Edwin F. James, who is to manage the new Winter Garden Theatre, which he and Mr. Clemmer and George Myers are building in Seattle, agrees with Clemmer on the main points of the question of uniforms. The new Winter Garden, which is to be a 100 seat house in the heart of Seattle's most exclusive shopping district, is to have uniforms, therefore, in perfect keeping with the general atmosphere of the theatre. Everything about the theatre is to suggest its name, and the uniforms are to be dainty flowered dimity dresses, very simple and girlish and garden-like. Mr. James thinks, however, that, when a manager has not some distinct scheme of decoration to follow, blue serge is most practical for winter and white duck or something a little thinner for summer. He considers it out of the question to expect the employe to pay for the uniform or for the cleaning.

"Usually a house of over 300 capacity can use uniforms to advantage," said Mr. James, "but it depends to some extent on its location. For instance, a theatre in the lower wholesale section of a city, which draws its patronage from the factory employes and transient laborers, would make a mistake to uniform ushers, because the men are not accustomed to attentive service, and it would embarrass them; besides they usually want no suggestion of one person serving another. It goes against their new doctrine of rule of the proletariat."

Steffy Believes in Uniforms.

Frank Steffy, manager for Jensen and Von Herberg of the Coliseum, Seattle's largest theatre, believes in the uniform of the usher as an added attraction to the theatre. The summer uniforms at the Coliseum are unusual and striking. It suggests the art student of Paris. The girls wear trousers, instead of skirts. They are of white duck and rather loose at the bottom, like sailors' trousers. Over these is worn a black waist gathered into a straight belt at the waistline below which hangs a full black peplum as far as the hip-line. A black artists' tam completes the costume.

"The style and material of the uniform should depend absolutely on the decoration of one's theatre," said Steffy. "Every house should have uniforms, because without them no motion picture house can have the air of a real, honest-to-goodness theatre. The house, of course, should pay for the uniform and the cleaning and repair of it. They should be sent once a week to the cleaner or the laundry, as the material requires.

"When employing new ushers I state my requirements of a certain height and whether plump or slender. In this way I am able to fit them to my old uniforms, which I always have made with large seams, so that they can be altered the little that is necessary."

How Phebus Sees It.

J. M. Phebus, owner of the Concrete Theatre in Concrete, Washington, is in an entirely different class than the exhibitors already mentioned, a class which far outnumber the others. His theatre has seating capacity of 240, and it draws upon a small industrial and farming community. His view on the subject of uniforms, therefore, is of interest to all exhibitors who run such theatres as his and under the conditions which he runs his.

"We don't have uniforms at our house," said Mr. Phebus, "for the very good reason that we don't have ushers. Our patronage doesn't care for style. What they want is the show. Nevertheless, I believe in having ushers, and wherever there are ushers they should wear uniforms. My partner and I don't entirely agree on that point. That's the reason we don't have them. I think it wouldn't take long to educate our patrons up to an appreciation of a high class atmosphere even in a little theatre, because they are that kind of folks, even if they do live in a small town and the country.

"The uniforms should help to carry out the general atmosphere of a theatre, for instance in a small theatre, the plainest, most unobstentatious style and material, would be the best, while in a large theatre the style of architecture and decoration should determine the style uniform. It should be harmonious with the coloring and period of architecture, if it is of a distinct period. If it is not finished in any period style, then a simple modern uniform consisting of a dress of a solid color with white collar and cuffs is the best taste and most practical, according to my way of thinking."

How Mrs. Geddes Manages.

Still another class of exhibitor is the manager of the theatre situated in the suburbs of a large city. Such a one and an unusually successful one is Mrs. Donald Geddes, who with her husband owns and operates four of the best suburban theatres in Seattle. These are the Majestic Theatre, Ballard, which seats 500; Ye College, in the University district of Seattle, which seats about 500; and the Empress and Fremont theatres in Ballard and Fremont, which seat a little under 500.

Mrs. Geddes has the entire responsibility for the uniforms in the G and G Company's theatres, and she thinks that all houses of 500 capacity or over should have uniforms.

"The material and color should depend on the color scheme and the style of architecture," she said, "and except in the case of unusually gaudy period interior decoration I think plain uniforms look best and are most practical.

"I think the house should pay for the uniform, but the employe should attend to the upkeep, such as cleaning and small repairs. We have navy blue dresses in winter with a white apron, cuffs and cap; while in summer our girls wear pongee, with lace collar, cuffs and maid's cap. The winter dress practically never needs cleaning, and the girl can easily launder her own apron and other accessories. In summer she can launder both dress and accessories.

"I've found that girls who usually work as ushers are medium sized; so I order all my uniforms in a size 36 and have a wide hem and large seams. The girls themselves can usually alter them to fit, when it is necessary."

Danz Complies With Conditions.

John Danz of Seattle is an exhibitor who can't be placed in a distinct class. He owns and operates three theatres, one of which is up in the retail district of Seattle, the other two in the wholesale district. The Colonial, the up-town theatre, seats 800 and is a handsome house which shows

Tell Us Your Troubles

WHENEVER any exhibitor or house manager runs up against a snag in the matter of equipment—its choice, use or installation; whenever you are in doubt as to just what you should do to make a new house attractive or improve an old one—ask the "Better Equipment" Department and we will dig up the dope for you. BUT don't forget to enclose a stamped return envelope with your inquiry.

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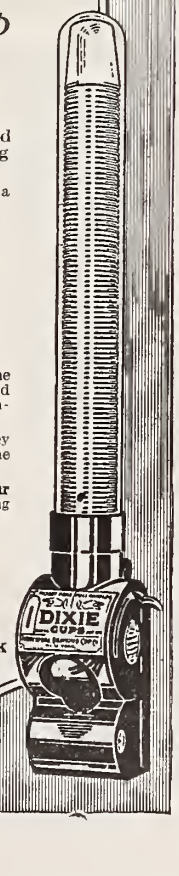

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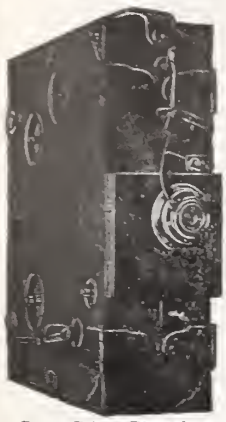

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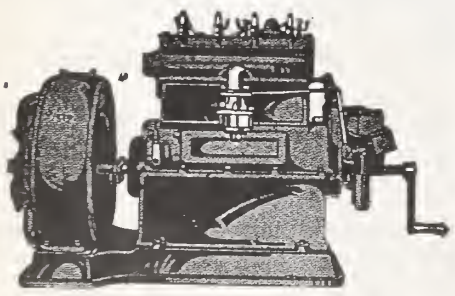

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the ordinary program picture and attracts the medium and high class trade. The Star and the Joy, the downtown houses, are small and are operated to appeal to their particular class of trade, which consists of wage-earners.

Mr. Danz has ushers at the Colonial, but none at the other two.

"The patrons of my downtown houses would resent the presence of ushers," said Mr. Danz. "They want to see the house manager on the job, but they don't want any extra floppery like uniformed ushers. Besides the houses are so small that they could not keep up such a heavy overhead expense. I think every house of over 300 should have uniformed ushers, if it draws on middle and high class patronage. No house should have ushers unless they are in uniform, because they have no badge of service readily recognizable by the public and consequently mean nothing to them.

"The house should buy the uniforms and the ushers should keep them clean and in repair. We don't require that ourselves, but I think it is the most logical and sensible thing to do. We send them to the cleaner's on the girl's day off each week. The uniform at the Colonial consists of a black velvet jacket with a red vestee and a plaid skirt. We had them made at a Seattle department store to the measurements of the original ushers, with a little leeway in the seams and hems. In employing new girls we try to fit them to our customes."

Finkelstein Is Strong for Them.

A. Finkelstein, who manages the Rex, the smallest first run house in Seattle and situated in the main shopping district, thinks that every house that has ushers should have uniforms. The Rex seats only 500. Its ushers wear a red flannel coat with gold design on sleeve, a white serge skirt with a red cuff on the skirt, and white shoes and stockings. They are made by a local concern.

"Not considering any special style of architecture in a theatre," said Mr. Finkelstein, "I think gray linen is good for summer, because it is cool looking and yet does not soil so easily as white, and black velvet is excellent for winter. Ordinarily speaking, plain styles look better and are easier to keep in repair and clean.

"The house should pay for the uniforms in the beginning and for their upkeep. They should be sent regularly to the cleaner's in winter and to the laundry in summer."

Big Rewiring Job at Lasky Studio Will Cost Approximately $150,000

PLANS are almost complete and work will soon be started upon the project of rewiring the three big enclosed stages of the Lasky Hollywood studio to provide for greater lighting facilities in film production and increase the electrical capacity of the equipment. The present equipment was installed some time ago and production work has so greatly increased that it is now inadequate to fill present and future requirements.

Arrangements have been made for the installation of a high tension switchboard and a low tension switchboard, so designed as to give either alternating or direct current to any stage box, and more than doubling the capacity of the present stage boxes by which the electrical lighting energy is transmitted to the arc lights.

The first carload of 500,000 circular mill cable has already been ordered, just twice the size of the cable now in use, which averages 250,000 circular mills. A carload of circuit has also been contracted for. More carloads of both cable and conduit will be needed before the work is complete.

Lighting Entire Set by One Cable.

With the new wiring it will be possible to light up an entire setting with the energy supplied through one cable, connected with one stage box, whereas in the past it has been necessary to run several smaller cables and use, in most cases, more than one stage box to supply the needed electric power.

Excavation under the three big stages for the installation of the conduit pipes will be the first step in the project.

The cost of the new system will approximate $150,000, and Frederick S. Mills, electrical illuminating engineer at the Lasky studio, will personally supervise the work of installation.

Under the new system much small surplus cable will be dispensed with, the work of lighting will be greatly simplified and a far greater efficiency will be attained.

At a banquet and election meeting held recently of the newly formed Electrical Illuminating Engineering Society of Motion Picture Producers Mr. Mills was elected president for the ensuing year.

This is an organization composed of motion picture studio electrical engineers and its purpose is to promote the efficiency and attain greater perfection in studio electrical illumination for motion picture production by the exchange of ideas among the various studio representatives and by co-operation with the manufacturers in the designing of electrical equipment for motion picture work.

Practically all the larger studios are represented in the new organization.

Stop Guessing and Send for One of These Record Books

THE AMUSEMENT SUPPLY COMPANY, 220 South State street, Chicago, has just published a Theatre Record, which will go far to systematize the acounting of the picture theatre, and permit the manager to ascertain, at a glance, the expenses, profits, and the revenue derived from different films.

The book is so arranged that it forms a comparative record, day by day, of business done, so that the manager may pretty accurately compare his attendance at different shows on different days of the week.

Each leaf consists of a page containing a weekly record sheet for both matinees and evening performances on which the records of attendance of adults and children under twelve are kept separately, together with the total tickets sold, estimated price and war taxes are recorded.

Well Thought Out.

The same period is also covered for passes and exchanges. The page is backed up with a form showing the detailed items of pay roll, expenses, receipts, and the totals, together with a film record, with spaces for itemizing the day shown, number of film, name of exchange, name of subject, class make, length and weather conditions.

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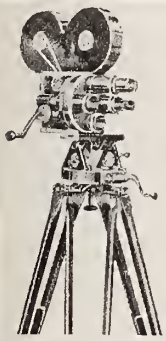

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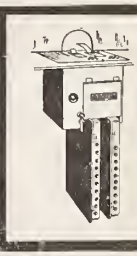

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I. C. NEWMAN COMPANY, INC., 320 Broadway, New York City, advise us that as a result of continuous experiments and research work on its part, "Newmanlite" has been increased seventy-five per cent. in actinic value.

To those acquainted with the wonderful efficiency of this torch, and this includes pretty nearly every picture producer and news cameraman, this will be a welcomed piece of news. It will be unexpected news as well, because we had all believed that "Newmanlite" had already previously about reached the ultimate in the way of perfection.

These flares are made in various sizes to burn from one-half to three minutes, weigh from six to thirty-six pounds per dozen, and can be conveniently taken along on all trips.

"Newmanlite" is an insurance against poor light conditions and has saved its purchasers many thousands of dollars in the past, as it allows the taking of picturesque night scenes, photographing on dark, cloudy or rainy days, in dense woods, taking parades, meetings and other scenes where electric lighting is out of the question.

Not the Only Product.

"Newmanlite" is not the only product of the I. C. Newman Company, who also manufacture "Newmanfyre," a powder composition, which, when burned, gives an actual fire effect, by which a ship or building may be entirely enveloped in flames for a minute without destroying the object which has been photographically burned.

The Newman smoke pots are hand made and are dependable under all conditions, and made to produce smoke of yellow, black or white colors, as desired.

For battle effects, the Newman Company manufactures cartridges for day and also for night use which are both comparatively harmless and noiseless and will fit any revolver or rifle using a centre fire cartridge.

These Newman cartridges are loaded with a composition, which, when fired, produces more smoke than an ordinary blank, and which will not puncture a piece of ordinary paper held at a distance of four feet from the muzzle of the weapon, thereby obviating any chance of danger of burning which is always present when an ordinary blank cartridge is used.

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In addition to the above, other Newman products are bombs and hand grenades, which may be timed to fuse six seconds before exploding or for instantaneous fire, if desired.

Eruptions, the effect of which is that of an exploding mass being shot straight up in the air, instead of the spherical effect caused by bomb explosion.

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Your own special Ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings; 5,000, $6.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.

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Sold by all the leading supply dealers throughout the country.
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WANTED—At once A-1 pianist for pictures only. Must have good library. Six days, five hours daily. State lowest. Library Theatre, E. F. Daniels, Gen'l. Mgr., Bennington, Vt.

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FREELANCE FILM AGENCY, INC. A man on the job in New York where the market is, to take peronal charge of the selling of the freelance cameraman's negative at the best market price—without delay. Ship to me and get your film submitted to all the editors and buyers at the same time. Write for full particulars. FREELANCE FILM AGENCY, INC., 219 WEST 34TH ST., NEW YORK. PELL MITCHELL, GEN'L MGR.

EHIBITORS NEED to economize with electrical equipment at present high prices. "Motion Picture Electricity," by J. H. Hallberg, will help by showing how to get the most out of equipment by proper installation and care. 280 pages. Illustrated. $2.50 postpaid. Chalmers Publishing Company, 516 Fifth Avenue, N. Y. City.

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DISSOLUTION SALE: Moving Picture Show Equipment complete, including three picture machines, rectifier, motors, manual piano, ticket machine, heating furnaces, exhaust fan, lavatory complete. Equipment is in good serviceable condition. First offer gets a bargain. BELMONT AMUSEMENT COMPANY, 1630 Exchange Bldg., Memphis, Tennessee.

BOOTHS, J-M, portable asbestos cloth, almost new, immediate delivery. Leland Theatre Supply House, Montpelier, Vermont.

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NOW READY—The New Miner Ultrastigmat F:1.9 lens for motion picture cameras; price in barrel, $75. Quotations for mounting on any camera on request. Send your orders in now. BASS CAMERA COMPANY, Charles Bass, Pres., 109 North Dearborn St., Chicago, Ill.

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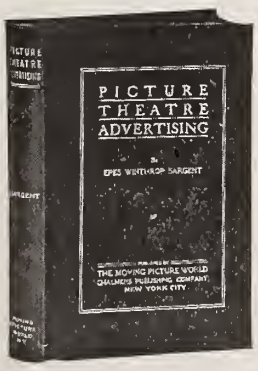

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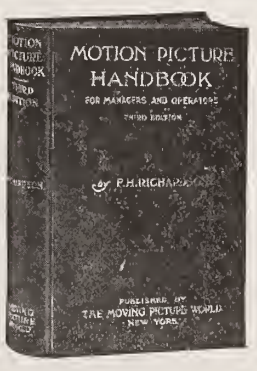
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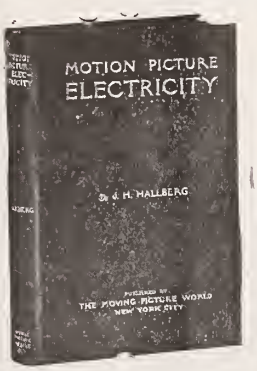

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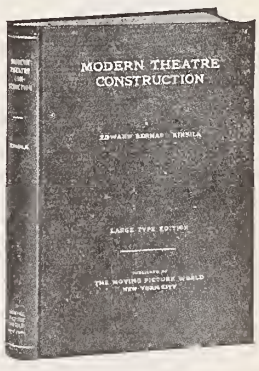

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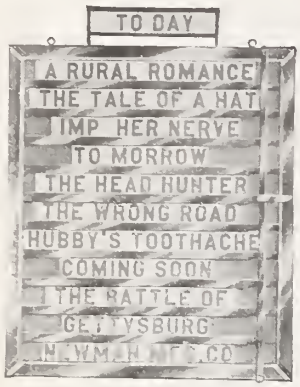

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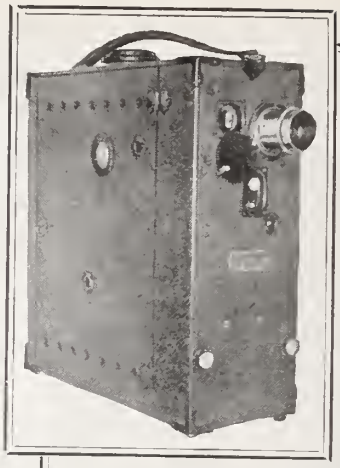

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Review your films at your convenience in your office or home, or in your projection booth without waiting for your big machine to be idle.

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"The Portable Motion Picture Projecting Machine Without an Apology"

This portable projecting machine is not a toy. It is a carefully constructed, practical projector designed for the daily use of the busy manager. Set it on table or desk, plug into any electric light socket and she's ready to go. Takes any standard film, runs forward or backward so any part can be repeated without rewinding.

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He is the man that knows he has to please the exchange and the exhibitor and wants the praise of both. And he knows the ordinary screen, which does not intensify the light, is the worst thing for proper projection of his film.

Write for a Mirroroid sample and you will be surprised at the results.

EXCHANGE MANAGERS! If you want the best in cement at the least price, write for samples or our representative will call on you at a profit to both of us.

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You are a user of carbons, Mr. Exhibitor, and your operator in order to maintain the high standard of your theatre must have a CARBON that will produce a steady, brilliant light. Supply him with

Speer Projector Carbons

Send your order today to your nearest distributor. Speer carbons are so universally demanded that they are carried in stock at all times by all the leading supply houses throughout the country.

A size and style to meet all operating conditions.

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Gentlemen:-

In reply to your inquiry as to results being obtained from the two Power's 6-B machines with type "E" equipment which have recently been installed in the Criterion Theatre, I am glad to advise that they are most satisfactory in every respect.

One of the principal features under consideration in selecting new machines was the projection.

After a thorough trial, during which particular attention was paid to the steadiness, definition and brightness of the picture, the Power's machines were purchased.

In fact, the work of the Power's machines was such that we felt absolutely safe in placing an order for these machines for installation in the Metropolitan Theatre, which is now under construction.

Consistent with our action in selecting Power's machines, I do not hesitate to recommend this equipment to any exhibitor who is interested in offering his patrons high class projection.

Yours very truly,

Sig Samuels

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

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They'll all join in the Paramount Week Chorus
"Four Please!"
THIRD ANNUAL Paramount WEEK
SEPTEMBER 1920
SUN MON TUE WED THU FRI SAT
1 2 3 4
5 6 7 8 9 10 11
THIS IS PARAMOUNT

Published by
Chalmers Publishing Company, 516 Fifth Avenue, New York

A Weekly. Subscription Price: United States and its Possessions, Mexico and Cuba, $3 a year; Canada, $3.50 a year; Foreign Countries (postpaid), $5 a year. Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

Facts and Factors

UNQUESTIONED facts are not open to dispute. The value of a film to an exhibitor depends upon the number of people who buy tickets to see it. That is a very positive fact. The number of paid admissions depends almost altogether upon the value of the posters which advertise it. That is also a positive fact.

The most attractive, appealing and convincing, and hence the most valuable poster produced is the RITCHEY poster. That is the most positive fact of all!

The *factors* that give this great advertising power to the RITCHEY poster are innumerable. One of them is a perfect organization. One of them is a splendid leadership. One of them is a long experience. Another is the painstaking study devoted to the real needs of the exhibitor, and the actual wants of the motion picture public.

There are other factors—but the one outstanding *fact* is this—that the RITCHEY poster is the greatest motion picture poster that it is humanly possible to design and execute! It therefore logically follows that their liberal display always results in the maximum amount of ticket sales.

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COSMOPOLITAN PRODUCTIONS

"The World and His Wife"

featuring

ALMA RUBENS

By Charles Frederic Nirdlinger

Directed by Robert G. Vignola
Scenario by Frances Marion

A Paramount Artcraft Picture

Just a whisper in a crowd—

JUST a breath of suspicion, growing, always growing, until its force became a tornado. Such is the drama of "The World and His Wife."

And the whisper of what sort of picture it is has become a shout of praise from all the world and his wife. A stupendous production, flawless, perfect, overwhelming in its emotional grip.

A box-office money breeze that has become a tornado.

THIRD ANNUAL Paramount WEEK
SEPTEMBER 1920

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

ADOLPH ZUKOR presents A

GEORGE FITZMAURICE

PRODUCTION

"The Right To Love"

With Mae Murray and David Powell

Photoplay by
OUIDA BERGERE

Adapted from the play
by PIERRE FRONDAIE
and CLAUDE FARRERE

A Paramount

THIRD ANNUAL Paramount WEEK
SEPTEMBER 1920

Who has the right to love?

HAS a girl, married against her will, for money and position, the right to love?

Has a man, robbed of the girl he loves, the right to kill in her defense?

Has a brutal father the right to his child?

Here's a glowing, throbbing love story based on the book "The Man Who Killed" and produced by the director of "On With The Dance."

It's a guaranteed sure-fire money maker for you.

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ARTCRAFT PICTURES

Picture - - - -

THIRD ANNUAL Paramount WEEK
SEPTEMBER 1920

THOMAS H. INCE
PRESENTS
CHARLES RAY
in "A Village Sleuth"

THIRD ANNUAL Paramount WEEK
SEPTEMBER 1920

WHO said a guy couldn't learn detecting by correspondence? He'd show 'em!

And when the dirty work started the Village Sleuth was sure on the job!

Say, it's funny. And like all the Ray successes, funny because it's so real and true to life. Your audiences will eat this one up!

Story by Agnes Christine Johnston. Directed by Jerome Storm. Photographed by Chet Lyons. A Thomas H. Ince Production.

A Paramount Picture

Paramount Pictures
FAMOUS PLAYERS-LASKY CORPORATION
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Jesse L. Lasky presents

ETHEL CLAYTON

in

"Crooked Streets"

—*he* was a secret service agent and *she* thought he was a bum.

—nobody knew what *she* was but *he* thought she was a crook.

—yet he fought a five-round battle with a sailor heavyweight and she almost up and kissed him when he won.

Here's a story that rivets attention from the first flicker—a love story of intrigue and excitement with authentic scenes set in the streets of Shanghai, China.

It's different. Ethel Clayton never had a better role. Jack Holt never had a better role. The Shanghai scenes and the prize fight are knockouts. You can bill it big and play it strong.

Folks'll like it!

From the story, "Dinner at Eight," by Samuel Merwin.
Directed by Paul Powell. Scenario by Edith Kennedy.

A Paramount Artcraft Picture

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BALANCE OF UNITED STATES FOR SALE
APPLY TO
MILTON C. WORK
130 W 46TH ST., N Y C

a drunken mate
a hellion crew
mutiny
a defenseless girl
in the offing,
a cannibal isle
naked savages
and worse
eaters of human flesh
followers of vague
distorted gods
savage festival
love · adventure
novel twists
daring dances
bizarre · fiery · dazzling

DORALDINA

in

"The Woman Untamed"

This exotic romance of the south sea islands, throbbing with the witchery of maddening tropical dances, is offered to the

State Right Market

by

Elmer J. McGovern

Produced by Pyramid Photo Plays, Inc.

Directed by JACK PRATT

Edited by ELMER J. McGOVERN

Elmer J. McGovern

130 West 46th St., N.Y. Telephone Bryant 5600

WE herewith announce that our first production for nation-wide release in the great first run theatres of the country is a

THOMAS H. INCE

Associated Producers

SPECIAL

HOMESPUN FOLKS

A Modern "Old Homestead" and "Way Down East"—a Heart-Drama of Ten Thousand Small Towns and Sixty Million Small Town People

By Julien Josephson Directed by John Griffith Wray

Featuring

LLOYD HUGHES

and the most natural and perfect cast ever assembled for a great native American drama.

Here is a story with tears in it. A story with healthy laughter in it. A story with thrilling excitement and action in it. A story that does not burlesque the country and its wholesome people. A story that fills your brain with a memory of the old home town.

First Run Release Date: SEPTEMBER 12, 1920.

The twenty-two Resident Managers in charge of Associated Producers offices are now notifying our first runs of their play dates. One hundred prints are being issued on this remarkable production which means that more than three hundred of the largest cities in the country can play "Homespun Folks" within thirty days from its first release on September 12th.

Watch for the "Homespun Folks" insert in next week's trade journals.

MACK SENNETT ~ MARSHALL NEILAN ~ ALLAN DWAN ~ GEORGE LOANE TUCKER
MAURICE TOURNEUR ~ J. PARKER READ JR. ~ THOMAS H. INCE

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

WE are pleased to announce the completion of another notable first production by a member of Associated Producers, Inc.

FOR EARLY FALL SEASON RELEASE

We announce for release on September 26th the first spectacular

J. PARKER READ JR.

Associated Producers

SPECIAL

A rich, colorful, magnificent production starring

LOUISE GLAUM

in

THE LEOPARD WOMAN

From the world-known novel by Stewart Edward White

Directed by Wesley Ruggles

Step by step, with tremendous rapidity, J. Parker Read, Jr's. production standards and Louise Glaum's personal popularity and drawing power have increased through a sequence of great successes. First *"Sahara,"* then *"The Lone Wolf's Daughter;"* next *"Sex,"* later *"Love Madness,"* a tremendous picture; and now *"The Leopard Woman,"* the greatest of all of them.

This production has been purposely deferred two additional weeks, or till September 26th, to enable Mr. Read and his staff to add to it those final little touches that have still further increased the power of *"The Leopard Woman."*

Watch for the remarkable trade paper insert in the motion picture trade journals week after next.

MACK SENNETT ~ MARSHALL NEILAN ~ ALLAN DWAN ~ GEORGE LOANE TUCKER
MAURICE TOURNEUR ~ J. PARKER READ JR. ~ THOMAS H. INCE

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

ARCO PRESS, NEW YORK

10,000 Small Towns and 60,000,000 American People

might be, and are, the heroes and heroines of a wonderful motion picture about which we are now going to tell you.

It is a real native American story with a real, sweet, wonderful American mother in it.

There's a typical American farm in it. There's a stern, hard old father in it with a heart in his body that melts at the right moment. There are tears and pathos in the story. There is action and excitement in it; big scenes with hundreds of people. There's a regular love story in it. There is not one inch in the picture that burlesques or ridicules the country. There is stomach-shaking laughter for boys and girls and grown folks of all ages.

The story is another "Old Homestead" and "Way Down East," and thousands of you will go away with a memory of the old home town burned into your memory.

THE WALNUT THEATRE

announces with particular satisfaction as its attraction for all week, beginning today, the first

THOMAS H. INCE

Associated Producers

SPECIAL PRODUCTION

HOMESPUN FOLKS

With Lloyd Hughes and an All-Star Cast
Directed by John Griffith Wray

We know how many thousands of persons there are desiring genuine, wholesome pictures, and "Homespun Folks" is offered to the people of Louisville with the personal indorsement of The Walnut management as one of the most perfect pictures we have presented in the past year.

Any Exhibitor can have this advertisement set in his local newspaper office. It will draw patronage for "Homespun Folks."

MARSHALL NEILAN - ALLAN DWAN - GEORGE LOANE TUCKER - MAURICE TOURNEUR
J. PARKER READ JR. - THOMAS H. INCE - MACK SENNETT

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

DAVID WARK GRIFFITH

presents

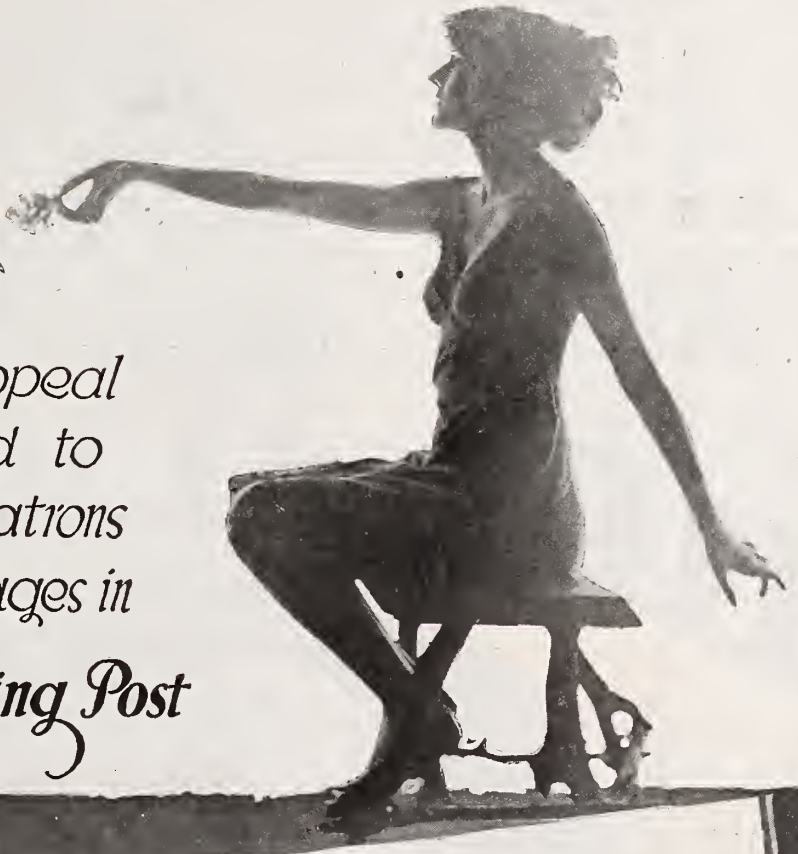
"THE LOVE FLOWER"

From the Collier's Weekly Story
"Black Beach" by Ralph Stock.

"The Love Flower's"

"wondrous appeal is being carried to millions of picture patrons now through these pages in

The Saturday Evening Post



THE SATURDAY EVENING POST
August 16, 1919
HAVE YOU DARED FOR LOVE?
Some women dare much, as in "The Love Flower."
THE LOVE FLOWER IN YOUR LIFE . . . or care?
Has it faded . . . Did it bloom for one who didn't see
Roses, sweet peas, or hyacinths . . . each of us has a love flower. And those
of the past have been pressed into astonishing and wonderful pages of history.
Some wilt with misunderstanding. And some wither with hate.
But oh, when they bloom with fullest love!
It was the water hyacinth for that beautiful daughter of Bevan . . . the lonely.
It was the water hyacinth for that beautiful daughter of Bevan . . . the lonely.
Three men and the girl on that isle of palm-fanned romance.
"Her father . . . her enemy . . . and the man who loved her.
He was a boy, rather, who loved her, . . . a joyous, laughing, love-eyed youth,
riding a wind-sped yacht through the warm tropic seas of romance.
That day they came together, she had burned her fingers on the rattle-trap
stove, cooking a birthday cake for her father, with cocoanut husks for candles.
She paused on the coral reef radiant in her tenae teens, while wind and spray draped
her slimy dress to let the curves of lithe and splendid maidenhood live to the eye.
She misunderstood the boy, and the love flower began to wilt.
She had hate for the enemy, and it began to wither. . . . her devotion to him pus
A haunting, pursuing danger sought her father
spurs to her anger and she fought the enemy in the riptide of roaring breakers
. . . ambushed him along the crags . . . and spread the dread trap of Death
across the chasm.
And why the love flower didn't wilt or wither, and how it came to bloom in
foller glory make a pounding epic of
DAVID WARK GRIFFITH'S
latest short story
"THE LOVE FLOWER"
To be released this week in many
first-class theatres by United Artists
A. L. Gary, Gen. Mgr.
Longacre Building, New York
GRIFFITH
THE SATURDAY EVENING POST
A DEEP-BREATHED ROMANCE of the out-of-doors.
Happy . . . thrilling . . . and delightful. With scenes
of quickening beauty . . . a gallery of art splendor.
A story with a strange and vibrant spirit taken from
the Collier's Weekly tale, "BLACK BEAUTY" by Ralph
Stock, screened with that zest and fascination of story
telling only David Wark Griffith can provide.
Gordon Grant
PICTURES

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN

DOUGLAS FAIRBANKS · D.W. GRIFFITH

HIRAM ABRAMS, PRESIDENT

SELZNICK PICTURES
REG. U.S. PAT. OFF.

Rugged, Stirring Drama of the Big American Outdoors

Lewis J. Selznick presents
Willard Mack's

"The VALLEY OF DOUBT"

By
R. Cecil Smith
Directed by
Burton George

This Big Selznick Special already has back of it an enviable record of achievement.

Ask the nearest Select Office what the picture has done in leading theatres in your territory.

DISTRIBUTED BY SELECT

MORE PROOF!

"UP IN MARY'S ATTIC"

TURNS THEM AWAY IN THE BIGGEST HOUSE IN AMERICA

5200 SEATS AND S. R. O. AT EVERY SHOW!

TURNED THEM AWAY EVERY DAY OF SECOND WEEK!

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UP IN MARYS ATTIC OPENED METROPOLITAN OPERA HOUSE TONIGHT WITH RECORD BREAKING CROWD STOP HUNDREDS CLAMORING FOR ADMISSION AT SECOND SHOW STOP CROWD BROKE THROUGH AFTER WAITING FOR SEATS OVER ONE HOUR STOP OVER SIX THOUSAND ADMISSIONS MISS ETHEL BROAKER TOOK THE HOUSE DOWN WITH THE SONG UP IN MARYS ATTIC STOP TRAFFIC STOPPED WHEN AEROPLANES DROPPED ONE HUNDRED PASSES OVER THE CITY STOP PREDICT BREAKING ALL RECORDS FOR THIS HOUSE STOP CONGRATULATIONS ARE POURING IN FROM ALL SIDES STOP YOU CERTAINLY HAVE A MONEY MAKER STOP SUCCESS TO FINE ARTS

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M. W. GARSSON, President CHAS SCHWERIN, Sales Manager

For Unsold Territory

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STATE RIGHTS

Climax Film Corp.
Presents
"THE FOURTH FACE"

It's loaded with selling angles, from its mysterious title to its astonishing finish, with a lot of good advertising and exploitation matter to put it over in a mighty big way.

We are not heralding it as the greatest and most stupendous production of the season, but we do claim that it is one of the most saleable pictures you will purchase in some time.

It has a bully good story; snappy, breezy action and that element of mystery which creeps into a picture only once in a decade.

Climax Film Corp.
729-7th Ave N.Y.C

The cash returns on this to state right buyers will be unusual.

STATE RIGHTS

Climax Film Corp.
Presents
JOE MOORE *and* EILEEN SEDGWICK *in*
"LOVE'S BATTLE"

Climax Film Corp.
729-7th Ave. N.Y.C

An exceptionally clever, semi-western comedy drama that sparkles with humor and thrills with intense drama.

It has a story that sticks in your mind long after you have seen the picture. The well-known Joe Moore and popular Eileen Sedgwick have never shown to better advantage.

It has positive money-making qualities that range from the opening title to the advertising matter.

It is an exceptionally valuable state right offering that will find a quick sale.

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For all other rights abroad apply to

DAVID P. HOWELLS
729 Seventh Ave., New York

Not only the ***best*** short reel subject, as Julius Saenger, the biggest exhibitor down South, phrased it—but also the ***most entertaining.*** Every exhibitor should play

CHARLES URBAN'S MOVIE CHATS

They add prestige to your house.

KINETO COMPANY OF AMERICA

INCORPORATED

71 West Twenty-Third Street

New York City

ROBERTSON-COLE SUPER-SPECIALS

The First Ten

Pauline Frederick
in a dramatic masterpiece
from the play "Iris" by Arthur Wing Pinero

Dustin Farnun
in "Big Happiness" by Pan

Lew Cody
in "Occasionally Yours"

Mae Marsh
in "The Girl Who Lived in the Woods" by
Marjorie Benton Cooke, directed by Adolfi

Otis Skinner
in "Kismet" directed by Gasnier

Sessue Hayakawa
in "The First Born"

William Christy Cabanne's powerful
production of his own story

"So Long Letty" with a remarkable cast
Al. E. Christie Production

All Star Haworth Special
"The Beach of Dreams"

Arsene Lupin Production "813" with
Wedgwood Nowell

RC
PICTURES

ROBERTSON-COLE
SPECIAL

BESSIE BARRISCALE
in
"LIFE'S TWIST"

A Romance which leads love from Society to the Slums . . .

THE maid with money, the girl from the gutter, and the man of aristocratic name—all struggling in the web of Fate. — The threads of this story, touching all grades of men and women, make the production's appeal as varied as the whole scale of human emotion.—In terms of exhibitor interest, this means that the audiences attracted will be broad as humanity, and the financial yield in proportion.

DIRECTED BY
WILLIAM CHRISTY CABANNE

"'Tis always morning somewhere in the world."

HOMELESS and friendless, young Ed Simpson had neither the education nor the inclination to define the optimism which sang in his heart. But it was there, just the same.

You see, Ed was a foundling, a nobody's child, and he was growing up in an orphan's home. The jeers and sneers and general abuse which he suffered, form the background for the smashing

WILLIAM D. TAYLOR

Special Feature

THE SOUL OF YOUTH

Now available at all Realart branch offices.

Ed Simpson grips your sympathies because of his plucky, up-hill fight against a sordid and unfair environment. The lad did not recognize it as a moral struggle. He was boy to the core and most of his fighting was done with his fists. Under dramatic circumstances and by his courage and originality Ed won militant friends and his progress toward real happiness began right there.

The role of Ed Simpson is portrayed by LEWIS SARGENT, perhaps the greatest boy actor in the business. Young Sargent will be remembered for his superb portrayal of Huckleberry Finn in the tremendously popular screen production of Mark Twain's immortal classic which was also directed by Mr. Taylor.

REALART PICTURES

"When proud-pied April, dressed in all his trim,
Has put a spirit of youth in everything."

DON'T get the idea that THE SOUL OF YOUTH is painted in gray tones; there's the love of a maid for a man, and humor and racing color in every reel of it. Through its rollicking length the Joys put down the Glooms.

The story, by JULIA CRAWFORD IVERS, in breadth and scope is worthy of Mr. Taylor's fine direction and the fortune spent in its production by Realart. It is big in theme and purpose, with a logical and satisfying climax.

Perhaps the memory of the human interest bits will linger longest —they usually do. There's the little orphan boy, "on his swallowing days," eating cheese out of a mouse-trap and gnawing indifferently at a cake of laundry soap. Also the little negro boy in a bathtub which is steadily filling with water and whom the matron has forgotten. With the water creeping up to his chin, the appealing little chap prays: "Oh Lawd, if You cain't shet that water off, won't You please send some one dat kin!"

And there will be sympathy, too, for the ardent youth whose love stood the big test. All in all, it's a picture your patrons will not forget soon.

REALART PICTURES

"The hope of this country is its boys,
its men of tomorrow."
—Judge Ben Lindsey.

QUITE the most distinguished member of the cast for THE SOUL OF YOUTH did not gain his fame behind the footlights. The work of JUDGE BEN LINDSEY, who presides over Denver's famous juvenile court, is known in every quarter of the world. Perhaps to a greater degree than any other human being, Judge Lindsey has mastered the complexities of a bad boy's nature. Perhaps, too, he has brought back more hell-bent boys to lives of usefulness than any other individual. Judge Lindsey personally appears in Mr. Taylor's great picture.

The cast includes many players of distinction. In addition to LEWIS SARGENT, there is LILA LEE, universally known and admired. Remember her as the little scullery maid in "Male and Female"? And in "The Prince Chap"?

Then there is ERNEST BUTTERWORTH, who played the freckle-faced kid in "The Luck of the Irish." As Mike, the newsie, he is a real boy, and he and his boon companion, Ed Simpson, are a pair of lovable young rascals who grip your affections.

WILLIAM COLLIER, JR., son of a famous father, has an important role and so has CLYDE FILMORE. The latter, it will be recalled, played lead to Mary Miles Minter, in "Nurse Marjorie."

BETTY SCHADE and ELIZABETH JANES also are important members of the cast.

REALART PICTURES

THE SOUL OF YOUTH is Realart's *first* special feature. It typifies Realart's idea of what a special feature should be — big story, exceptional cast, super-direction and production befitting these other necessary qualities. It is a play, not alone that arouses sympathy, but one that appeals strongly to reason. It has more of the so-called big moments than any two or three ordinary feature productions; it is packed with punch!

There is the moment when the boy battles with his fists against a whole gang to protect a stray dog that is being persecuted.

There is the moment when he meets his first big test of a new friendship by holding up the cop on the beat long enough to permit his newsboy chum to escape arrest — and then himself goes to jail with the policeman.

There is the moment when he limps away, dangerously wounded, from an exploit of daring undertaken to clear the good name of a friend who loves the sister of his benefactor.

There is the moment when, friendless and alone, a man of influence as his prosecutor and with every incentive for lying, he faces the judge in court—*and tells the truth.*

There are many more such moments — adventures in streets and alleys, in foraging for food as a homeless lad must, in meeting the problems of the great, wide world.

Space is inadequate to list them all, but together they constitute a drama that will play on the heart strings and pull at purse strings. In offering THE SOUL OF YOUTH, Realart is confident that it is well started in a new phase of its career and fully justified in its decision to limit its activities along special feature lines to the production of four pictures a year.

THE SOUL OF YOUTH is available today at any Realart branch office. You can get playing dates now, but there are weeks of waiting in store for those who long delay action.

REALART
PICTURES CORPORATION
469 Fifth Ave., New York City

EARTHBOUND

What the Critics said:

The Most Talked About Feature Produced This Year.—*Jolo, Variety.*

Has Set a Certain *Standard* in *Direction* to Be Followed.—*Exhibitor's Trade Review.*

Daring In Its Conception and Scope Establishes T. Hayes Hunter Standing as a Director.
—*M. P. News.*

PERSONALLY DIRECTED

BY

T. HAYES HUNTER

William Fox presents

WILLIAM FARNUM

acclaimed by trade and daily press!

William Farnum has never appeared to better advantage. The presentation is splendid from every point of view.—*N. Y. Tribune.*

Delightfully entertaining picture adapted from famous romance. William Fox has a money-maker for you in "If I Were King."—*Wid's.*

The flavor of romance, of picturesque adventure in a colorful world has been caught. A spectacular and swiftly moving melodrama is the result. Farnum's performance one of the best things he has ever done.—*N. Y. Times.*

Presenting William Farnum in a finely staged version of "If I Were King," William Fox has scored strongly, for the star has not been seen to greater advantage and the play has had a long and honorable career.—*Moving Picture World.*

in

IF I WERE KING

now playing at the Lyric Theatre, New York

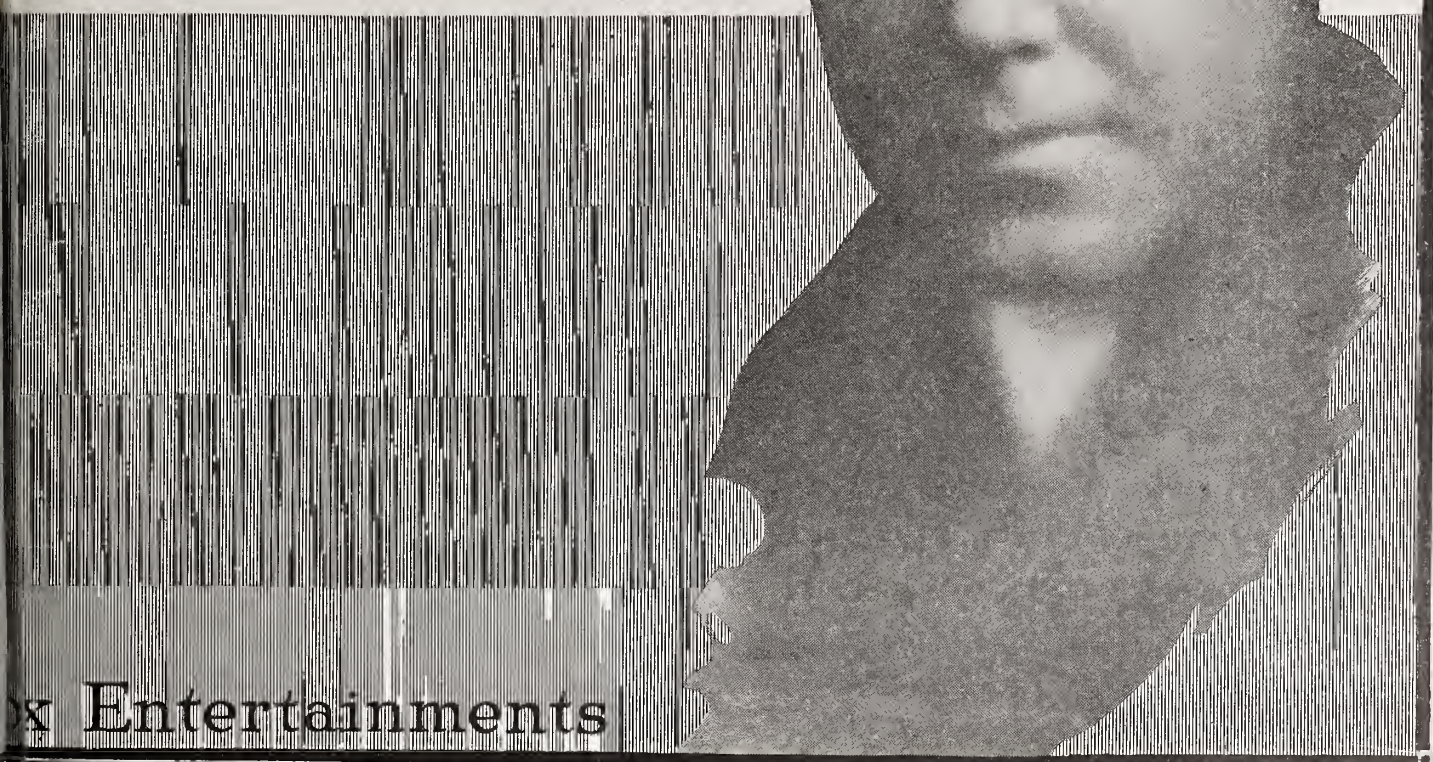
from the great stage success and novel by
JUSTIN HUNTLY McCARTHY

Scenario by E. Lloyd Sheldon

Directed by
J. GORDON EDWARDS

William Fox has never sponsored a better picture. It combines distinction with story and production. William Farnum as Villon is at his best. It moves with the breathless suspense of a Jack London story.—*N. Y. American.*

Justin Huntly McCarthy's story is ideal film material, and an ideal vehicle for William Farnum, who repeats the success he made in "A Tale of Two Cities." The production has great charm.—*Louella O. Parsons, Morning Telegraph.*



x Entertainments

William Fox presents

PEARL WHITE

"The White Moll" is excellent entertainment. The name of Pearl White is a box office attraction in itself, but when she is given a part in a story of underworld life that carries suspense to the nth power, that grips the audience till the final climax, she becomes a "one best bet." In "The White Moll" we have such a story. —*Exhibitor's Trade Review.*

The time spent in serial work on the screen is comparable to stock experience on the stage. It has enabled Pearl White to flash a finished technique—a skill at pantomime which some, who have reached stardom, through the medium of five reelers, might well emulate. Miss White won't lose any of her following here. She should gain many new admirers.—*Motion Picture News.*

William Fox, in presenting Pearl White as dramatic star, has seen to it that she has made he debut under the most auspicious circumstances. I "The White Moll" he has given her a feature that wi be remembered. It is a perfect picture for Pea White.—*N. Y. Telegraph.*

For Pearl White's introduction in feature-lengt pictures William Fox has selected a crook-and-myster story of compelling interest. In no place does th story lag, and the situations are registered with uncon promising effectiveness. This story gives Miss Whit the occasion of appearing in a multitude of adventu and escape situations in which her work is sincere an telling.—*Exhibitor's Herald.*

Fox Entertainmen

in

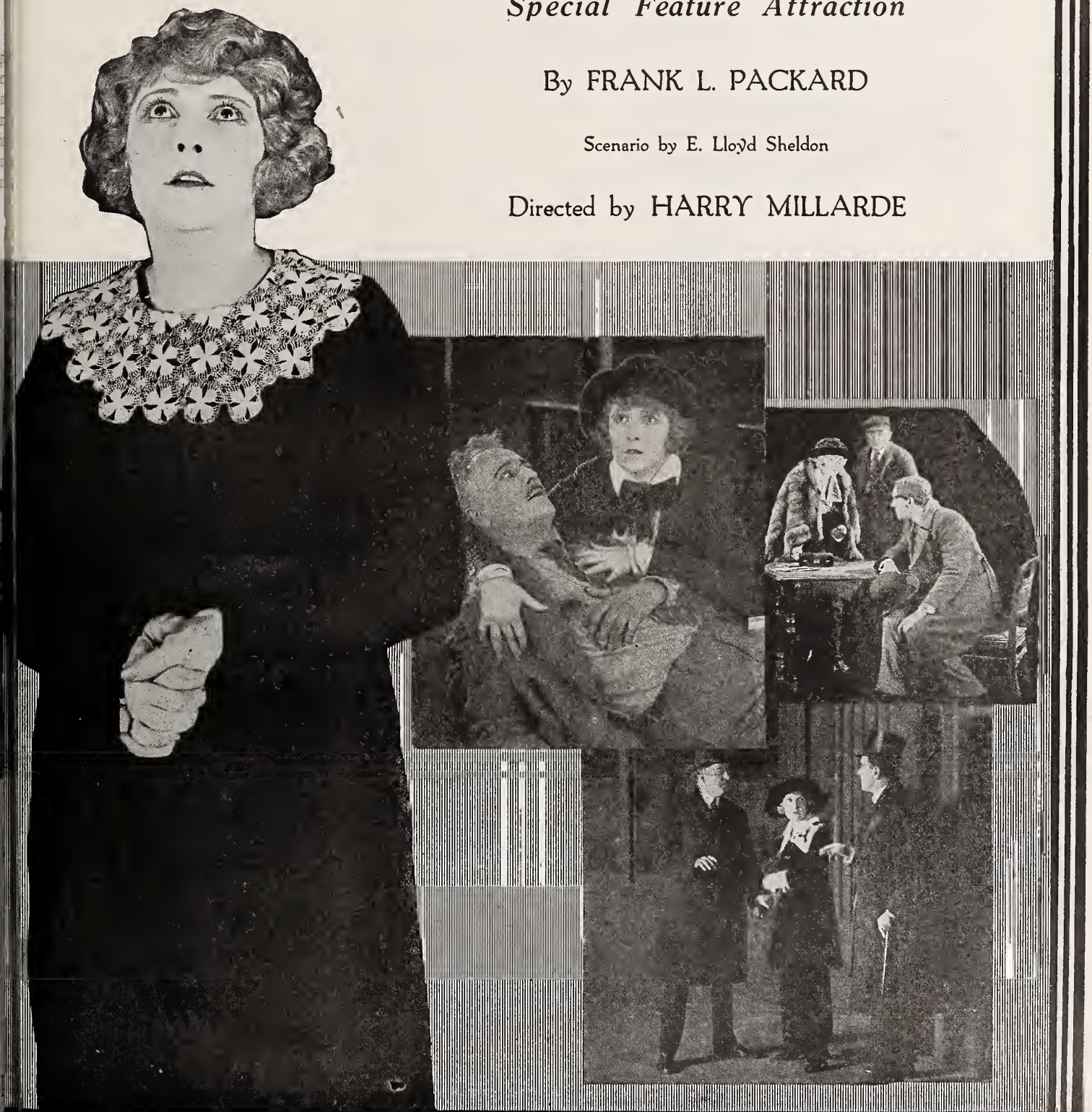
THE WHITE MOLL

The first Fox presentation of this World-Famous Star in her first. Special Feature Attraction

By FRANK L. PACKARD

Scenario by E. Lloyd Sheldon

Directed by HARRY MILLARDE



William Fox Presents

"WHILE NEW YORK SLEEPS"

1920 Cinemelodrama of Life in the great Metropolis!

A fabric of magic, of beauty and delight; a thing of thrill and wonder—a sensation.

Staged by
CHARLES J. BRABIN

The scenes here shown are from only one of the three episodes in this great picture.

Fox Entertainments

Hailed as a sensation!

William Fox Eight Reel Melodrama, "While New York Sleeps," Is Great

"While New York Sleeps" is a high-strung trinity of stories whose scenes move in tragic revelation, dark soul interiors suddenly illumined, with lightning flashes on criminal tendencies. The picture is admirably balanced amid the upper and under worlds of a great city.—*Moving Picture World.*

"While New York Sleeps" is a three-act drama which shows three phases of life in the metropolis. This picture, unique in theme and produced upon big scale, will stand big advertising. It should be a box office sensation of the Fall season.—*Exhibitor's Herald.*

"While New York Sleeps" Grips the Attention

Everybody concerned in the making and production of this picture is to be highly complimented. Not in a long time has such a decided novelty been made available for exhibitors and in this eight-reel photodrama they have something that should be a real, not a fancied, box office record breaker. From beginning to end it grips the attention and the spectator finds himself deeply absorbed in the many exciting scenes of the three episodes.—*Exhibitor's Trade Review.*

Offers a distinct novelty.—*Wid's.*

The suspense is overwhelming as the action progresses.
—*Motion Picture News*

Ten per cent of the profits of "THE SKYWAYMAN" exhibition throughout America will be given to the families of Lieut. Ormer Locklear and Pilot Milton Elliott by Fox Film Corporation.

William Fox presents

Lt. Ormer LOCKLEAR

in

THE SKYWAYMAN

A drama of Life and Thrills *above* the Clouds

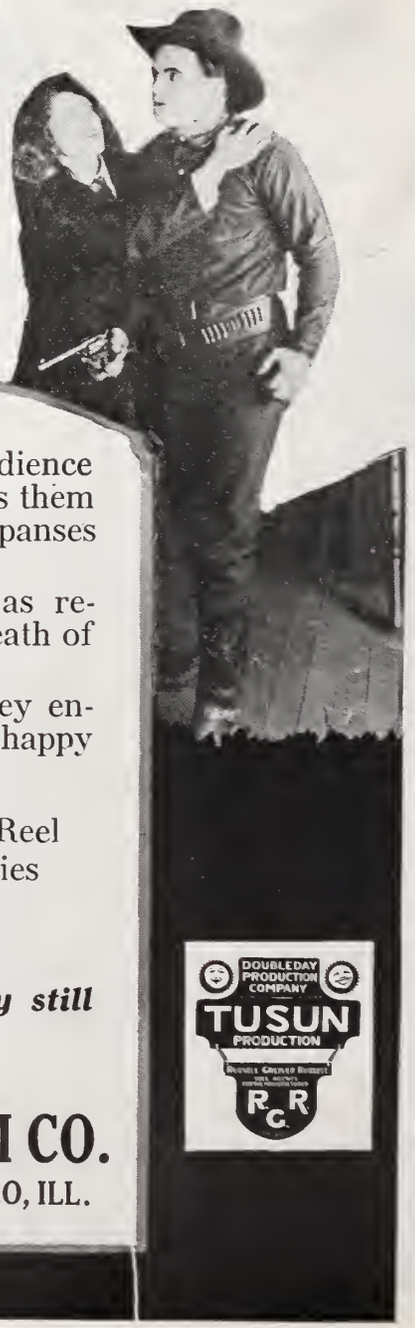
By Julius G. Furthman
Directed by James P. Hogan

Locklear—a Crusader in the conquest of the air

A drama of adventure, not on the earth, not on the sea —but in the air; a fight waged above the clouds for love of adventure and for love of a woman; a screen drama of breath-taking achievement brilliantly presented.

FRITZI RIDGEWAY

The Girl With a Thousand Personalities



She takes your audience by the hand and leads them out into the wide expanses of God's Outdoors;

Her pictures are as refreshing as a cool breath of mountain air—

They thrill—They enchant—They make happy Audiences—

Twenty-Four Two-Reel Red-Blooded Stories

Two a Month

Your territory may still be open

CAPITAL FILM CO.

220 So. State St., CHICAGO, ILL.

DOUBLEDAY PRODUCTION COMPANY
TUSUN PRODUCTION
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DOUBLEDAY PRODUCTION COMPANY
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TUSUN COMEDIES

Funpacked

They're packed with fun

They're different

They're clean; speedy

They're built like an expensive watch—every little detail is important

They're not stereotyped

They're fresh and lively

But their biggest appeal is

They Bring You The Money

TERRITORY
Going! Going!—

DOUBLEDAY PRODUCTION COMPANY
LOS ANGELES — CALIFORNIA
TUSUN PRODUCTION
RUSSELL-GREIVER-RUSSELL
SOLE AGENTS FOR THE MANUFACTURER
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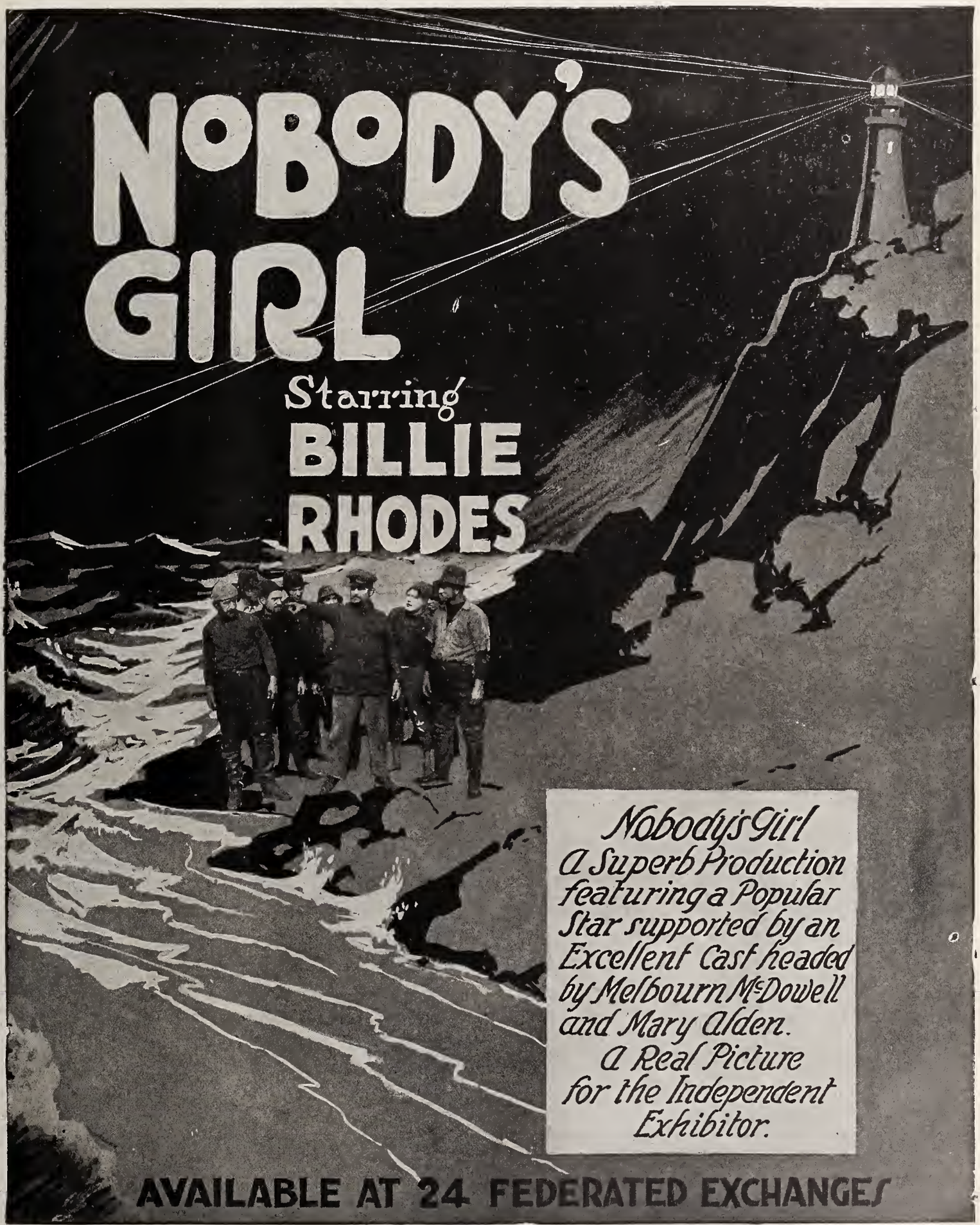
CAPITAL FILM CO. 220 SOUTH STATE ST. CHICAGO

FEDERATED
EXCHANGES
Present
W. E. SHALLENBERGER
General Manager


NOBODY'S GIRL
Starring
BILLIE RHODES
Nobody's Girl
A Superb Production featuring a Popular Star supported by an Excellent Cast headed by Melbourn McDowell and Mary Alden.
A Real Picture for the Independent Exhibitor.
AVAILABLE AT 24 FEDERATED EXCHANGES

FEDERATED

FIRST RELEASE
AUGUST 30th

MONTE BANKS
Knocks
'em dead
in
FEDERATED
COMEDIES

Produced by
WARNER BROS.

AVAILABLE AT 24 FEDERATED EXCHANGES

EXCHANGES present
MONTE BANKS
W.E. SHALLENBERGER
General Manager
IN
A SERIES OF
TWO REEL
COMEDIES
J.V. FRANCK CORP.

JAZZ!
The spirit of Jazz turned loose upon the screen in the most delightful comedy Madge Kennedy ever played in!
Just the picture you need to shoot the essence of Jazz into your box office receipts!

SAMUEL GOLDWYN PRESENTS

MADGE KENNEDY in

The GIRL WITH THE JAZZ HEART

by ROBERT SHANNON

Directed by LAWRENCE C. WINDOM

"TRUMPET ISLAND"

A TOM TERRISS PRODUCTION

FROM THE STORY *by*

GOUVERNEUR MORRIS

Edited by
LILLIAN and
GEORGE RANDOLPH CHESTER

HERE is a tale that enthralls with its sheer power and vividness and charm. It has been packed full of the breath of romance by master craftsmen, who have imparted those big and those subtle touches which set it apart as a classic. Stirring in its ever-present dramatic quality, appealing in its human side, ravishing in its exotic display to the eye—it is a production which enchants mightily.

"TRUMPET ISLAND"

VITAGRAPH

ALBERT E. SMITH *President*

"TRUMPET ISLAND"

The Dice of Destiny Were Loaded!

Strange things are shaken down from the tree of life by winds of destiny—winds now steady and dependable, now whimsical and full of ironic quirks. Surprise, the unlooked for twist are of the essence of reality. Forces bigger than human will cast men and women together, or hold them at arm's length.

A man and a woman who were, obviously, meant for each other, are central figures of simple power and charm in the unfolding of "Trumpet Island." But it happens to be a sportive breeze that blows on their lives. So they are thrown together time after time—look into each others' eyes—but never meet.

A malicious wind drops a fortune, with its possibilities of evil—into his lap, and hands her over to the mercies of a loathsome suitor. But a real wind comes along, and puts an end to fate's fooleries by hurling the woman out of the skies into the man's arms.

In an amazingly gorgeous and exotic setting, the tangled romance reaches culmination at last, but never by any set rules. It couldn't very well, for it is the clean, wholesome breath of life itself that acknowledges no formula.

"TRUMPET ISLAND"

VITAGRAPH

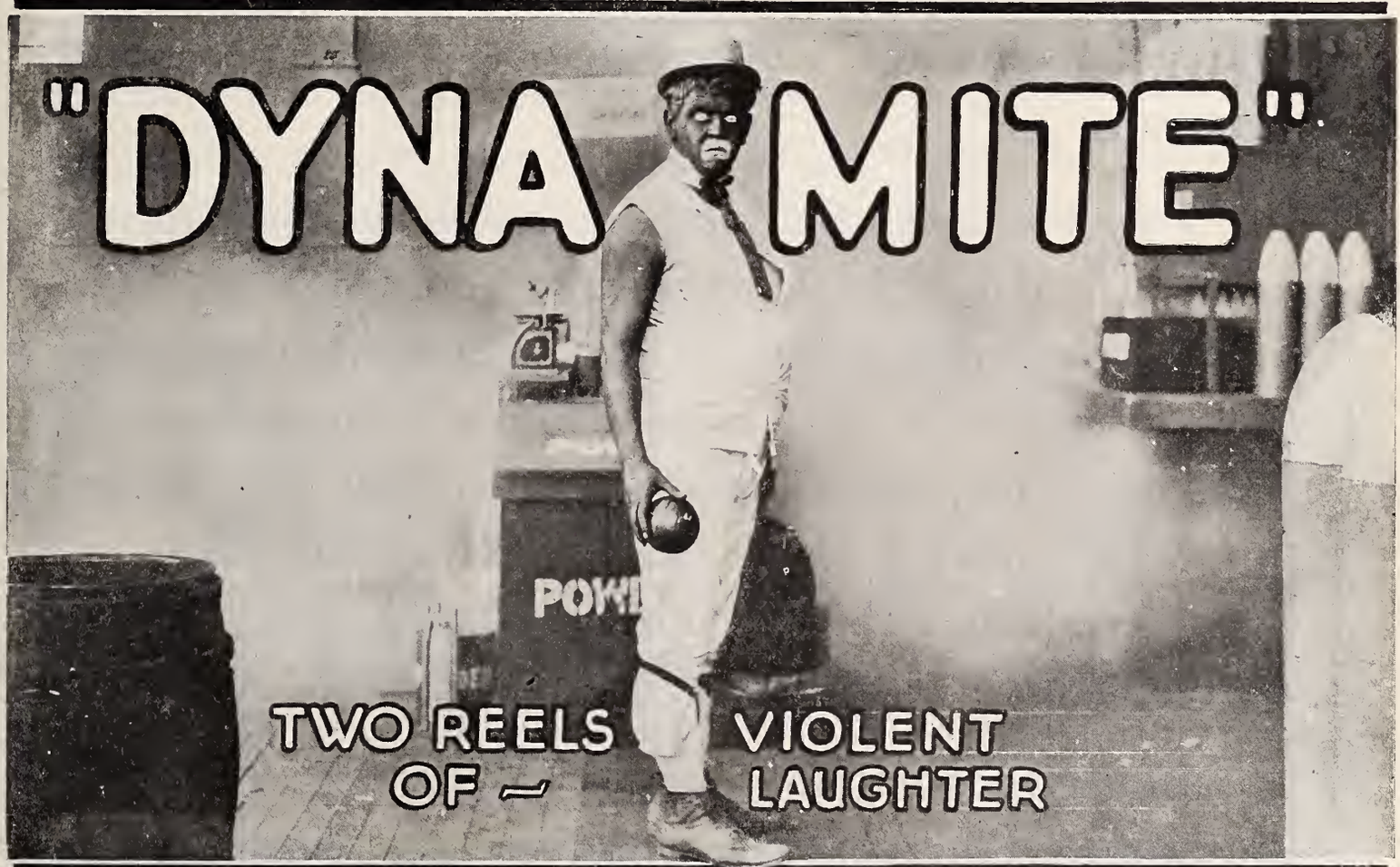
LLOYD HAMILTON AT HIS BEST

"HAM"

OUTDOES HIS TRIUMPH OF "DUCK INN"

E. W. HAMMONS PRESENTS

"DYNA MITE"



A MERMAID COMEDY

SITUATIONS as striking as lightning itself that will be followed by veritable thunders of mirth—and the sunshine of satisfaction.

MERMAIDS represent the maximum in action and in cleverness. Ask those exhibitors who have shown "A Fresh Start" and "Duck Inn."

EDUCATIONAL FILMS
CORPORATION OF AMERICA
729 Seventh Ave. New York

Public Notice and

Information has reached me that certain persons are and for some time have been endeavoring to induce Larry Semon to leave the employ of the Vitagraph Company of America and to engage in the production of motion pictures for some other company.

I wish to warn the motion picture trade in general and particularly those who make a practice of stealing motion picture stars from reputable producers that Larry Semon is at present under written contract with the Vitagraph Company which will not expire until December 1, 1924, unless before that date he completes thirty-six (36) motion pictures with the aid and assistance of the Vitagraph Company of America.

Under this contract Semon has agreed to devote his entire time and attention to the business of assisting in the production of these pictures for the Vitagraph Company of America, and he has expressly agreed that he will not, until the full completion of his contract, engage in similar work either in his own behalf or in behalf of any other person or cor-

Warning to the Trade:

poration. Thus far only five of the 36 pictures have been produced.

The Vitagraph Company of America has spent hundreds of thousands of dollars in exploiting its pictures of Semon and in popularizing Semon throughout the world and it does not propose to have its property stolen or appropriated either by the unscrupulous or by those who are ignorant of Semon's present obligations to the Vitagraph Company of America.

We shall, as we have in the past, protect our property in this contract and in the contracts of all of our stars by litigation, whenever necessary, and we will prosecute to the fullest extent of the law any or all firms, persons or corporations who, by offers of increased salary or other inducements, aid or encourage Semon to breach his existing contract with the Vitagraph Company of America.

VITAGRAPH COMPANY OF AMERICA,
ALBERT E. SMITH,
President

BEING PLAYED by ALL THE BIG ONES

STRAND, THE
New York, N. Y.

STRAND THEATRE
San Francisco, Cal.

TUDOR THEATRE
Atlanta, Ga.

BARBEE'S LOOP THEATRE
Chicago, Ill.

THE RIVOLI
Philadelphia, Pa.

COLONIAL THEATRE
Lincoln, Neb.

STRATFORD THEATRE
Detroit, Mich.

KENYON THEATRE
Pittsburgh, Pa.

PALACE THEATRE
Buffalo, N. Y.

RIALTO THEATRE
El Paso, Texas

GOODWIN THEATRE
Newark, N. J.

CRESCENT THEATRE
Syracuse, N. Y.

ROYAL THEATRE
Des Moines, Ia.

ARCADIA THEATRE
Savannah, Ga.

THE WASHINGTON
Detroit, Mich.

CLEMMER THEATRE
Seattle, Wash.

TALLY'S BROADWAY
Los Angeles, Cal.

LIBERTY THEATRE
Spokane, Wash.

THE LIBERTY
Portland, Ore.

THE EMPIRE
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THE KNICKERBOCKER
Columbus, O.

TABOR GRAND
Denver, Col.

TOM MOORE'S STRAND
Washington, D. C.

THE CAPITOL
Springfield, Mass.

SIGNAL AMUSEMENT CO.
Chatanooga, Tenn.

NEWMAN'S
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LYRIC THEATRE
Cincinnati, Ohio

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Fresno, Cal.

THE STRAND
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A BENJ. B. HAMPTON PRODUCTION

RIDERS of the DAWN

by ZANE GREY

What San Francisco Papers Say —

FROM SAN FRANCISCO BULLETIN

The San Francisco Bulletin says: "Filled with thrills and romance, 'Riders of the Dawn' from Zane Grey's pen is a medium to portray the gamut of emotions. * * * Good photography, embracing scenes of the jungle occupied by the radicals and the night rides of the vigilantes, is of the highest type. The supporting cast is strong. The points of appeal in the picture are manifold and timely."

FROM SAN FRANCISCO EXAMINER

The San Francisco Examiner says: "A photoplay to satisfy the most jaded taste of the movie fan for red blooded action and thrilling battles is Zane Grey's 'Riders of the Dawn.' A powerful human drama of the times pulsating with heart interest and realism."

FROM SAN FRANCISCO CALL

The San Francisco Call and Post says: "Action piled upon action until the thrills, it seems, are never going to cease. The story (Riders of the Dawn) is logically and consistently told and underneath the more exciting episodes is a love theme that is sweet and appealing." Also; "There is a thrill in nearly every foot of 'Riders of the Dawn'."

FROM SAN FRANCISCO CHRONICLE

San Francisco Chronicle says: "There are thrills aplenty in Zane Grey's gripping story, 'Riders of the Dawn' made for the screen from his novel 'The Desert of Wheat.' It is a picture that touches the heart strings in a way to make it memorable. * * * It is crammed full of action."

San Francisco News Says "Bristles with Action!"

THE GENIUS OF BENJ. B. HAMPTON,—THE VAST LITERARY SKILL OF ZANE GREY,—THE DIRECTORIAL ABILITY OF JACK CONWAY,—ALL HAVE COMBINED IN CREATING A PRODUCTION WHICH WILL GIVE YOUR AUDIENCES EVERYTHING THEY DEMAND IN A PICTURE,—ACTION, DRAMA, COMEDY AND "PUNCH." FROM THE FIRST FOOT OF FILM TO THE FINAL FADE-OUT THE PICTURE IS A MASTERPIECE. BOOK IT,—AND RIDE WITH "RIDERS OF THE DAWN" TO PROSPERITY!

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"The Most Beautiful Blonde Since Venus"
is the phrase a famous artist used to describe

Rubye De Remer

as she appears in

Joseph Levering's Production

As a nurse she falls under suspicion and so down into poverty and want. She answers a strange newspaper ad: "Wanted: A Temporary Wife".

How she marries and wins the man of her heart leads to a smashing and thrilling climax.

Rubye De Remer and Mary Boland both wear rare and beautiful gowns. Women delight in the big wedding dinner scene.

The celebrated cast also includes Edmund Breese, Eugene Strong-Armond Cortes and W. T. Carleton. Joseph Levering directed the production of "His Temporary Wife"—a screen picturization of Robert Ames Bennett's popular novel.

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"His TEMPORARY WIFE"

Ernest Shipman

PRODUCTION AFFILIATIONS

James Oliver Curwood Productions

"Nomads of the North"

(A First National Attraction)

"Back to God's Country"

By James Oliver Curwood

(A First National Attraction)

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and

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and

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NEW YORK CITY

RALPH CONNOR

The Foreigner
The Prospector
The Man *from* Glengarry
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Black Rock
The Major
The Sky Pilot
Patrol *of the* Sun Dance Trail
12 *in* All

PRODUCTIONS

Separate producing units, each complete in itself, will make these Ralph Connor stories.

* * *

"Telling the Truth in Pictures" will be the slogan—each production will be made upon the identical locations described by the author.

* * *

Scenes will be "shot" in vast outdoor studios ranging from the snow-capped Rockies to the storm-swept shores of Newfoundland.

* * *

Each director will SPECIALIZE upon the story in hand, and compete for supremacy with the other producing units.

* * *

Keen competition between these producing units will result in greater artistry and more entertaining screen drama.

* * *

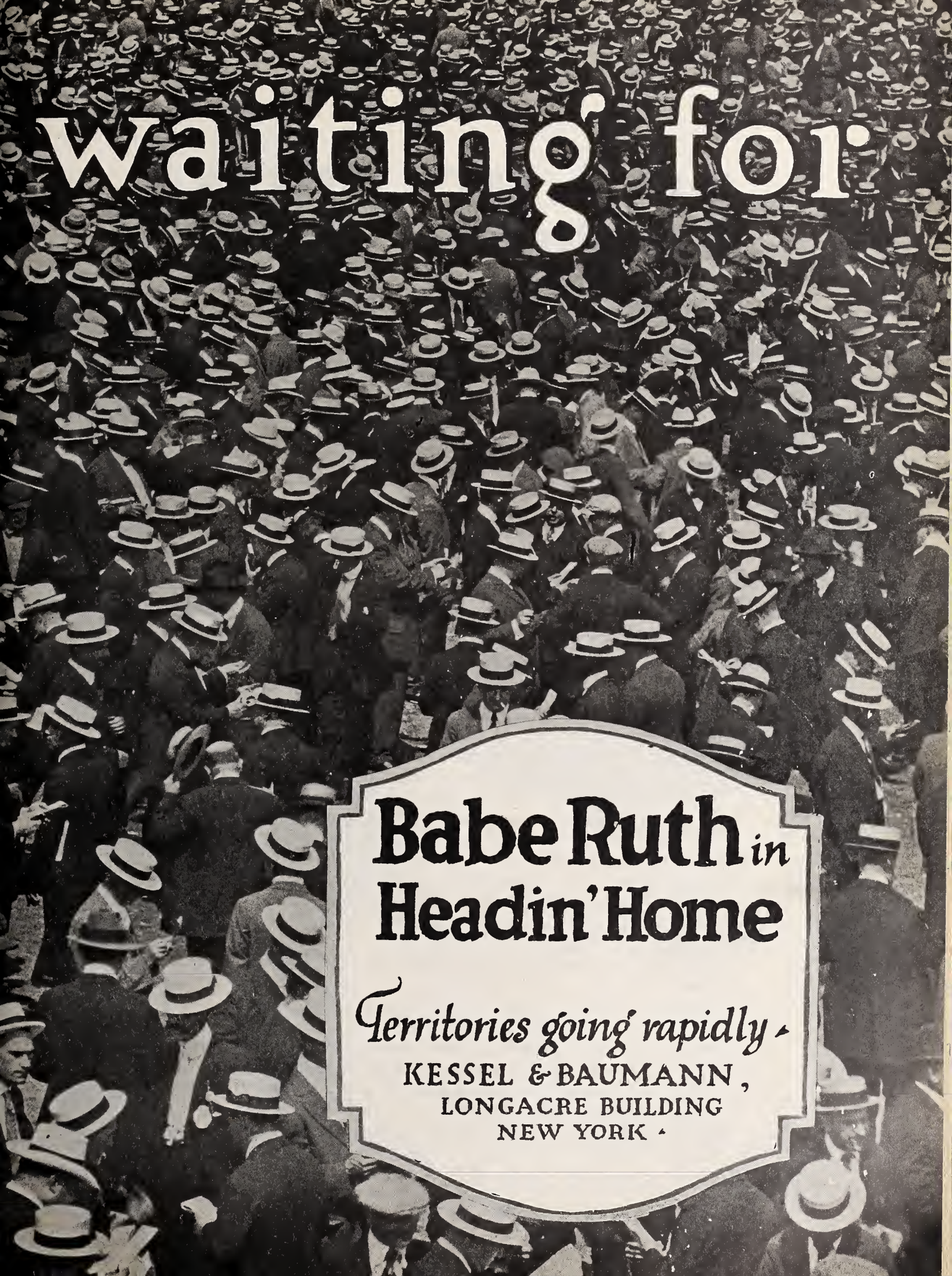
In due season each company will make its own individual announcements to the trade.

Management of

Ernest Shipman

6 WEST 48TH STREET **NEW YORK, N. Y.**

The crowds are


waiting for
Babe Ruth in
Headin' Home
Territories going rapidly
KESSEL & BAUMANN,
LONGACRE BUILDING
NEW YORK

TELL ME, OUIJA—
4 to 1 = ?

Tell me, Ouija—What is meant by "4 to 1"? Is that a race track term or does it mean 4 pages of publicity to 1 of advertising?

And Ouija—What is "Hand Picked Circulation"? Does it mean that a magazine** is picked up boldly by the hand and left at somebody's door where it wasn't asked for?

Please Ouija—What does "Cash—Paid For!" mean? Has it anything to do with petty cash for cut-rate subscriptions? "Paid For!" by the advertiser?

Ouija—Have you seen anything of 9,550 subscribers to a "certain magazine"**? A post card recently sent out located only 777 of a total of 10,327. Where are the rest, Ouija? Are they in your realm?

And, Oh, Ouija!—Has an A. B. C. audit report come into your land of spirits since about June 19? It was due to appear in a "certain magazine"** shortly after that date, but we haven't seen it there or noticed any other name but MOVING PICTURE WORLD in the A. B. C. list of applicants for membership. You might distinguish it from other spooks by a red toga.

Dear Ouija—You're not an exhibitor, so you won't be allowed to subscribe to this "certain magazine"**, but if you hover around 516 Fifth Avenue some day maybe we can show you a few copies of it without getting arrested for burglary.

Please, Ouija—Answer us these questions. ***Our advertisers want to know.***

**We really apologize to our readers for these references to another paper in this field.

AS FOR MOVING PICTURE WORLD—IT PUBLISHED IN ITS ISSUE OF AUGUST 7th, the map of its circulation, state by state. The total, 11,407, has yet to be equalled by any other trade paper in this field.

Price films

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Perry Comedies

Present

MACK SWAIN

The one and only "Ambrose"

in a series of new two reel comedies

"FULL O' SPIRITS"

The first release, is a forerunner of the splendid quality that will be evident in every Mack Swain release. And you know that these high-class comedies are coming to you one every month, and each and every month. We cannot give you any greater guarantee of prosperity for this coming season.

It's well to bear in mind that they are not clap-trap comedies, ground out in a few days; they are not fillers; they are business getters for both buyers and exhibitors.

If you are interested in good comedies you will want to secure these.

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1446 Broadway

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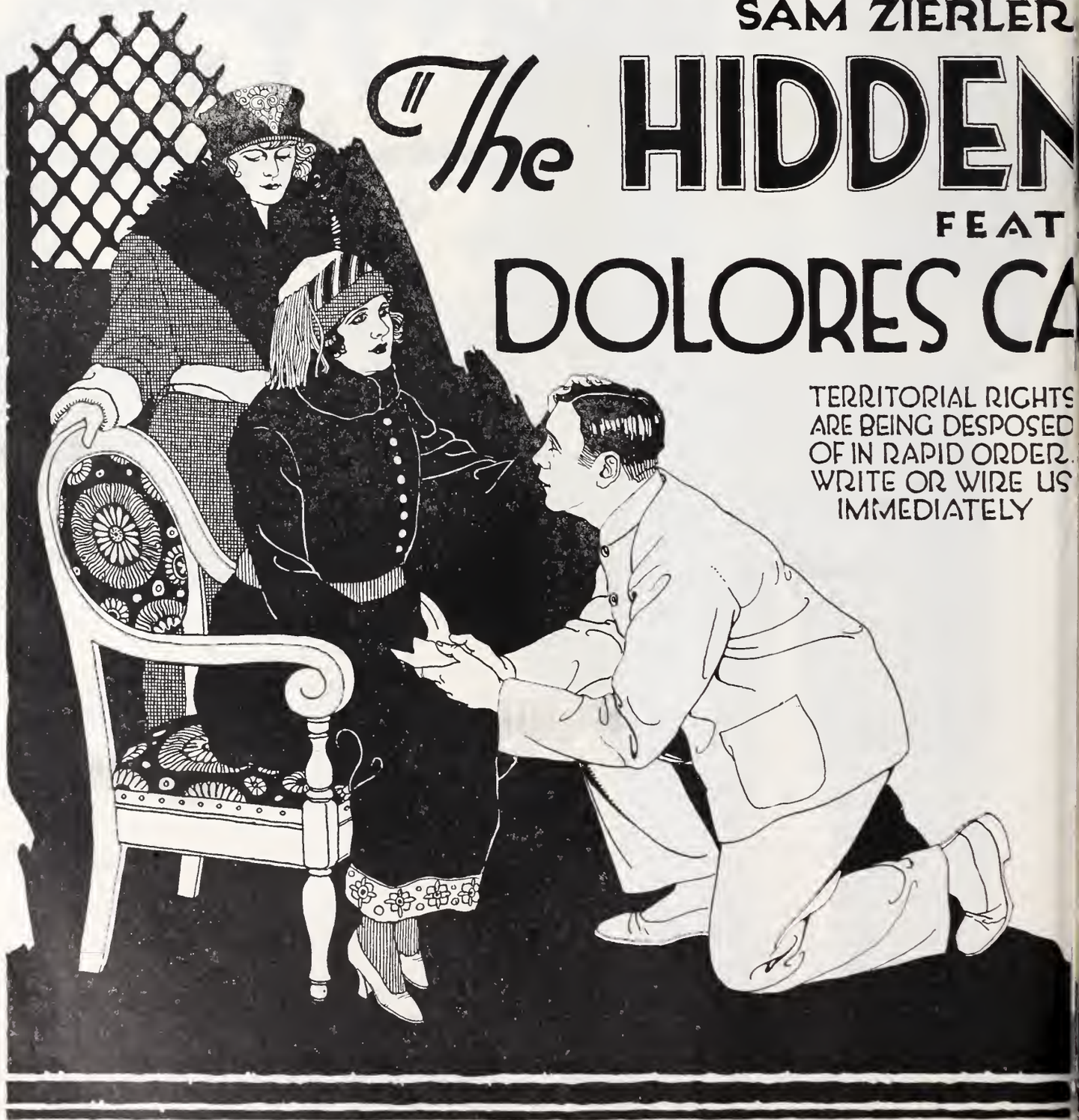
Mr STATE RIGHT BUY
CHANCE TO START THE

SAM ZIERLER

The HIDDEN

FEAT

DOLORES CA



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PRESENTS

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WITHOUT a doubt, "THE HIDDEN LIGHT" is the one best bet that has been offered the independent exchange man in many moons.

Dolores Cassinelli

whose recent successes have marked her as a star of no mean ability, has really outdone herself in this production. The supporting cast includes some of the best-known stars in filmdom.

The story is exceptional, being just the kind that will please any type of audience. It's a gripping, heart-interest drama, full of action and suspense.

Full line of money-getting accessories are now in work.

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MAYFLOWER PHOTOPLAY CORPORATION

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AN ALLAN DWAN PRODUCTION

Directed by ALLAN DWAN

IN THE HEART

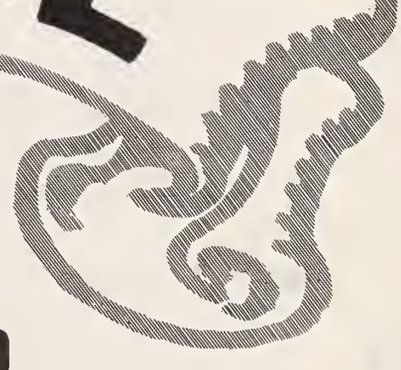
A stirring special from the Epic Drama of American life by William Allen White

FIRST NATIONAL EXHIBITORS CIRCUIT

A FIRST NATIONAL ATTRACTION

ODUCTION

OF A FOOL



It's BIG in every way

A story of tremendous power = Wonderful direction = Exceptional all star cast = Smashing scenes = love - pathos - heart interest

Wait till you see it!

Your bank will lend you money
if you own a First National Franchise

Here's Why—

Following is part of a letter received from a new Franchise Holder:

"Have been feeling unusually happy today. Did not realize why until a few minutes ago. Must be reaction for sense of security account buying First National Franchise, and will attempt to tell you just how I feel about it.

"Couple of years ago we went to our bank to borrow some money and explained we had all the good pictures and so forth. First thing they asked was how long are you assured of these pictures? Needless to say, I had to stall. It will be different now that I own a First National Franchise.

"Think what it means when an exhibitor can say he actually owns a good film service. The borrowing power of my investment has increased one hundred per cent.

"We know that we will have protection for at least three years with combined strength of many big exhibitors who have their interests to protect."

This is another reason why—

There'll be a Franchise everywhere

ASSOCIATED FIRST NATIONAL PICTURES

MOVING PICTURE WORLD
The Trade Paper of Features

"As It Was in the Beginning"

THE American who goes to England with open mind—to see and not be heard—will be most deeply impressed by the spirit of nationalism and tradition that governs practically every walk of life. Fundamentally every move made by the Briton is based on tradition.

Forbears of the present generation—back through generation after generation—conducted their business affairs and molded their daily lives upon certain customs. These customs still prevail, and will prevail so far as a foreigner may judge for generations still to come.

The telephone, the tramcar and the telegraph have been accepted—but in no spirit of general adoption that would so vastly increase effectiveness in that land of tradition. John Emerson, in an interview printed last week in the Moving Picture World, told how English producers decline to benefit by the experience of the American picture maker. There again does tradition handicap an industry that might vastly benefit through an awakened competition.

We have been repeatedly told by British producers that they propose, now that they have got well started, to make pictures that will compete in this market, and throughout the world, with American product. Englishmen want their pictures to stand up in competition with all comers.

Mr. Emerson points out specific reasons why the British producers must shake off tradition and step forth in vigorous battle—fully equipped—if they are to reap full reward. In a country where stoves have not been able to displace fire-places tradition may still have an influence strong enough to delay the consummation of a very desirable end.

An Amicable Adjustment

IT is gratifying to read in the official report of the proceedings of the Theatre Owners-Famous Players hearings that the discussions were characterized by a spirit of fairness and conciliation. The contrast when account is taken of the situation in Cleveland only a few weeks previously is notable. At that time there was in evidence nothing but heat; there was slim prospect of the contending parties sitting down at a table and calmly discussing the issues of the controversy.

It was the situation in the South rather than that in any other part of the country that was responsible for the Chicago convention in April. It was an Atlanta man who issued the call that was answered in such surprising numbers by men from other parts of the country. Atlanta is the home of the S. A. Lynch Enterprises. It will be noted that under the agreement between the company and the national organization's committee all controversial matters pertaining to the activities of Mr. Lynch will be discussed and ironed out.

ONE of the important statements attributed to Mr. Lynch is that under no circumstances will he endeavor to secure the film of any other producer than Famous Players or Realart and that there is no foundation for the rumor that he intended to force a booking arrangement upon the exhibitors of the South. There was a story told in Atlanta a few weeks ago that producers were offering their product to Mr. Lynch, for distribution in eleven states. The disclaimer by the head of the Southern Enterprises will be welcomed by many of those exhibitors in the South who a few weeks ago were deeply disturbed over the status of motion picture theatre management in their territory.

The outcome of the hearings is a vindication of the work of the exhibitors who gathered at Cleveland. Through the machinery provided by organization and the authority conferred by it, the picture showmen have achieved in short order a settlement of a controversy that was gaining in bitterness, was disturbing the peace of mind of exhibitors and was unsettling the industry generally.

Mr. Cohen and Mr. Zukor and their associates are to be congratulated upon the outcome of the meetings.

ATLANTIC CITY in August is a convention city out of the usual. It is no great distance from Philadelphia and New York. The weather for the past few weeks in these two centers has not been notable for its freedom from combined heat and humidity. The Exhibitors' League of Eastern Pennsylvania, Southern New Jersey and Delaware has named August 23 and 24 as the dates for its convention. From this short distance it looks as though August 23 and 24 would find a large gathering by the sea and also that those in attendance will hear many speeches that will be worth while.

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Rapping Gordon and First National Alfred Black Refuses to Meet Cohen and Denies He Has Sold Any Houses

Editor Moving Picture World:

IN a recent issue you published a letter signed by the Motion Picture Theatre Owners, addressed to Adolph Zukor, referring to my theatre activities. I stated at the Cleveland Convention that I had not sold out my theatre holdings, that I was an independent exhibitor not interested in the producing of pictures. I wish to forcibly reiterate this statement at the present time.

After reaching their agreement with Mr. Zukor, the letter addressed to him is very cunningly worded so as to attempt to discredit my independence as an exhibitor and position as President of the Motion Picture Exhibitors of America, Inc. There is certainly no reason why I should meet the M. P. T. O. committee to answer such charges as they see fit to make. Let them attack my activities publicly and I will answer them through the trade journals.

Claims Cleveland Methods Unfair.

Let any New England exhibitor who feels my organization has injured him in any way, state his grievances to me and I will be glad to meet him and give the same my personal attention. Hence, why talk with any committee?

I have already gone on record as to the unfair and un-American methods employed at the Cleveland Convention, the worst ever known in the history of motion picture conventions and why we left the convention floor.

Why do not the officers and this committee, the product of this convention, turn their attention to the greatest distributor-exhibitor combination in the United States—the First National—and especially to the activities of Nathan H. Gordon, of Boston, the owner of the New England First National franchise and the largest operator of theatres in New England through his own and affiliated companies?

Starts List of Questions.

Why don't the M. P. T. O. of America ascertain whether or not the First National through Mr. Gordon's management in New England and by others over the United States has done the independent exhibitor more harm through heavily increased film rentals and extension of theatre ownership than any other ten interests?

Why don't they find out about the pressure being used by First National to make the exhibitors buy their franchises on one hand and the theatre activities by Mr. Gordon's affiliated interests (and some new ones, too) on the other hand?

Why don't they investigate the First National's new booking proposition which, if put into successful operation, would soon tie up (between all three methods) the motion picture business in a regular vise?

Why don't they now openly admit, which they do privately, that the so-called Patterson-Chicago movement was financed by the First National and the attack on the Famous Players-Lasky Corporation **alone** was malicious and unfair?

Why did Mr. Cohen and his Committee refuse to admit the press at their meeting with Mr. Zukor?

Why was it that the recent meeting of the Connecticut Exhibitors, which Mr. Cohen attended, was turned into a First National banquet?

Openly Addresses Mr. Gordon.

As President of the Motion Picture Exhibitors of America I openly ask Mr. Gordon and the officials of the First National to deny these charges and to state their honest intentions, not camouflaged by their affiliated interests. If we are going to clean house and find where everybody stands, let's go throught the whole list and do it on the level, **openly,** not privately.

So there will be no misunderstanding as to my exact position in the New England theatre field:—I have not sold control of a single theatre. I was forced through Mr. Gordon and his various connections recently to make a booking arrangement with financial interests to protect my theatre holdings.

Believing that the Famous Players-Lasky Corporation produced the best pictures made, I succeeded in making an affiliation with them to offset to considerable extent Mr. Gordon's rapidly attempted control of New England.

I do not believe in threats and have never, in developing my theatre holdings, attempted to threaten any exhibitor or force him to do business with my organization.

Believes in Partnerships.

I have always and shall so continue to get as many partners among the real exhibitors of New England as I possibly can, realizing that partners are always preferable to additional theatres. I have already several of these partners: A. A. Spitz, of Providence in a number of theatres in Southern New England; L. A. Rodenizer, at Concord, N. H., and other places; Beecher Churchill, in Aroostock County, Maine, and very recently T. W. McKay of Rutland, Vt.; W. Grace of Fairhaven, Vt., and Andrew J. Cobe, of Lawrence, Mass.

Ask these men what they think of our business dealings.

At the present time, after using the Famous Players output, I am one of the largest buyers of independent film in the United States.

ALFRED S. BLACK.

Boston, Aug. 18, 1920.

At the offices of First National it was said there would be no answer this week to the statement of Mr. Black. Mr. Cohen, president of the Theatre Owners of America, when asked if he had any reply to make to Mr. Black's letter, said he had nothing to say at this time.

Inquiry at the offices of the Famous Players-Lasky Corporation resulted in the information that Mr. Zukor was out of town.

Toronto Theatre Opens

The new Pantages Theatre of Toronto representing an investment of over $6,000,000 is to be formally opened on August 22, with the personal appearance of a number of well known picture stars and a large attendance of visiting managers and booking representatives from New York and several other cities.

Scenes from the Latest Enid Bennett Picture, "Hairpins" Made by Paramount.

"So this is what my wife has developed into. Guess I'll have to buy her more hairpins and less cold cream. Just look at her wasting it in the center picture," says hubby. Enid remains silent but just thinks her part.

Spirit of Equity and Conciliation Characterizes Discussions Between Cohen Committee and Adolph Zukor

The Moving Picture World presents herewith a complete story of the discussions between officials of the Motion Picture Theatre Owners of America and the Famous Players-Lasky Corporation, which resulted in the pledge of Adolph Zukor that the exhibitor will be dealt with "fairly, equitably and reasonably" and that he will receive from Famous Players "every encouragement to conduct his own business in his own way, free from any dictation, coercion or threat of competition." Last week's issue of the Moving Picture World gave exhibitors a good resume of the proceedings; this article tells the exhibitor in detail what happened behind the scenes.—Editor.

THE conferences of the Committee of Nine of the Motion Picture Theatre Owners of America and Adolph Zukor, president of the Famous Players-Lasky Corporation, were held at the committee's rooms in the Hotel Biltmore, New York, and the discussions were characterized by a spirit of fairness and conciliation on both sides. As was printed in the Moving Picture World last week, Mr. Zukor has pledged himself to remove any menace of unfair competition from the company of which he is president.

The committee of the Motion Picture Theatre Owners of America consisted of Sydney S. Cohen, president; C. C. Griffin, vice-president; E. T. Peter, treasurer; C. L. O'Reilly, W. D. Burford, F. C. Seegert, C. H. Bean, J. T. Collins and H. B. Varner. Mr. Burford took the place of J. C. Ritter, of Detroit, who could not attend the conference because of important business. Mr. Seegert attended in place of Ralph Talbot, of Oklahoma, who could not come to New York because of illness in his family.

Agreement Based on Pledge.

The committee based its agreement upon the following pledge which appeared in the trade press of August 14, and which was emphatically reiterated by Mr. Zukor when he appeared before the committee at its hotel headquarters: "We do not want theatres and will purchase or acquire a theatre only in those places where we are locked out of proportionate and just representation of our production to which we are entitled. And the fewer these cases are the better we shall be satisfied.

"I invite any exhibitor who believes he has a just grievance against this company to communicate directly with me. I pledge my word that I will see to it that he is dealt with fairly, equitably and reasonably and that he will find he will receive from this company every encouragement to conduct his own business in his own way, free from any dictation, coercion or threat of competition."

Lynch Agrees to Investigate.

A modification has been made to the pledge, that Mr. Zukor agrees to take up at once any complaint of any independent exhibitor with the Motion Picture Theatre Owners of America for adjustment.

Affidavits and letters of complaint were read to Mr. Zukor and his associates which had been received from exhibitors in New England and the South. At this writing S. A. Lynch has agreed to make a personal investigation of these matters, and the committee is waiting to meet with Alfred S. Black.

The entire committee dispersed and left the continuation of the meeting with Mr. Lynch, Mr. Black and Mr. Zukor and the other manufacturers, with a sub-committee consisting of Sydney S. Cohen, C. C. Griffin, E. T. Peter, C. L. O'Reilly and John T. Collins.

Committee Invites Complaints.

Every executive committee member of the Motion Picture Theatre Owners of America had been requested by wire to gather in his zone all complaints and any specific instances of abuses toward independent exhibitors in their territory and to send them to the committee for submission to the conference.

Any complaints which any independent exhibitor may have, and which have not been brought to the committee's attention, if sent in will be taken up for adjustment at once. Exhibitors are urged to hasten these complaints so that the committee may complete its arrangements.

In addressing the members of the committee after the form of understanding and agreement had been signed Mr. Zukor made it plain that the scope of his pledges to the organization extended far beyond the written word.

Mr. Zukor's Statement.

"Under no circumstances," said Mr. Zukor, "will I countenance any unfairness in dealing with independent exhibitors. If any of my representatives or associates at any time resort to threats or intimidations or any other form of coercion, I promise you I will not tolerate it. You must know I have the power to call them to account and I will not hesitate to do so.

"If any theatres have been obtained by my organization in any manner other than a fair, legitimate sale, I want to know about it, and I will personally see to it that any man thus aggrieved will be restored to possession of his theatre.

"I will go further than this and say that I will throw the whole weight and whatever influence my organization and my associates may have in the industry, in co-operation with the national organization of the Motion Picture Theatre Owners of America, against any man or set of men who resort to unfair competition with the independent exhibitor."

In Fairness to Famous Players.

The committee was very frank with Mr. Zukor and told him plainly that they felt the exhibitors of the country were anxious to settle this controversy with his corporation in order that his product would receive the same consideration from the independent exhibitor as that of any other producer, without fear that his corporation would later take undue advantage in competing in the territory with the man who was willing to buy product on its merits alone.

The committee said that it had information from various parts of the country that other producers and distributors were using as a sales argument for their production the controversy which had arisen between his corporation and their organizations, and they felt under the circumstances that the committee should endeavor to use its every effort to come to a speedy and satisfactory arrangement with his corporation, so that the coming year could be met by the exhibitors of the country in a different frame of mind than they were in at present.

Letter Given Mr. Zukor.

At the time of the signing of the agreement by Mr. Zukor for the Famous Players-Lasky Corporation and the committee for the Motion Picture Theatre Owners of America the following letter was submitted to Mr. Zukor and his counsel in order

They're Planning to Elope—But Only for "The Week-End."

Margarita Fisher says: "Hurry up and get the step-ladder while I go up on the second floor." A talkative scene from this new American release.

that there could be no misunderstanding as to the principles and questions involved between the Motion Picture Theatre Owners of America as to the Southern Enterprises, Inc., in the eleven southern states and A. S. Black in the New England states:

New York, August 12, 1920.

Adolph Zukor,
President Famous Players-Lasky Corp.,
485 Fifth Avenue,
New York.

I am submitting a copy of a few of the flagrant complaints relative to the activities of A. S. Black and his representative in New England and of S. A. Lynch, Southern Enterprises, Inc., and representatives in the South. Our understanding is that you are to have these people and their representatives investigate these complaints and let us have their report on same.

It is also understood and agreed that this committee is to meet with Mr. Lynch and his representatives and Mr. Black and his representatives, so that we personally can go over these propositions in detail, and that Mr. Lynch, Southern Enterprises, Inc., and theatre holding associates representing your organization in the South and Mr. Black and his associates in New England will enter into a similar arrangement with the Motion Picture Theatre Owners of America, through your efforts, as was entered into this 12th day of August, 1920, by and between the Famous Players-Lasky Corporation through you and the Motion Picture Theatre Owners of America.

MOTION PICTURE THEATRE OWNERS OF AMERICA,
By SYDNEY S. COHEN, President.

C. C. Griffin, First Vice-President; E. T. Peter, Treasurer; W. D. Burford, Fred C. Seegert, C. L. O'Reilly, C. H. Bean, John T. Collins, H. B. Varner.

Pledges as to Lynch and Black.

This was done because the committee realized that the contention of the counsel for the Famous Players-Lasky Corporation was well taken and that the terms of this letter could not legally become a part of the agreement because of existing contracts between the Famous Players-Lasky Corporation and the Southern Enterprises, Inc., headed by Mr. Lynch in the South, and the silent partnership between Mr. Zukor's organization and Mr. Black in New England.

Nevertheless it was agreed by Mr. Zukor, his counsel and the committee that the same procedure for adjustment would be taken by Mr. Lynch and Mr. Black for the adjustment of all grievances of the independent exhibitors in these territories mentioned.

Mr. Zukor pledged his personal word to the committee that both Mr. Lynch and Mr. Black would act as if they were a part of the original agreement. The committee was impressed with Mr. Zukor's statement and signed the agreement submitted, their understanding of it as submitted in the letter, and now depend upon Mr. Zukor to see that both of his associates live up to the letter and principle of it.

To Adjust 1919-1920 Complaints.

Mr. Zukor promised to adjust all complaints against 1919-1920 contracts.

In some of the territories where specific instances were submitted to the committee in reference to the controversy over the 1919-1920 contracts between Famous Players-Lasky Corporation and the independent exhibitor satisfactory adjustments have already been secured. Telegrams are reaching the committee here from all parts of the country commenting on the businesslike way in which the agreements have been so far reached.

The committee has had several conferences with Mr. Lynch on matters of dispute in territories in the southern states, and Mr. Lynch has authorized the statement to be made that under no circumstances will he endeavor to secure the film of any other manufacturer or producer other than Famous Players-Lasky Corporation and Realart, and that there is no foundation for the current rumor that he intended to force a booking arrangement upon the exhibitors of the South.

Lynch Agrees With Zukor.

Mr. Lynch wants it to be known he agrees with Mr. Zukor that the good-will of the exhibitors is the most necessary part of his business and that it is his endeavor to build up that good-will, and that if any complaint of an independent exhibitor not affiliated, directly or indirectly, with any producing company is brought to his attention through the proper channels of the Motion Picture Owners of America he will immediately give the same his personal attention and adjust it to the satisfaction of all concerned.

Mr. Lynch wants to emphsaize that he will resent in a most drastic way any interference with any independent exhibitor by any other distributer or producer, directly or indirectly, who threatens the independent exhibitor, and he will not permit any of his representatives to employ in any way a threat or to intimidate any exhibitor in order to sell or dispose of his holdings.

To Return Certain Theatres.

Mr. Zukor emphatically stated to the committee and gave it as his personal pledge that if any exhibitor who has disposed of his theatre through coercion or through intimidation, or by threats of any of his representatives or of his organization or his associates, he will immediately arrange for the return of his theatre to the exhibitor if the proof is submitted to the committee representing the Motion Picture Theatre Owners of America.

The committee is anxious to make conditions for the ensuing year such that they will give every producer of film a fair showing based entirely on the merit of the production and its box office value. The organization is neither a selling force nor an auxiliary to the selling force of any producing company, and it wants the country at large to know that it will indeed be delighted if it can complete the arrangements that have already been entered into between the Famous Players-Lasky Corporation to settle the dispute which arose at the Cleveland convention, so that the exhibitor may have a complete choice not alone of this company's productions but of other companies which are willing to deal fairly and squarely with the members of the organization.

Meet Samuel Goldwyn.

The committee also called to see Samuel Goldwyn, president of the Goldwyn Pictures Corporation, where they were received with every courtesy and obtained the personal assurances of Mr. Goldwyn that the counsel for his company would meet with the counsel of the Motion Picture Theatre Owners of America for the purpose of drawing up a more equitable film contract, and that his company would not use taxable music in compiling its cue sheets.

The same promise was made by Lewis J. Selznick, president of Selznick Pictures.

Metro Counts Tourneur Film One of Best Fall Offerings

THE Metro Pictures Corporation announces as among the most important of its early releases the Maurice Tourneur super feature, "The Great Redeemer," a six-part special enacted by a distinguished cast that includes House Peters and Marjorie Daw. This production, according to the view of Metro officials, should prove to be one of the strongest attractions of the coming season, as it brings together a novel story and the creative genius of Director Tourneur.

"The Great Redeemer," conceived and written in story form by H. H. Van Loan, author of "The Virgin of Stamboul," for Priscilla Dean, "The New Moon" for Norma Talmadge, and "Vive la France" for Dorothy Dalton, is a drama of the West, but running through it is allegorical counterplot which tells of the regeneration of a desperado and his love for a beautiful girl.

A Few Scenes from "The Great Redeemer," with House Peters, and Being Issued by Metro.

"I love this here little lass and I'm a gonna fight to keep good. I'll go over into picture number 3 and tell the sheriff that I want to get the reward that is offered on the sign in back," says the hero.

Charles Chaplin Takes Latest Film to Utah to Evade Wife's Process Servers

TAKING refuge from attorneys and out of the jurisdiction of the California courts, Charles Chaplin is in Salt Lake City with his latest film, "The Kid," the sale of which his wife, Mildred Harris, is seeking to restrain pending adjudication of her divorce suit against the famous film comedian.

That negotiations for the sale of the film are in progress is an admitted fact, and it is understood that Salt Lake City interests as well as New York capital may become interested. The film is not completed; it must yet be cut and titled and the continuity arranged. This will be done in Salt Lake City, it is understood. Sid Chaplin, brother of Charlie, and himself a moving picture star of note, is also in Salt Lake.

Rumors of New Litigation.

Whether new litigation will be begun in Salt Lake City has not developed, though there are rumors of it. In the mean time, however, California process servers are unable to reach Chaplin in their efforts to prevent a sale of film, one-half of the proceeds of which are being claimed by his wife.

Chaplin says that he invested in the picture practically all he had. He wrote the scenario himself, produced it and appears in the stellar role. The film as it stands was pre-viewed at the American Theatre in Salt Lake last week, and is locally considered the supreme achievement of Chaplin's career.

Chaplin Blames Lawyers.

With no trace of the world famous antics save a characteristic shrug of the shoulders and a gesture or so of the arms, Chaplin admitted regret for the rupture in his domestic affairs.

"As far as a woman is concerned a gentleman can say nothing, so, therefore, you must not expect me to discuss my wife," was his only comment when questioned by newspaper reporters. "She is just a young girl and I believe it is due to unscrupulous lawyers who imagine the moving picture field is good pickings that she is pushing this litigation concerning 'The Kid.'

"Of course, I can make no reply to such foolish charges as cruelty and ill treatment. It was a matter of incompatibility. I offered her a generous settlement and in my opinion she should have accepted it in a dignified fashion. I will not fight the divorce, but I do intend to protect my rights insofar as this picture is concerned."

Guest of Swansons.

Mr. Chaplin is stopping at the Hotel Utah, where he is the center of the stage, so to speak, hundreds of guests and visitors seeking his acquaintance daily. Several times during the past week he has been the guest of Mr. and Mrs. William H. Swanson. Mr. Swanson is a pioneer of the industry and owner of the Swanson chain of moving picture theatres.

With Chaplin are his brother Sid, two camera men and his secretary, Thomas Harrington.

Mrs. Morosco's Suit Against Husband Temporarily Checked

SUPREME Court Justice Richard Lydon on August 17 signed an order staying all further proceedings in the suits brought by Mrs. Annie T. Morosco of Los Angeles gainst her husband, Oliver T. Morosco, and against Selma Paley, a motion picture actress, until Mrs. Morosco pays into court or files an undertaking to protect the defendents in the event of Mrs. Morosco failing to prove her charges.

The suit brought by Mrs. Morosco against her husband is to compel an accounting of his stewardship of several motion picture ventures in which she charges they were jointly interested, and part of the proceeds of which the wife charges her husband squandered on Miss Paley, whom, she charges, he maintained in an expensive apartment at 44 West Seventy-seventh street, New York.

The suit the wife brought against Miss Paley is to recover the money and other gifts alleged to have been received by Miss Paley from Mr. Morosco, which Mrs. Morosco alleges were paid for from the proceeds of the joint motion picture enterprises of herself and husband. The two cases hae been set down for trail on the October calendar of the Supreme Court.

Approves Final Accounting of Charles Frohman Estate

THE final chapter in the tragic death of Charles Frohman, theatrical and motion picture promoter, was written Tuesday, August 17, when Surrogate Cohalan approved the final accounting of Daniel Frohman and Alf Hayman, administrators of his estate.

Their accounting showed that to preserve the estate the administrators incorporated the Charles Frohman, Inc., with $700,000 of preferred and $300,000 of common stock. This scheme worked so well, the administrators say, that they have liquidated all claims of creditors. The accounting shows the estate amounted to $919,282 and that all claims liquidated amounted to $910,696, leaving a balance to the credit of Charles Frohman, Inc., of $17,586. One of the heaviest creditors of the estate was Alf Hayman whose claim amounted to $375,000.

The petition showed that the administrators have filed a claim with the State Department against the Imperial German Government for $250,000 for the death of Frohman on the Lusitania.

N. H. Kaiser Wishes to Adopt Director Greppin's Daughter

NORMAN H. KAISER, a motion picture actor of 100 West Fifty-ninth street, New York, appeared in a new role, Tuesday, August 17, when he obtained from Surrogate James A. Foley a citation directing Lloyd Ernest Greppin, motion picture director, of 1657 South Andrews place, Los Angeles, to show cause why Greppin should not consent to Kaiser legally adopting his 3-year-old daughter, Rozene Margaret Greppin.

Mr. Kaiser says he earns $750 a week as a screen actor and has property worth over $10,000. The child's parents, he says, were divorced in the Superior Court of California on February 18, 1919, Mrs. Rozene Tripp Greppin, the wife, charging her husband with extreme cruelty. The mother was awarded the custody of the child.

Ten days after the divorce was granted, Mr. Kaiser, in his petition says, he married Mrs. Greppin in Los Angeles and came to New York City with the mother and child, stopping for a time at the Hotel Plaza before going to the present Fifty-ninth street address.

Mr. Kaiser says his wife has property worth in excess of $250,000 and has an income of more than $10,000 a year, which he mentions as an assurance to the court of ability to give the child every comfort. Mr. Greppin, according to the petition, after being divorced married Ruth Oleta Sellers, with whom he is now living in Los Angeles.

New Author Coming to Films Via Hodkinson Corporation

FROM the home office of the W. W. Hodkinson Corporation has been received that a big story is shortly to "break" regarding the first screening of the novels of one of the foremost figures in the world of American literature today; a man who has refrained from giving his books for picturization because he was not in accord with the methods employed by many of the present-day producers.

Since meeting Mr. Hodkinson, however, his views were greatly changed, it is said, and he has placed his entire output with that gentleman to be handled according to his judgment and discretion.

Though the author's name was not divulged it is definitely stated that he is one of the most widely-read men in America—a man whose each and every book numbers among the "best-sellers."

McIntyre Is Made Manager of the Tourneur Studios

THE Maurice Tourneur West Coast studios have a new manager in Robert B. McIntyre. For the past year he has been production manager for Goldwyn.

Mr. McIntyre has had a wide and varied experience in the theatrical world, having been business manager for the road show of "Baby Mine," which starred Marguerite Clark, and later assistant manager and treasurer of the Playhouse in New York. He also was casting director for William A. Brady at the World Film Corporation. Last year he went with Goldwyn on the West Coast in order to learn its system of studio management.

Guess We'll Use This One.
Says Maurice Tourneur to Robert B. McIntyre who has just been appointed studio manager.

RAMBLES ROUND FILMTOWN

WITH WALTER K. HILL

On Leaving a Good Job.

*We turn the cartoon to the Wall**
Its mission here is done.
We've jazzed a lot of pufflicists
And had a heap of fun.

But now we wend our merry way,
Without unseemly fuss,
Into the realm of movie "jack"
To embrace The Octopus!

* Street.

Disperse the Gloom
Of Projection Room

We have it, via a clipping from John B. Carhart, that Chief of Police Entrikin, of West Chester, Pa., is possessor of a pair of "twilight bones."

The dice have been covered with radium that shows the spots plainly in a dark room and enables players to see the figures with ease.

o—o

New York's Broadway Theatre advertises:

California Bathing Girls.
"Help Wanted: Male."

o—o

If electric signs are intended to attract patronage we fail to see the saving in announcing "A Lake" as star of a film at Loew's Orpheum.

Might have added: "Come on in, the water's fine!"

o—o

"Romance Promoters" might be a synonym for pufflicists rather than a photoplay title.

o—o

It will be easy for the printer to make "Love's Battle" read "Love's Bottle."

o—o

As an exploitation idea a "mumble-peg" contest might be used to boost "The Jack-Knife Man."

o—o

The Solution.

"What Women Want."
"The Long Arm of MANister."

o—o

Metro's "Four Horsemen" is being offset by Vitagraph's "Black Beauty."

o—o

Filmdom's Fine Line
Of Fancy Groceries

Roscoe Arbuckle, in "Coffee."
Blanche Sweet, in "Sugar."
Sessue Hayakawa, in "Tea."
Mary MacLaren, in "Cheese."
Douglas Fairbanks, in "Soap."
Bryant Washburn, in "Flour."
Guy Empey, in "Oil."

o—o

"'Frail Women' on Broadway" is a tradepaper headline that tells its own story.

o—o

To aid those who like to prosper on imitation titles we submit "Hidebound" and "Musclebound."

o—o

Said to be 30,000 stills in operation down south.

Any one of the tradepapers get more than that every week—and some of 'em are printed.

o—o

Considering the universal utility of the feminine "first national bank," it seems reasonable that "The Notorious Mrs. Lisle" is a First National attraction.

o—o

Will Carleton's famous poem, "Over the Hills to the Poorhouse," will soon beckon to exhibitors.

o—o

Changing photoplay titles sometimes seems useless effort. 'Frinstance: "The Poor Simp" has been changed to "Love Is An Awful Thing."

o—o

Beulah Livingstone, who is so efficiently and happily situated as pufflicist for the Talmadge girls, wants to know if there is a Major B. Flat in the army who would like to renounce a military for a musical career.

This because C. Sharpe Minor is disclosed as organist at Graumann's, Los Angeles.

o—o

Harry Raver, Inc., impresses each page of matter submitted for publication with a steel die, something after the seal adopted for Wall Street (and other) corporations.

The inner circle is lettered: "Department of **Information.**"

Get that word "Information."

It is a rare bird in movie pufflicity.

o—o

Vitagraph Buys "Lord and Master."—Tradepaper Headline.

Triumph of the proletariat!

o—o

Our idea of full-speed-ahead foolishness is for those who depend upon pufflicity in attaining renown to expect their photographs to be published and initially allow a photographer to copyright and prevent the desired consummation.

That may be a clumsy sentence, but it is as agile as its inspiration.

o—o

Looks Good in Print But——

"Pretentious" is a favored word with pufflicists. Here's its definition:

"Characterized by pretention, or specious or egotistical claims to excellence; making an ambitious outward show; marked by pretense, conceit, or display."

Come on with your "pretentious productions"!

o—o

Double Feature Bills.

"When Love Drives."
"Away Goes Prudence."

o—o

The Brooklyn Strand advertises its music program as including solos in the following listed order:

"'On the Billows Rocking,' 'By His Side,' 'The Maid Servant' and 'Silent Heroes.'"

Indicating that the rubber-plant servant question has been solved by taking the old girl boating on Prospect Park Lake.

o—o

Stanton Going Abroad to Investigate Racial Traits.—Tradepaper Headline.

Why spend passage money when we have 'em all here?

o—o

William A. Brady's "Life" Will Be Shown Trade Soon.—Tradepaper Headline.

With such an interesting career on which to base the scenario here should be lively entertainment.

Think of the number of punches in the episode picturing his term as Jim Corbett's manager!

o—o

Hope Hampton Likes "Knocks."—Tradepaper Headline.

Such being the case, she is in a business where she can be made supremely happy.

o—o

And here we insert the final fade-out.

o—o

Do not address mail to Walthill, Neb., or Walterhill, Tenn.

Clip and Paste

For Photoplay Editors and Theatre Programs

Harrison Ford will be leading man for Bebe Daniels in her second Realart production, which has been started under direction of Major Maurice Campbell.

When Mary Miles Minter returns to work from her vacation she will begin on "All Souls Eve," her next Realart feature.

Elsie Ferguson is expected on the Coast soon to make her next Paramount-Artcraft picture at the Lasky studio, Hollywood, Cal.

Max Linder intends to go to New York himself with his new film, "Seven Years' Bad Luck," to arrange for its Broadway showing.

Otis Skinner's daughter, Cornelia, is playing a small part in her father's production, "Kismet," now being filmed at the Robertson-Cole studio, Los Angeles.

Lottie Pickford Rupp has for the second time within the past few months filed a suit asking for divorce from her husband, Albert G. Rupp, of New York.

E. Mason Hopper will direct Tom Moore in his next Goldwyn picture, "Canavan."

Louis Fitzroy is playing an important role in the new ZaSu Pitts picture, "Thundering Dawn," now being produced by R. C. P. Smith Corporation.

After finishing his present Paramount feature, "Always Audacious," Wallace Reid will make another autmobile picture, from "Free Air," the story by Sinclair Lewis and Byron Morgan.

Hal Cooly, Ethel Shannon, Walter McGrail and Harry Dunkinson support Eileen Percy in her new Fox picture, "Beware of the Bride."

Mae Marsh has signed a contract last week to make a series of productions for Robertson-Cole, beginning about the first of September.

Winifred Kingston will again appear as Dustin Farnum's leading lady in "The Trail of the Ax," which will be started soon by Director Ernest Warde.

Gertrude Atherton, novelist and member of the Eminent Authors, Inc., is in Hollywood, Cal., and will confer with the Goldwyn scenario force in preparing a new story for filming.

The first of a new series of pictures starring Katherine MacDonald will be James Oliver Curwood's Canadian story, "Golden Snare."

Antonio Moreno has just signed a new contract for three years with Vitagraph, which stipulates that he shall star in either serials or features, at the discretion of Vitagraph.

Supporting May Allison in "Marriage of William Ashe," a coming Metro feature, are Wyndham Standing, Frank Elliott, Robert Bolder, Lydia Yeamans Titus and Clarissa Selwynne. Edward Sloman is directing.

John E. Ince is selecting the cast for his coming production for Metro to be made from Ben Ames Williams story, "All Men are Valiant."

Missouri Exhibitors in Earnest Over Organization and Mutual Protection

ONE HUNDRED exhibitors from all parts of the state of Missouri convened at Moberly on Tuesday and Wednesday, August 10 and 11, with but one basic idea in mind—that of organizing a state association to affiliate with the national organization of the Motion Picture Theatre Owners of America. It was a distinctly representative body of the progressive showmen of the state.

One of the principal events of the convention was the eager response in raising $3,250 cash which was Missouri's quota to the national organization. In accordance with the generosity of the picture showmen of Missouri (the state that has to be "shown") the quota was more than doubled, much to the delight of S. I. Berman, national representative, who reports that he expects to more than double it again when contributions from exhibitors not in attendance at the convention are forthcoming.

Organizing the Committees.

The excess, that is, all over the stated sum of $3,250, will be returned to the state association, together with subsequent amounts contributed on the part of Missouri exhibitors who were absent from the convention. Aside from exhibitors who went to Moberly there was a goodly attendance of exchange men from Kansas City and St. Louis.

The first session was held Tuesday morning at the Chamber of Commerce. The meeting was called to order by Joseph J. Mogler, national committeeman of St. Louis. The address of welcome was given by Mayor Cross of Moberly, who "turned the city over" to the visitors. Response was made by C. R. Wilson of the Liberty Theatre, Liberty, Mo.

Jack Truitt Popular Chairman.

Nominations were then in order for a temporary chairman. The exhibitors unanimously elected Jack Truitt of Sedalia and Moberly. After appointment of various temporary committees for by-laws and constitution, ways and means, resolutions, credentials and arrangements, and others, a permanent committee both legislative and advisory was approved. This committee consisted of Lawrence Goldman of Kansas City, George Eigel of St. Louis, Billy Mueller of Jefferson City.

During the short afternoon session Tuesday, open discussion took place. Suggestions for permanent organization were received in this manner and passed on to the proper committees. The meeting adjourned until eight p. m.

The evening session Tuesday was closed to the exchange men but every exhibitor at the convention attended. All committee reports were not as yet ready, but Resolutions and Ways and Means rendered reports. The resolutions committee rendered its report which was practically the same as resolutions passed at the national assembly at Cleveland.

The convention went on record as against percentage because it was the belief that there could be but one result—higher prices and poorer pictures. A resolution to break up the United Artists' plan of contract was passed and to this effect—that the Missouri exhibitors pledge themselves not to pay full amount of contract previous to seven days before the day of showing.

Delegates Strong in Convictions.

The assembly expressed itself against censorship vigorously and vehemently. C. H. Burkey, of Kansas City, said:

"The press, the stage, and the screen are the modern mediums of artistic expression. The press is not censored so why should the screen be? When a salacious book is published, even after the public is told of its true character and warned not to read it, it is circulated secretly and in an underhand manner to please those of morbid minds who revel in that sort of literature.

"A salacious picture has no chance for such circulation. The picture would be shown less than a week when public opinion and sentiment would automatically censor it and drive it from the screen. It is for this that we are pleading—let public opinion be the censors and not a chosen few whose opinions and outloks on life are apt to be biased."

The independent exhibitors were urged to keep their screens open and not affiliate or "tie up" with any one exchange. The convention expressed itself as opposed to unreasonable taxes and music tax laws as being unfair to the "small man."

The main platform of the whole convention, perhaps, was to protect the independent exhibitor from the producer-exhibitor, whose almost unlimited capital tends to drive the smaller man out of business. Much hard feeling was expressed towards the Famous Players-Lasky Corporation for entering the exhibiting field and with their large amount of capital tending to force the independent theatre owner from the field.

Berman Gives Assurance.

Mr. Berman eased the minds of those present in this respect by saying: "I can give assurance to you all that I have first hand information from Mr. Zukor himself—although I can put his purposes in no definite form of a promise—that the Famous Players-Lasky Corporation will make no further attempt to build or buy theatres in competition with the independent exhibitor.

"I feel that by every law of heaven and earth that it will come out all right. Furthermore, I guarantee you that further operation on theatre buildings now in construction by this corporation will be discontinued."

The morning session Wednesday was called to order by Jack Truitt. Telegrams of encouragement and promise of aid both moral and financial from those exhibitors who were unable to attend were read.

Berman Wants No Office.

Report from the committee on by-laws and constitution was read by L. C. Goldman of Kansas City. The constitution was modeled from the one which the national association adopted at Cleveland and met with the unanimous approval of the Missouri assembly.

Following this an interesting talk was given by S. I. Berman. Throughout the long morning session which lasted until two o'clock in the afternoon, the cry of the men assembled was "let's hear from Berman! Let Berman talk!" and at last opportunity came.

The opening shot of Mr. Berman's speech was this:

"I want you to get this straight—I am **for** the exhibitors and for them strong. I hold no office nor am I seeking any in the

Another Love Title—"Love's Battle"—It Happens to the Best Regulated Couples.

The winning smile prize this week goes to Eileen Sedgwick—the committee of one says so! Scenes from this new Climax Film Corporation picture which is being released as a state rights film. Supporting Eileen Sedgwick is Joe Moore.

national organization for this reason, I am able and will tell you some things which a man holding office would not be able to do. Organization is necessary to put across the producer-exhibitor fight and a strongly organized body at that.

"Get Together and Stick."

"I am here to tell you that the national organization is ready and willing to take care of all fights for the exhibitors upon the receipt of message to that effect. It is to this end that we are raising our $100,000 —to help out the independent exhibitor in his time of need.

"Get togetheré Stick togetheré That is the secret of the whole matter. Producers can not get along without exhibitors and neither can the exhibitors do without the producers. It is merely a question of complete understanding, agreement, and harmony between the two. But, bear this in mind—the exhibitors of this country are absolutely unable to protect themselves without strong organization.

"Three months ago, the things which we sought to accomplish, our aims and purposes, were laughed at and it was said 'It can't be done. Exhibitors will never get together, organize, and stick together,' was the opinion voiced. But we have done it and those who laughed at us in the beginning now realize and respect the power of organized motion picture theatre wonders.

"Do you think for one minute that the bill in regard to Sunday opening of theatres would ever have been passed if the exhibitors had not banded together and demanded that the bill be approved? We have become a potent factor to be dealt with and it is my wish that our present troubles will soon be adjusted to the complete satisfaction of all. I firmly believe that they will be."

Berman's Plea Gets the Coin.

Mr. Berman then made a plea for the quota of $3,250, which was to be Missouri's contribution to the national association. The generosity of those present simply overwhelmed Mr. Berman as it was more than doubled.

Succeeding this event, a motion was made by Lawrence Goldman of Kansas City to the effect that the Reel Journal be made the official organ of the Motion Picture Theatre Owners of Missouri. The motion, which was duly seconded, was unanimously approved. The Reel Journal is a local trade publication edited by Ben Schylen and which is monthly gaining prominence in this territory.

The gist of the acceptance speech of Charles F. Sears, president, was to this end: "The time is short and you men are hungry, but let me say here that I want each and every one of you to feel at perfect liberty at any time to call upon me for aid.

"I'll come to you, no matter how far, if earthly possible. If train service has stopped, I'll come in my car—or if the mud is fender deep, we'll try air service. Just remember—I'm behind you, now and always. Gentlemen, I thank you."

After aplause and cheers for "Charlie," the following officers were duly elected: Joseph J. Mogler, Mogler Theatre, St. Louis, first vice-president; O. W. McCutchin of Charlestown, second vice-president; S. C. Wilhoit, Springfield, third vice-president; A. M. Eisner of Kansas City, secretary; and Jack Truitt of Sedalia and Moberly as treasurer of the association.

Candidates for National Delegation.

The next convention of the association will be held at such a time and place as shall be decided by the president and his board of directors. Exhibitors from the sixteen congressional districts of Missouri were then chosen as possible candidates for Missouri's quota to the National convention. Those chosen were:

J. I. Wright, Rex Theatre, Bevier, Mo.; W. P. Cuff, Strand and Empire Theatres, Chillicothe; C. R. Wilson, Liberty Theatre, Liberty; William Reinke, Electric Theatre, St. Joe; Carl Weiss, Linwood Theatre, Kansas City; T. C. Goodnight, Star Theatre, Warrensburg; J. E. Haggard, Star Theatre, Nevada; Billy Mueller, Strand Theatre, Jefferson City; J. A. Pratt, Gem Theatre, Fulton; Fred Weinberg, St. Louis; Joe J. Walsh, St. Louis; Geo. H. Gentner, St. Louis; Amos C. Norwine, Odeon Theatre, Bonne Terrae; Bill Malone, Malone Theatre, Siestan, and William Wright, St. Joseph, Mo.

The social side of the convention was not neglected either. Following the meeting Tuesday evening, a party was given at the Grand Theatre, featuring a special showing of Marshal Neillan's newspaper story, "Go and Get It." During the course of the party, sandwiches, cigars, and refreshments were served.

Immediately following the long session Wednesday morning an "exclusive" luncheon for all present was given at the Merchant's Hotel—headquarters for the Missouri exhibitors. Wednesday afternoon, a complete tour of the boulevards and a visit to the country club was made.

The various exchanges had exhibit rooms where contracts for releases might be made. A novel stunt of bringing the exhibitors to the Peacock room was used Wednesday morning.

Under each person's door early that morning was slipped a perfumed note containing the message: "Meet me in Room 105—Clara."

Many a heart beat faster at such an invitation and especially that of a young, unmarried man at the convention, who happens to be very greatly interested in a girl of that name. It was not until investigation was started that the ruse was discovered—but here's to the "reception" Clara gave in Room 105!

The following exchanges were represented at the convention:

Pathe, by Harry Taylor, Kansas City; Roberston-Cole, by Roy E. Churchill, Kansas City; Famous Players-Lasky, by J. H. Gilday, R. C. Li Beau, John P. Goring, of Kansas City, and Gerald Acres of the St. Louis branch; Peacock Productions by M. Marrow, and B. C. Cook, Kansas City; Goldwyn, by W. C. Haynes, city salesman in Kansas City.

Among Those Present.

The following were among the exhibitors present at the convention: Joseph J. Mogler, C. H. Burkey, J. W. Baird, J. Green MacKensie, Spyros Skouras, A. M. Eisner, W. P. Cuff, Joe J. Walsh, J. Earl Hayes, J. E. Haggard, Henry J. Cassin, and Claire M. Patee.

O. W. McCutchin, Carl F. Weiss, Lawrence E. Goldman, E. T. Burgan, E. E. Trunnell, Amos C. Norwine, A. K. Boussod, J. R. Pratt, F. G. Angus, J. J. Wright, J. L. Rogers, A. Josephson, H. L. Neff, N. E. Howe, Carl Muff, M. H. Hepler, C. W. Musgrove, J. F. Talle, Jack Truitt, F. C. Goodnight, W. C. Sears, Charles F. Sears, and Monte Crews.

D. Michael, Thomas A. Grilly, George H. Hinkley, C. R. Wilson, F. G. Weary, Thomas Harrington, Harry J. Nash, Fred Wehrnburg, Albert Rabenneck, George H. Gentner, William L. Karatcher, J. F. Rees, S. E. Wilhoit, David H. Harding, A. F. Baker, G. S. Baker, Mrs. W. H. Wilson and Mrs. Lena G. Wilson.

Eastern Exhibitors' League to Meet at Atlantic City

AUGUST 23 and 24 are the dates for the convention at Atlantic City of the Exhibitors' League of Eastern Pennsylvania, Southern New Jersey and Delaware. Headquarters will be on the Garden Pier. A large delegation of exchangemen is expected.

The session Monday morning will be opened with an address by Mayor Bader of Atlantic City and Sydney Cohen, president of the Motion Picture Owners of America. For the Tuesday morning session these prominent men, among others, have been invited to address the convention: Jules E. Mastbaum, Adolph Zukor, William Fox, W. W. Hodkinson, Marcus Loew, Harry Schwalbe, Lewis J. Selznick, Fred B. Warren and Senator James Walker.

The entertainment committee, composed of Frank Buhler, Sam Blatt and David Harrist, has completed arrangements for a ball, a shore dinner, a beach party with athletic contests, a roller chair parade, the taking of motion pictures of delegates and admission to various amusements.

Mississippi Theatre Men to Organize Permanently

AT a meeting of theatre owners from all sections of Mississippi held at Jackson August 8 there was launched a league of independent motion picture exhibitors. The purpose of the organization was declared to be to promote the interest of the motion picture business and to give to its members protection from whatever outside forces may seek to dominate the industry in that state. S. V. Anderson, of the Peoples' Theatre Company, Greenville, Miss., was named temporary secretary. A second meeting was called to be held at the Edwards Hotel, Jackson, at 10 A. M., Sunday, August 29, at which a permanent organization will be effected. It was announced representatives of forty theatres will be present on the 29th.

Bruenner and Persons Star Miss Mooers, Blond Vampire

AS a result of reports covering activities at the Biograph studio in New York, H H. Bruenner and Thomas A. Persons shortly will make a definite statement as to whether the world famous AB trademark again will be seen on the screen. For several months Messrs. Bruenner and Persons, assisted by Allan Rock, have been sponsoring the making of what is expected to prove a pretentious screen spectacle, directed by Wray Physioc. Mr. Persons, who for a long time has been associated with Mr. Bruenner in the management of the Biograph plant, is in charge of production.

It is more than strongly hinted the production will be a picturization of De Sacia Mooers' novel, "The Blond Vampire," with Miss Mooers herself in the title role. Miss Mooers is a woman of striking beauty and of varied accomplishments, possessing an altogether remarkable personality. She is described as a painter-artist, lecturer, composer, musician and athlete.

Baker Heads St. Louis Board

At a recent meeting of the St. Louis Film Board of Trade, Sidney Baker, of the First National Exchange, was elected president, succeeding E. W. Dustin. Barney Fegan, of the Standard Film Exchange, was elected vice-president and Tom Leonard, secretary and treasurer.

Ann Forrest Is Shifted

A shift in casting at the Lasky studio, it is announced, results in Ann Forrest, who was scheduled to play a leading part in Cecil B. De Mille's current production, being assigned to the principal feminine role in George Melford's forthcoming production for Paramount, "The Faith Healer," while for Mr. De Mille's Paramount special another actress will be chosen.

Fail to Reach Agreement in Buffalo and Cincinnati in Music Controversy

THE Buffalo Musicians' Union has served notice on the Buffalo Theatre Managers' Association that unless the managers accede to a new contract embodying a set of bylaws which are said to practically dictate how exhibitors shall run their performances, the musicians will not play in the theatres after September 1. At a meeting between the managers and a committee representing the musicians in the Hotel Iroquois, Friday afternoon, August 13, the musicians accepted a fifty per cent. increase but insist on a half-hour less work each day, refuse to play for more than fifty minutes at a time and demand rest periods of forty minutes in the afternoon and seventy minutes at evening performances.

Forced to Regulate Programs.

Under present conditions the larger theatres in Buffalo give the musicians one hour and forty minutes in rest periods during the day. However, when pictures are longer and when the program requires it, the musicians sometimes receive only one hour and thirty minutes.

What the managers object to is that they would be forced to regulate their programs for the convenience of the musicians, rather than for their patrons. The increase granted to the musicians would amount to $56,000 a year for Shea's Hippodrome alone. It is the contention of the managers that if they grant the wage boost they must also increase the price of admission, and in so doing cannot give patrons a show that measures up in every way to the standard of presentations as now given.

If the musicians should gain their point on the working conditions, they would be at liberty to stop playing in the middle of accompanying a soloist, should their fifty minute playing expire before the soloist is through.

Plan Use of Piano.

The exhibitors declare that they have spoken their last word and the musicians are just as insistent that the conditions be granted. Should the strike come, exhibitors are planning to use piano and organ accompaniment.

The stage hands and operators have been granted a 35 per cent. increase, but to date they have not accepted. However, in their case it looks as though an agreement will be reached.

Following a conference on August 12 with theatre managers the Musicians' Union in Cincinnati rejected the compromise offer of the managers of $45 a week for players in what are known as "two-day" houses, and $40 a week in other houses. "Two-day" houses are those that have two performances a day.

The musicians said they would "stand pat" on their demand of $50 a week for "two-day" houses and $45 a week for other houses. This also applies to the moving picture houses. Prominently represented at the meeting was L. Libson, representing the Palace, Strand and Walnut theatres, and New Hastings of Keiths.

Operators Reject Wage Offer in Cleveland, While Columbus Musicians Thearten Strike

THE Cleveland correspondent of Moving Picture World wires under date of August 18 that picture machine operators in that city have rejected the compromise offer of $1.10, $1.20 and $1.30, sliding scale, made by the Exhibitors' League in an effort to compose wage differences between the union and showmen.

The operators have issued a strike call to become effective Thursday morning, August 19, the day we go to press. Demands by the machine operators have been previously set forth in our columns—page 702, issue dated Aug. 7.

Columbus showmen and musicians are deadlocked. The musicians demand $8 a day minimum wage and are threatening to strike unless a settlement is soon attained.

Musicians, Operators and Stage Hands in Salt Lake City Ask Big Increases

DEMANDS of union employes of the moving picture theatres in Salt Lake for increased wage schedules and for the right to dictate as to the number of musicians employed at each house, threatens to result in a general strike of orchestras, operators and stage hands on or before September 1.

These proposed increases run as high as 57 per cent, say the theatre managers. The musicians demand an increase of 33 1/3 per cent, while the operators' proposed new scale runs higher. The chief operators in theatres seating more than 700 persons demand an increase of from $40 for seven days to $53.90 for six days. The increase demanded by relief operators and chief operators in smaller houses is proportionate.

In addition to the proposed wage schedule increase the musicians contend for the right to dictate the minimum number of men that shall be employed in the orchestras at the several theatres. To this, it is understood, the managers will not consent. That the musicians will strike seems practically certain.

A committee consisting of George Mayne, manager of the Swanson theatres; George E. Carpenter, manager of the Paramount-Empress Theatre, and M. H. Hanauer, owner of the Broadway Theatre, constitute a committee which is endeavoring to effect a settlement with the operators. Since the musicians', operators' and stage hands' unions are affiliated, however, if one strikes it is probable that all will.

At the present time the music at the American Theatre cost 21 per cent. of the income of the house. If the increase were granted, which the owners have refused, it would cost 32½ per cent. of the income. The theatres declare they are unable to grant the proposed increase.

Dinner Tendered Joe Bloom.

Joe Bloom, who recently has been made supervisor over eight Hodkinson offices and whose headquarters are in Kansas City, made a flying trip from Pittsburgh to St. Louis, arriving in St. Louis in the early morning.

Mr. Bloom is a most popular salesman and the news that he was in town resulted in his being banqueted by the exhibitors.

When General Wood's Chief of Staff Visits Hemmer Studios.

General Kinburn may be seen here standing second from the left. Beside him is seated Miss Maibelle Haikes Justice, author of the first Edward Hemmer production. Mr. Hemmer, who is seated just in front of the camera, is president and director of the new firm. Colonel Harry H. Howland, also of the "big" staff, is seen standing at the right.

Snappy News Secured from Sundry Sources

Balaban & Katz Take First National Illinois Franchise

BY a deal consummated last week between Associated First National, Ascher Brothers and Balaban & Katz, the franchise of First National for Illinois passes into the hands of the last named exhibitors through their purchase of the Ascher Brothers' interest in the holding. This addition of the Aschers' interest to their own previous past holding in the franchise for the State gives Balaban & Katz a complete an undivided interest in the Illinois franchise.

In a statement issued from Associated First National executive offices confirming the deal, it is pointed out that this change in franchise ownership eliminates from First National the last factor in any way connected with producing interests. The announcement of the transfer now concluded is in keeping with the statement made recently, when it was explained that First National, already practically clear of all connection with producing interests, would be entirely free from it with the conclusion of expiring contracts.

Pauline Frederick Asks for Divorce from Willard Mack

THE filing of the report of a referee in the county clerk's office, New York City, has disclosed the fact that Pauline Frederick, the motion picture actress, seeks to be divorced from Charles W. McLaughlin, who is better known to the public as Willard Mack, actor and playwright. That she will receive her freedom is indicated by the favorable report of the referee. As is required by law, the testimony taken before the referee is sealed and does not disclose any details other than that Mr. Mack was accused of martial misconduct with "an unknown woman."

Such of the papers in the case permissible of perusal show that the couple were married three years ago and that both had been married before, Mr. Mack's first wife having been Maud Leone, an actress, and his second wife Marjorie Rambeau, stage and screen star, who divorced him. Miss Frederick's first husband was Frank M. Andrews who was prominent in several business ventures with Charles P. Taft.

The action was brought by Miss Frederick against the actor-playwright in the Supreme Court last spring and was sent to a referee by Justice John M. Tierney to pass on. The report will now go before him for final settlement.

Leading Exchange Systems in Canada Announce Their Merger

TWO of the leading exchange systems in Canada have merged. They are Regal Films, Ltd., and the Exhibitors' Distributing Corporation. The merger is effective immediately and the firm will trade under the name of Regal Films, Ltd. Offices in each of the six distributing centers will be combined. Toronto headquarters will be in the Hermant Building and the former Regal headquarters will be used in Vancouver, Montreal, Winnipeg, St. John and Calgary.

The merger will result in Regal releasing the productions of Robertson-Cole as well as those of Metro and Realart, which have been handled previously. N. L. Nathanson continues managing director; Arthur Cohen, former president of Exhibitors' Distributing Corporation, becomes general manager, and Harry A. Kaufman will be general sales manager. In the past Mr. Kaufman was general manager for Mr. Cohen.

Guy Croswell Smith Brings Suit Against I. E. Chadwick

THE filing of an examination before trial ordered by Supreme Court Justice John M. Tierney, and filed in the county clerk's office, New York, discloses a controversy between Guy Croswell Smith, of 104 West Ninety-fourth street, and Isaac E. Chadwick, of 243 Central Park West, who is head of the Merit Film Company and the Ivan Film Productions at 130 West Forty-sixth street, in which Mr. Smith seeks to recover $10,000 damages from Mr. Chadwick.

Mr. Smith in his complaint alleges that he negotiated both personally and through a broker named Jacob Welk with Mr. Chadwick for the purchase of the exclusive rights to the motion picture known as "The Unchastened Woman," and that he was led to believe defendant was the president of the Rialto de Luxe Productions, which owned the rights to the picture, and that he executed a contract for the purchase of the exclusive rights, paying $6,000 for them, besides going to other expense that brings the total sum up to $10,000.

Mr. Smith charges that when he found his checks were deposited to the credit of the Merit and Ivan Film concern's account he got curious and learned, he alleges, that the Rialto de Luxe Productions had no existence, that Mr. Chadwick was not its president and had no exclusive rights to sell.

Mr. Chadwick in his examination before trial denied the allegations of Mr. Smith, or that any fraud was practiced by him on the plaintiff. He testified that the Rialto organization existed for selling purposes and that the contract with Mr. Smith was not for any exclusive rights, but merely for exhibition. Mr. Chadwick admitted depositing Mr. Smith's checks to the account of the Merit and Ivan film accounts, but said this was done solely for the sake of convenience. The case is marked for trial at the October term of the court.

Philadelphia Exchange Fire Does $50,000 Damage to Film

THE Masterpiece Film Attractions Company and the Equity Film Company, of 1235 Vine street, Philadelphia, sustained damages exceeding $50,000, caused by a fire which started in George Bradenburg's Exchange Monday, August 16, at 3 a. m. Bradenburg's Exchange, which is located on the second and third floors of 125 Vine street, was burned out, while the Masterpiece and Equity suffered only from the effects of the water. Two vaults containing over 1,000 reels were flooded.

Hundreds of reels which were being returned after the performances were saved by the quick action of Sam Berman, the night man, who carried every film in sight out into the street while the fire was raging above. Both B. Amsterdam and L. Korson, of the Masterpiece, were in Atlantic City when the fire started and were notified almost immediately by long distance telephone.

Ben Harris, in charge of the stock of films, stated that he had opened one vault containing 500 films which he found soaked and had sent them to the Betzwood studios to be treated and dried. Luckily, it is claimed that the print of "For the Soul of Rafael" was not damaged. Water also caused much damage to the National Poster Company, 1237 Vine street; Consolidated Film Company, 1237 Vine street, and the United Equipment Corporation, at 1233 Vine street. One fireman was cut and two overcome by smoke during the fire.

Many Attend Luncheon and Preview of Mayer Picture

BEFORE an audience representative of the industry a pre-view showing of Mildred Harris Chaplin's Mayer-made First National attraction, "The Woman in His House," was given at the Republic Theatre, New York, on August 12. Preceding the showing Mrs. Chaplin entertained at a luncheon at Hotel Astor members of Associated First National Pictures, Inc., representatives from other producing concerns and the trade papers.

Guests at the luncheon included: Mr. and Mrs. J. D. Williams, Mr. and Mrs. Harry Schwalbe, Mr. and Mrs. Fred Dahnken, Mr. and Mrs. Bruce Johnson and Miss Eleanor Johnson, Mr. and Mrs. R. H. Clark, Mr. and Mrs. William Morgan, Mr. and Mrs. C. L. Yearsley, Mr. Hope, Mr. and Mrs. E. J. Hudson, Mr. and Mrs. Thomas Spry, Mr. and Mrs. David P. Howells, Mr J. Robert Rubin, Mrs. Harris, A. M. Fabian, Sir William Jury, Miss Virginia Morden, Paul C. Mooney, A. J. Callahan, James Young, Miss Bertha Schwartz, Mr. Barnstyn, Miss Edith Koch, Mr. Slessinger, William H. Leahy, Edward Weitzel, Miss Ada Paterson, Miss Luella Parsons, Lawrence Reed, Charles Hastings, Martin J. Quigley, James Beecroft, Peter Milne and John Henessy.

Ancient "Hold Out" Games Is Worked by Cincinnati Crews That Man (and Woman) Doors

THE method of keeping track of an alleged shortage of tickets at the Colonial Theatre, Cincinnati, which resulted in the arrest of three employes was told in police court on August 13 by I. Frankel, one of the proprietors of the place. Joseph Noterman, former doorman and former cashiers, Misses Billie Biddle and Elizabeth Smith, were before Judge Sam Bell on two charges of embezzlement of the felony grade and one charge of embezzlement of the misdemeanor grade.

Frankel said that for some time he had noticed that there was a falling off in returns. He said he secured hand tabulators and men stationed secretly in the theatre counted all who came in. He said that once within three hours there was a shortage of 99 tickets. He claimed that the two cashiers resold tickets after they were held out by the doorman.

The average amount secured a day was $10 he said, which was divided on a "3 split" basis. The girls each got $2.50 and this doorman $5 a day, he said. On the misdemeanor charge Noterman was given 30 days and the cases of misdemeanor against the girls was continued until September 25. On the felony charges Noterman and the girls were bound over to the grand jury.

Federated Exchanges Will Distribute Callaghan-Bessie Love Screen Plays

W. E. SHALLENBERGER, general manager of the Federated Film Exchanges of America, Inc., has issued an announcement stating that contracts have been closed between the Federated and the Andrew J. Callaghan Productions, Inc., whereby the Federated secures the Bessie Love productions for the United States and Canada.

This is an important deal and bears out to a great extent the announcement made by the Federated when they were formed a short time ago that they intended to buy the best features obtainable.

The closing of the contract between Dr. Shallenberger representing the Federated and Arthur S. Kane representing Andrew J. Callaghan marks a distinct step forward in the independent field. It means that an organization composed of independent exchangemen will handle the pictures of one of the most popular American stars and thus make it possible for the independent exhibitor to secure these pictures on the open market.

Will Screen Popular Novels.

It will be the stated object of the Andrew J. Callaghan Productions to supply Miss Love with vehicles selected from the works of well known authors which have been popularized as novels. Miss Love's first productions, "Bonnie May," is from the novel of the same name by Louis Dodge, and her second production, "The Midlanders" is from the novel of Charles Tenney Jackson.

At the present time the officials of the Andrew J. Callaghan Company are busy going over a series of novels for Miss Love's third vehicle and it is promised that a work of similar high standard will be chosen for her. The Federated contract calls for a series of four features a year. Miss Love's first two vehicles under the Callaghan banner were directed by Ida May Park and Joseph de Gresse, who are among the well known directors.

Commenting on the closing of this contract, Dr. Shallenberger said that this was only one of a series of equally important announcements that the Federated would soon make. "It is the policy of the Federated," he said, "to secure the biggest and best films produced and the fact that they have contracted for the Bessie Love Productions proves that nothing is too good.

"It was only in the face of spirited competition that we were able to secure these pictures. Many releasing organizations were anxious to secure the Love productions, but after careful investigation both Mr. Kane and Mr. Callaghan decided that the Federated, composed as it is of representative exchangemen, was the right company to release their pictures."

Backed by National Advertising.

Federated state that they intend to give the Bessie Love productions the benefit of national advertising and exploitation. A complete line of accessories including many novelties are now being prepared by the Federated in association with the Andrew J. Callaghan Company. When it is remembered that every member of the Federated is an experienced exchangeman who has himself had practical experience in the marketing and exhibition of pictures, it may be assumed that the Bessie Love productions will be given the kind of advertising that will prove most beneficial to the exhibitors.

Miss Love feels that in the past she has been unable to give the best pictures she is capable of making. This was due to the fact that she was hampered by having no choice in the selection of the stories she was to star in or in the people who were to direct them. In fact, she had nothing to say about the pictures she appeared in. The national advertising campaign will be inaugurated next week when a special section will be used in the trade papers acquainting the exhibitors with all details of the Bessie Love pictures.

In a letter to Dr. Shallenberger discussing the contract with Federated, Mr. Callaghan wrote in part:

Callaghan Writes a Letter.

"I desire to take this occasion to express to you my gratification that the Bessie Love Productions are to be released through your organization. Let me say that before authorizing Mr. Kane to conclude contracts whereby the Federated is to handle these productions, I made it a point to meet the majority of the exchangemen composing your organization.

"I am very pleased to state that it was the result of this investigation on my part which convinced me that your organization was the best fitted releasing medium for a producer who desired to have his products handled by high type and who wants to feel assured that his product will receive the widest possible distribution unhampered by affiliations with any other producer's products.

Miss Love, upon learning of the signing of the contract whereby Federated will release her productions wired Dr. Shallenberger as follows:

"I desire to cxpress my sincere pleasure over this arrangement, for I know from letters received from exhibitors from all parts of the United States that it will prove a highly satisfactory arrangement to them. I wish to pledge to the members of the Federated Exchanges that I will give them a new Bessie Love. At last I am able to produce the kind of picture I want."

Edward Bowes Is Director of Theatres for Goldwyn

EDWARD BOWES, managing director of the Capitol Theatre, New York, has been appointed director of theatres for the Goldwyn Pictures Corporation. He will be in entire charge of the theatre division and all matters pertaining thereto. He will have his office at Goldwyn headquarters, 469 Fifth avenue, New York City.

Mr. Bowes hails from San Francisco where he was a real estate operator and capitalist, with real estate interests in Tacoma, Wash. A year after the San Francisco disaster he moved to New York where he has been active in various real estate and theatrical matters. For a time he was a partner and general manager in the theatrical producing firm of Selwyn & Company.

For the last two years he was occupied with working out the project and construction of the Capitol Theatre. Besides being the managing director of the theatre, he is vice-president of the company which operates it and one of the owners. He recently became a Goldwyn director.

They All Figured in the Deal

Whereby Bessie Love will make a series of four special productions to be released by the Federated Film Exchanges of America. Left to right: W. R. Shallenberger, general manager of Federated and president of Arrow; Bessie Love, the star; Andrew J. Callaghan, of Callaghan Productions, Inc., producing the coming series, and Arthur S. Kane, who represented Mr. Callaghan in the closing of the contract.

Walter K. Hill.

Walter K. Hill Leaves World to Become Theatre Executive

WALTER K. HILL, for more than two and a half years on the staff of the Moving Picture World, has resigned to become vice-president in charge of publicity and exploitation of the International Theatre Corporation, with offices at 25 West Forty-third street. The company has been organized under the laws of Delaware, with a capitalization of $4,000,000, to build and operate theatres and also to acquire and operate houses already built. It is being financed by Wall Street men. While the operations of the company will be nation-wide, the initial activities of the concern will center in New Rochelle, where excavation already is under way for the first theatre to be operated by International.

The work of Mr. Hill perhaps is best known to World readers through "Rambles Round Filmtown," a department which he established and has conducted since he first came on the paper. He has done much other work, signed and unsigned, all of it marked by individuality.

Mr. Hill has had much experience in "show business," as well as on amusement publications. He knows the publicity line from both sides of the fence, from the angle of the advertiser and of the editor. And in the preparation of work for the one he never loses sight of the viewpoint of the other.

The resignation was effective August 21. After a two weeks' vacation Mr. Hill will take up his new work. The best wishes of his old associates will follow him.

The Chester comedy just completed under the direction of W. S. Campbell, is now ready to be shipped to the Educational Film Corp. in New York., who will release it in the fall. It has been titled "A Tray Full of Trouble."

Cheating Father Neptune

High-necked dresses and skirts long enough to reach the shoe tops will become the prevailing style in motion pictures of bathing beauties if resolutions passed by the Ohio State Convention of the Ladies of Columbus are heeded by the Ohio Board of Motion Picture Censors. The demand was also made that an additional censor be named for the sole purpose of seeing that the prevailing styles are changed. Anything approaching the decollete was criticized in no uncertain terms.

Silent Drama to Entertain the Spoken, with Corinne Griffith as the Hostess

VITAGRAPH has arranged a special showing of the Corinne Griffith production, "The Broadway Bubble," for the members of William Rock's musical revue, "Silks and Satins." The film will be shown in the near future directly after the regular evening performance of the musical show. Many scenes of the film were made in this theatre, the cast and chorus taking part and two of the sets for "Silks and Satins" being utilized.

Several members of the chorus are looking forward to the showing with more than ordinary interest, owing to the fact it will be their first appearance on the screen. It is probable that some of the girls will be offered a moving picture engagement if it is found that they film well in these scenes.

Sought Suitable Show."

In "The Broadway Bubble," Corinne Griffith appears as the prima donna of a Broadway success and it was necessary to find a production that would suit the star. She made a tour of the theatre district with her director, George Sargent, attending all the newest shows. "Silks and Satins" seemed the most appropriate because of the magnificent sets and beautiful chorus girls.

Miss Griffith liked the musical numbers and dance steps in the water set and Chinese Temple scene, and arrangements were made to transfer these to celluloid—Miss Griffith replacing Hazel Webb and Ju Quon Tai. She prepared for her debut there by taking private dancing lessons from Alexis Kosloff. A full house of enthusiastic playgoers was secured by Vitagraph and for two days last week Miss Griffith realized her ambition to become the prima donna of a Broadway show.

"One of Her" Is Ieft.

One the first day she made a spectacular fall at the end of the temple scene. According to the story, she is supposed to die of heart failure. She plays a dual role, however, so "one of her" is left to finish the picture.

For several weeks Miss Griffith and her director have been filming scenes along Broadway. Shots were made from restaurants, office windows in the Times Building and theatre lobbies. The aim of Director Sargent has been to get the real White Way atmosphere into the film.

Robert G. Vignola, "A Bear for Work," Is Now on Ethel Watts Mumford's Story

THERE is no such thing as vacation for Robert G. Vignola, whose special Vignola Productions made for Cosmopolitan are released by Paramount. According to the schedule he has laid out for himself for the coming year he expects to keep busy continually, and so far he proves to have adhered to his plans without a single change.

Director Vignola's first special production for Cosmopolitan-Paramount was "The World and His Wife," which received such generous praise at the hands of the critics, exhibitors and the public. Immediately this production was completed, Vignola began work on his second special, "The Passionate Pilgrim," from the novel by Samuel Merwin. This has only been completed with the past week and has not as yet been shown to anyone outside of the Cosmopolitan-Paramount executive staff.

Now Filming Mumford Story.

Commenting publicly, Samuel Merwin, the author, said recently that Director Vignola's handling of "The Passionate Pilgrim" pleased him as the author in every respect, a tribute that carries considerable significance since Mr. Merwin is said to have been disappointed with some screen translations of his works.

Having just finished "The Passionate Pilgrim," Director Vignola has wasted no time, but has plunged into his third personally-made special. This is a screen version of Ethel Watts Mumford's great short story, "The Manifestation of Henry Ort." This title will be carried through during the production of the picture, but it is likely that it will be changed before the picture is released. Frances Marion, who made the scenario for "The World and His Wife," is responsible also for the scenario of the Mumford book, while Donna Darrell scenarioized "The Passionate Pilgrim."

All-Star Cast.

Matt Moore has been cast for the role of "Loot" Carter. An all-star cast will be a feature of this production and in addition to Matt Moore there will be Gladys Leslie, Van Dyke Brooks, George Parsons, Henry Sedley and others.

Made in East.

Like the previous two Vignola Specials this production will be made in the East, with the exception that the exterior scenes will be "shot" on appropriate locations. The same staff remains, with Phil Carle as assistant director and Al Liguori as cinematographer, both well known for their respective talents.

Warning! Advertising Man Doesn't Represent Moving Picture World

EXHIBITORS of the country will again be advised that Moving Picture World has no representative in the field negotiationg for a business hook-up between exhibitors and merchants. Complaints have reached us from Canonsburg, Pa., and Geneva, N. Y., that a representative of Moving Picture World arranged for an exchange of advertising between merchants and one of the local theatres and failed to live up to all items of the agreement.

Following the Canonsburg incident, Moving Picture World published a warning in these pages, notifying exhibitors that it had no such representative in the field, and that anyone using the name of Moving Picture World was doing so under misrepresentation.

The case from Geneva, N. Y., brings the affair to light again. Whether or not it was the same party in both instances, Moving Picture World cannot say. But it again warns exhibitors not to accept any such offer as coming from this office.

Urban Shows to Trade the Spirograph, Educational and Home Picture Machine

CHARLES URBAN, president of the Urban Pictures Industries, Inc., and the Kineto Company of America, Inc., on August 13 invited representatives of the trade press to inspect a motion picture projecting apparatus on which he has been at work for eleven years. The Spirograph is the name of the invention. It is especially intended for schools and the home, although the various uses to which it may be put practically are almost limitless. Mr. Urban says the machine will not be ready for the general market for another year.

The Spirograph's chief feature is the substitution of a film disk for the conventional roll of film. The size of the experimental positive is eight inches across, but the record that goes upon the market will be ten and a half inches in diameter. This larger size will contain 1,300 pictures, equivalent to a regulation film 84 feet in length. As but two frames are used for titles it will be seen this footage will approximate over one hundred. The elimination of the usual number of frames devoted to titles is accomplished by stopping the machine when the caption is reached and holding it for a sufficient length of time to permit reading. With the incandescent lamp there is no danger of fire.

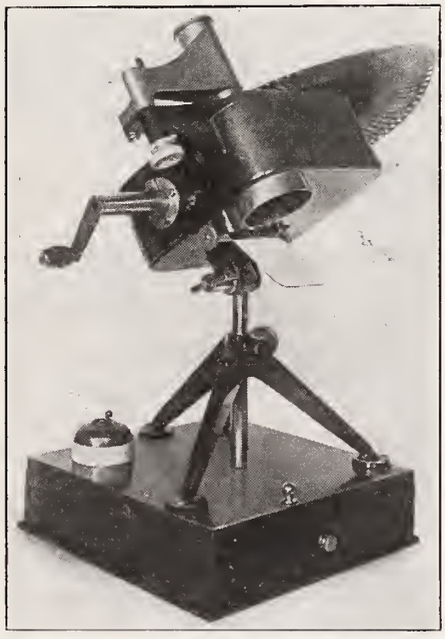
The actual size of each picture on the disk is seven thirty-seconds of an inch across by five thirty-seconds in height. The film is eight thousandths of an inch thick.

Joy Has Worked Ten Years.

The greatest difficulty encountered by the inventors has been the perfection of machinery designed to make the master record. To this work has been devoted much of the time of Henry W. Joy, chief consulting engineer of the Urban company. Quoting Mr. Urban, "The Spirograph has been Mr. Joy's nightmare for the last ten years." One of the advantages claimed for the new device is that no large initial expense is involved in the making of the negative. As the master record is made from a positive of the regulation film, by a process of rephotographing and slow reduction, it will be seen that there is available for the Spirograph's library all that has gone before in the way of picturemaking. It is possible that through the operation of a royalty agreement producers of the standard pictures may find in many instances an additional income to that of the original picture.

The idea for the Spirograph came from a suggestion in 1907 by Theodore Brown, the first editor of the Kinematograph of London. Mr. Joy has developed the machine from its original stage, when mostly it was made up of parts of an alarm clock, rubber bands, hairpins, etc.

"It was back in 1907 that a novel suggestion, embracing the essentials for a home picture machine, was placed before me," said Mr. Urban in describing the Spirograph. "The idea was to transfer in the spiral form on to a glass negative the exact photographic images in miniature, in the same consecutive order as on the original standard film. From these glass negative plates any quantity of positive, non-inflammable and non-curling records can be made by the simple method of contact printing of the entire series of pictures, within a few seconds, instead of the expensive methods in vogue of picture-by-picture printing necessitated in all roll-film projects."



Spirograph Tilted for "Eye-Viewing."

While the record is considered the important part of the Spirograph, nevertheless the machine is unique in its simplicity and utility. It has a special attachment for "eye-viewing," by reflection, whereby the picture may be seen in daylight and the machine used as an animated stereopticon.

The current for operating the Spirograph may be obtained from an ordinary dry cell battery purchasable at any store selling electrical supplies, from an auto battery or may be connected with the house system of electric lighting.

The Spirograph projector virtually embodies the same fundamental principles as the everyday projector. It has a lamp, condenser, shutter, picture projecting lens and intermittent mechanism. The machine weighs eleven pounds and easily fits into a handbag. As to the records, it requires twenty-five of them to tip the scales at six and a half ounces.

The "threading" of the machine is simplicity itself. There are but two motions required to remove a disk and the same number will replace its successor. In the first instance a pin is withdrawn and a catch lifted, and the disk is free. In the Type A machine there is provision for but one film. In the Type B or duplex machine it will be possible to give continuous projection, just the same as with two standard projectors.

Spirograph to Retail for $75.

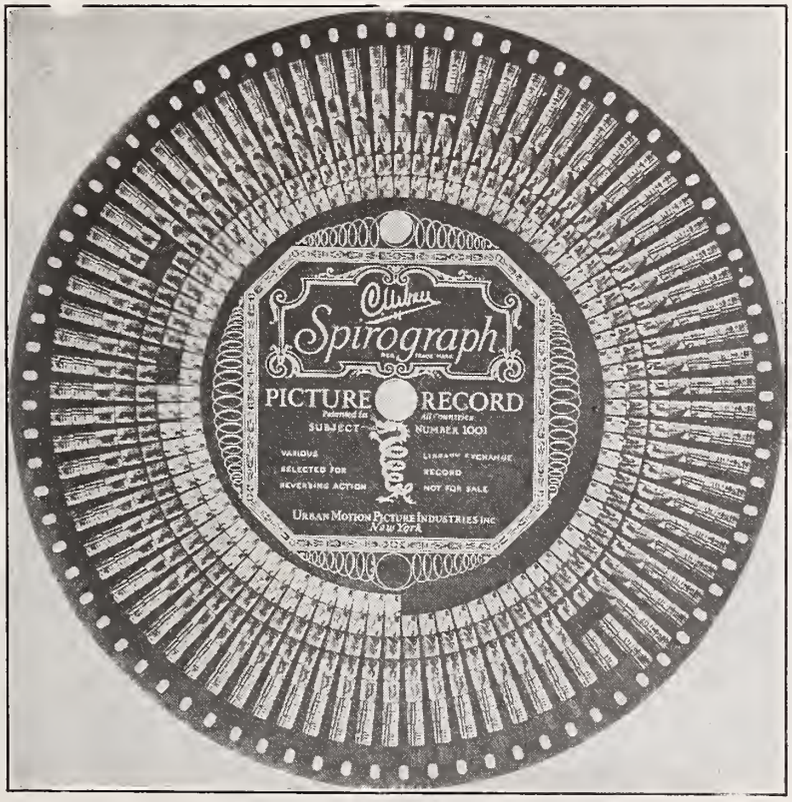
The retail price of the Spirograph, it is announced, will be $75. The films will be $1 each. There will be a return arrangement in the case of the film, however, by which the buyer will receive 90 per cent. of the purchase price. In other words, the cost of possessing temporarily forty records, which is the practical equivalent of a five-reel subject, will be $4.

The mechanism in no sense is designed as a competitor of the standard film and machine. At the showing to the trade press on Friday a ground glass "screen" was placed opposite the projector and on the same table, with but a few feet separating the two.

Will Aid the Screen.

The picture, of course, "showed through," the only disadvantage being the inability easily to read the titles when the spectator was behind the screen. Mr. Urban pointed out that a film salesman could employ the Spirograph to show customers a complete production or merely the "high spots."

Mr. Urban expresses the opinion that the Spirograph instead of injuring the motion picture theatre is bound to help it. He calls attention to the manner in which talking machines have aided in increasing the clientele of the operatic and concert stage, and how they have contributed to the education of the public in good music. So likewise, he points out, will the Spirograph expand the interest in motion pictures, even beyond its present great appeal.



Photograph of Eight-Inch Spirograph Record.

Abraham Carlos Banqueted on Return from Long Service Abroad for Fox

ABRAHAM CARLOS was formally welcomed home on the evening of Tuesday, August 17, after a seventeen months' service abroad for the Fox Film Corporation. Three score of his friends, headed by his long time employer, William Fox, gathered at the Astor and after a good dinner told him what they thought of him. And what they said made the Fox foreign representative very happy.

Gus Rogers was toastmaster and was in his best vein. Before Mr. Rogers took charge of the gathering Harry Armstrong, song leader, led the diners in popular songs, not any of them any more popular than the single line which followed the closing of each selection—"And she lives down in our alley." There was a bit of good vaudeville, one of the numbers being a burlesque fight, which, starting in the middle of the banquet hall, caused the hurried descent from the dais of the guest of honor. Mr. Carlos remarked after the two disputants had removed their coats and donned the gloves: "I saw my party going up."

Mr. Fox, who was the first speaker, remarked that he saw about him many faces he had known for fifteen years. He named Joe Miles, who he said had sold him the first motion picture he ever ran; "Doc" Willat, who sold him the second; Charles Abrams, Paul Mooney, "the silver king"; Edward Earl, "one of my dearest friends"; Gus Rogers, Charlie Rogers and "Pop" Walsh.

"And here is Abe Carlos," said Mr. Fox, "who has been with me close on to twenty years. I never intrusted Abe with a single thing in those twenty years that he didn't handle with credit. He has always looked good to me. The toastmaster has told you how he has traveled 250 miles to be here tonight. Yes, I would have traveled 2,500 miles to be here tonight. I want to extend my best wishes to Abe and all he represents."

"There are in this industry today men just as high minded, just as able, just as deserving of a high place in the community as there is in any other industry," declared Paul Cromelin, "and if you want an exemplification of that statement listen to the tribute of the chief of the man who for twenty years has been in close relationship with him." Mr. Cromelin led the diners in singing "For He's a Jolly Good Fellow."

Other speakers were John C. Eisele, treasurer of the Fox Corporation; Edward Earl, president of the Nicholas Power Company; Winfield R. Sheehan, general manager of the Fox Corporation; Isaac Chadwick, president of the Film Club, and George Blaisdell.

"Mr. Toastmaster and old friends," said Mr. Carlos, "I really don't know how to express myself. I have longed to return to this country, but if I had known, if I had just thought, that Mr. Fox would come before my friends and tell them what he has told them tonight, rest assured I should have come sooner. Everything that I have, all my success, I owe to Mr. Fox. I want to thank all of you who have honored me by coming here tonight."

Among those present were William Alexander, Charles Abrams, William Bach, L. C. Barnstys, I. Berl, A. Binsky, George Blaisdell, W. Burnstein, Jule Burnstein, Paul Cromelin, Harvey Day, George Dembow, Edward Earl, John C. Eisele, William Fox, A. Freedman, M. Freedman, Harry Fields, John Glavey, H. R. Heitman, Nathan Hirsch, E. A. Hobson, Alexander Kempner, Nicholas Kessel, Sam Kingston, Joe Klein, Fred Lange, P. E. Leahy, Jack Leo, Jack Loeb, Jack Levy, Ed McGovern, Joe Miles, Paul Mooney, D. Morrissey, Charles Muehlman, Charles Moses, Vivian Moses, E. A. McManus, Charles Rogers, Gustave Rogers, Herman Robbins, Louis Rosenbluh, M. Rosenbluh, N. Scheinburg, W. R. Sheehan, Isidore Schmertz, W. E. Smith, I. Simmons, J. Simmons, Leon Schlesinger, Joe Singer, George Walsh, Lloyd Willis, Fred Warren, "Doc" Willat and Samuel Zierler.

The credit for the entire success of the occasion is due to Jule Bernstein, chairman of the arrangements committee, who was assisted by Sam Dembow and F. W. Lang.

Barrie's "Sentimental Tommy" Will Be John S. Robertson Special Production

JOHN S. ROBERTSON, director of John Barrymore in "Dr. Jekyll and Mr. Hyde," and many other excellent productions for the Famous Players-Lasky Corporation, has been granted by Jesse L. Lasky the privilege of directing his first special production for Famous Players-Lasky.

The vehicle chosen to place Mr. Robertson before the public as a feature director is "Sentimental Tommy," the already famous story by Sir James M. Barrie. The scenario has been completed by Josephine Lovett. Her adaptation was made from a combination of all the books of "Sentimental Tommy," and will follow the escapades of Tommy as a boy and ending when he has reached maturity. His escapades have amused and endeared him in the hearts of both young and old of Britain and America for years.

Mr. Robertson has sent a copy of the adaptation to Sir James for his criticism and hopes to hear from him before commencing the production. Thrums, about which the action in the books takes place, is of course a fictitious name, but it is in reality the home and birthplace of Sir James Kerrie Muir. Mr. Robertson hopes that Sir James will send him photographs of the country in and around Kerrie Muir which may be used to guide the art and decoration department in its construction of sets.

With regard to the selection of cast Mr. Robertson is proceeding with the utmost care. The two leading characters, those of Tommy and Grizel, the girl, offer unusual opportunities to those selected to play them. A great deal depends upon the selection of the characters as described by Barrie, and it is by no means an easy task.

Notable Stage and Screen Experience.

John S. Robertson has been directing for the Famous Players-Lasky Corporation for the past two years. Coming to this country from Ontario, Canada, his birthplace, after receiving his education in Canadian schools and colleges, he found in New York unusual opportunity awaiting him upon the stage. He played with the Murray Hill stock company for a number of years, following which he was leading man in "The Commuters," "The Man of the Hour," with Maude Adams for two years in "L'Aiglon," and for two years with Rose Stahl in "Maggie Pepper," which was his last appearance upon the stage.

Dinner Given to Abraham Carlos at the Hotel Astor on August 17.

S. L. Rothapfel, Master of Theatre Music, Contributes Valuable Ideas

By S. L. ROTHAPFEL

Here is another article, contributed by Samuel L. Rothapfel, by courtesy of Goldwyn, for exclusive publication in Moving Picture World, in the Rothapfel series of expressions on theatre management. That he is master of the alliance between pictures and music and pioneer in the movement that has made music so great a factor in photoplay entertainment no one who possesses knowledge of cinema advancement can deny. He writes with authority; what he says deserves serious consideration by those who are responsible for the art of photoplay presentations the world over.

THAT music is a component part of every motion picture entertainment, and absolutely the one mode of interpretation, is now an assured fact. I am of the opinion that we have only begun to open the possibilities for the musical interpretation of the motion picture.

While great strides have been made, there is a great deal yet to be done, and I prophesy that in a period of five years or so the interest given to the musical interpretation of the motion picture will be of importance second only to that of grand opera. The motion picture lends itself so wonderfully to music that it is even more adaptable to music, in a measure, than is grand opera.

It has done more to cultivate the taste for music in this country than have all the symphony orchestras since their inception. The real charm in music is that it paints the picture for you, and the real charm of the picture is that it gives your imagination full scope.

It has the same charm of the still picture with the added advantage that it moves, allowing one's imagination to paint in the colors, to hear the voices and supply all the things that would occur if the picture were really alive. Music heightens the imagination.

"Pictures Mean Music."

To myself, who has lived my work for the past twelve years, pictures mean music. Often I have been accused of placing my music ahead of my pictures, but this has never been the case.

The pictures have simply inspired me to express myself in music, and it has been the one thing in my career, and in my work, that I have loved with all my heart. To me music is a great inspiration.

Music is responsible, more than any one thing, in the creating of atmosphere, in keeping the spirit of my organization at its most effective point.

It is the cause of making the most difficult work seem light. It has made the long hours that I have spent an absolute pleasure. Music has made me wish that the day was twice as long just so I could hear and see the result of my work.

Orchestra Enhances Refinement.

I maintain that a theatre that has a good musical organization (it matters not whether it is a piano or a symphony orchestra) can create an atmosphere of refinement, snap and entertainment more quickly that by any other means at hand. But great care must be taken and great thought used.

Picture for yourself, for instance, your own house. You come in from a busy, bustling street into a well appointed theatre, and you hear the crash of your orchestra, brilliantly in tune, and every man giving his best. Just think of the impression!

Your patrons could not help but be impressed. Furthermore, think of the influence on your ushers and your house staff. Everyone loves music, and if the orchestra by their demeanor, conduct and action be brilliant, audience and staff cannot be otherwise.

I am a great believer in harmony, and this does not mean the harmony of sound alone, but the harmony of sight and harmony of touch. Now, how to create this harmony!

First of all I want to go on record as saying that few managers or exhibitors really understand the musician. They treat him as though he were a laborer or mechanic, and this, my friends, is a great error.

Musicians are children; they are the great army, temperamental, easily swayed, easily impressed, easily led, influenced. You can never drive them.

You must create for them an atmosphere of respect and love so that they will give to you the best that they have, not for the stipend that they may receive, but because they love to do it. This is the first step in the creation of harmony among your ensemble in the orchestra pit.

Harmony Among Musicians.

I do not care how clever or good your musicians are, if there is not perfect harmony among them and they do not respect their leader or the one man who is responsible for them you will not be getting the best that there is in them. They must not be controlled by fear for their positions and they must not by any means be made automatons, but they must be aroused and carried along and encouraged and appreciated.

If this is done, you will get out of the same men you now have more than you ever dreamed was possible. You will then be able to show them to your patrons in a conspicuous way instead of throwing them in a pit and covering them up so that they are not seen.

Here is a good place for me to tell why I always had my orchestra so conspicuous, why I lighted them up and why I made them the big feature that made it possible for me to charge the prices we are now getting, and that made our performance individual, different, and brought the motion picture to a place second only to grand opera—which some day we are hoping to equal, if not surpass.

First, by making the musicians conspicuous and placing them in a position where they will be seen puts them on their mettle. They will give their best because they are on parade.

But be careful that there is a harmony of sight, as well as a harmony of sound. See that they are carefully grouped, not too stiff and not too lax, but make them appear comfortable.

"Staging" an Orchestra.

Provide them with an environment of cleanliness and good taste. See that they do not talk and that they attend strictly to business and their instruments, come in on their entrances and exits properly and altogether.

There is a great charm and fascination in watching a good orchestra at work. This depends mainly upon the conductor.

The best orchestra in the world can be ruined by a bad conductor, and in this business of ours good conductors are very rare. They may be excellent musicians, but their appearance may be against them.

They may not have a good beat. They may lack executive force. They may lack showmanship or personality—an asset not to be sneezed at.

All these thing can be greatly improved by a man who knows and a man who can aspire and build up. I maintain that a conductor is born, not made.

Qualifications of a Director.

A great mistake that most managers make is that they leave everything to their conductor as far as their entertainment is concerned. Why, I do not know, except that they believe he knows music.

He may know music just as an artisan knows his trade, but the question is, can he write, can he compose, does he know the psychology of the drama well enough to assume this responsibility?

Is he well enough versed in the habits and customs of the people of his community or is he looking at the world or, better yet, the picture through eyes which might give to this picture an interpretation that will appear just as foreign to the American public as he himself appears?

And then you will wonder sometimes why it is that your picture does not go over as well as it should.

It is indeed a fine thing if you should have a conductor or man in charge of your music who is able to interpret your performance, who is showman enough to place his showmanship above his musical inclinations—a thing which does not often happen. A man who can be depended upon and who has the originality and ability to do things differently and interpret your performance musically to your public is a rare and valuable asset and is worth to your institution probably more than any other individual in it.

Mentioning the Men He "Found."

I am very proud of my gang. A great many of them are in very lucrative positions today. I may go down the line and cite that Julius K. Johnson, of Minneapolis, is now managing director of the New Garrick in Minneapolis.

Julius was one of my first organists and worked with me during my regime at the Lyric Theatre in Minneapolis and has made good and will do better. Then, in New York, there is old Carl Edouarde, who is now at the Strand and has been there ever since the house opened.

Big, good-natured Carl! He was formerly a bandmaster and did not know the difference between a motion picture and a bicycle; yet he buried his prejudice and took off his coat and BELIEVED.

He told me many times in the early course of his work that he didn't know whether to kill me or love me, but he had back bone, and eventually he saw the light and today has a position which few directors and few musicians occupy, not alone from a monetary standpoint but from the standpoint that he helps to mold and develop the musical taste of an audience that numbers probably three million people yearly.

"Roxy's" Tribute to Riesenfeld.

Then we have our good friend Hugo Riesenfeld, who is now managing director of the Rialto, Criterion and Rivoli, and who succeeded me as the executive head of the Rivoli and Rialto—a gentleman to his finger tips, an artist and a good fellow. The long hours, the tribulations and trials

he passed through are a bond between us that I hope nothing will ever sever. I know I will not take anything for my experience with Hugo in molding him and working with him through the years when we put over the Knickerbocker, Rialto and Rivoli.

From this school also sprang Rapee, who is now conducting "Lassie," the musical comedy, and Frank Court, who is conducting "The Magic Melody," and Mendoza, who is conducting the William Fox Academy of Music, and many others that I cannot enumerate here. They have all advanced and made good, and I am as proud of them as I can be, because in their success I feel a certain pride of having helped.

Now for the instrumentation. I want to go on record and say that I would spend as much on my music as I possibly could afford and think without exception that it will pay the biggest kind of returns. There is no excuse today for a theatre of 2,500 seats not having a good, substantial orchestra, and this orchestra can be the means of exciting an interest and creating a following whose value cannot be estimated in dollars and cents.

Good Orchestra Sells Tickets.

Every city where there is a theatre of this size will have a nucleus of a symphony orchestra, and if the address or personality of the managing director of such a theatre is of a sufficiently high order it will not be a severe test for him to interest the people in his community to assist him both morally and financially. The possibilities of thus getting a better class of patronage into the theatre as well as entertainment through this means are unlimited.

It does not necessarily follow that every theatre has to have a large orchestra. This, of course, is impossible. I would rather have a small orchestra of good men than a large orchestra of mediocre men, and if the men are poor I would rather have one good pianist than a poor orchestra—and this brings me to the point of the piano.

The piano is a most effective instrument and in itself is an orchestra. With the modern unit orchestra and high pressure organ a very impressive combination can be made with ten men and even with six men. With a little care in management these can provide music of the highest order.

Good Pianist a Rara Avis.

A good pianist is a rare thing and he must have all the qualities that combine the conductor and organist. If you can only afford one pianist, get the best that you can, regardless of what he may cost you. The difference in his being a good pianist or a poor one will mean the difference in your performance being a good or poor one.

Now, with the advent of the unit orchestras operators thereon are mighty scarce and must be specially trained for this work, and the possibilities in these instruments are enormous. With a few exceptions they have never been brought out.

I was most impressed with the organist in the Liberty Theatre when I was in Seattle—I believe Wallace was his name—and I want to say that his work on the unit orchestra or organ in that theatre was a perfect delight. I know he was and is a great asset to Mr. von Herberg.

Fine Boost for Seattle Man.

Here is a young man who is a born musician and would have made a great conductor, but he is happily placed where he is. I should not think of going through Seattle without stopping and hearing him. There are other good operators, too, but, in my opinion, this boy stands out.

I have given the unit orchestras a great deal of thought and have investigated them, and, to say the least, I prefer them to the legitimate organ in picture interpretation. If an arrangement could be made whereby the unit orchestra and the legitimate organ could be combined—some of the companies are now doing this—an ideal arrangement would be procured for the small theatre especially, and for the large theatre generally.

I am opposed to traps and so forth (especially drums and cymbals) being used in these instruments, because you never get the right effect. If I were having a unit orchestra in my theatre I would employ a drummer and a trumpet, because I have never yet heard a trumpet stop that satisfied me. I would also add one good violin, and with the piano I think you will have an orchestra of four pieces that will be a revelation to you."

There are very few theatres of any size at all that cannot afford this, and the result will astonish and make people talk. One of the most charming effects, and one that is always popular with the motion picture patron, is the vox humana.

This poor stop has been abused by such appellations as the organ with the human voice and a lot of other similar bunk. Nevertheless, it is most charming and when properly in tune and manipulated will carry a scene of pathos or atmosphere in a wonderful manner.

Now for the novelty effect. It is an easy matter to take and place in your organ chamber, if large enough, a good voice and have it sing with the organ—of course using the vox humana.

Novelties Have Their Uses.

The working of the swell box will make patrons wonder whether or not they are really hearing a human voice or whether this effect comes from the organ. It is most mystifying and will create a great deal of comment and reams of publicity can be procured through it.

Now to the other extreme. Musical arrangements now can be had for an orchestra up to fifty men from the publishing houses, but when one gets beyond that with the arrangements now at hand it is merely a matter of poise and a waste of money, unless special arrangements and a thorough mastery of instrumentation by the director in charge be employed.

I will take up in the next article the subject of musical interpretation and will explain how I musically interpret my performances.

Samuel Merwin Lauds Vignola for Picturization of Story

SAMUEL MERWIN, famous author of novels and plays, whose "The Passionate Pilgrim" has just been completed for the screen by Robert G. Vignola, as his second special production for Cosmopolitan-Paramount, was Director Vignola's guest last week at a private showing of the picture and expressed himself as completely satisfied with the result.

Like many authors whose works are in great demand for screen purposes Mr. Marvin has had trouble with adapters and directors who disregarded his motives and altered his plots. Writing from his Massachusetts home after the showing, Mr. Merwin said: "You did a fine piece of work with 'The Passionate Pilgrim,' and I want you to feel that at least you have pleased the author."

F. W. Eichorn Defaults

Supreme Court Justice Hendrick on August 16 noted the default of Frederick W. Eichorn, when his attorney, Robert Spear, of 229 West 42d street, New York City, failed to appear in Part I, to oppose a motion to set aside the service of a summons on D. W. Townsend in an action brought by Mr. Eichorn to recover $3,000 damages for breach of contract for services alleged to have been rendered by him to the Artograph Film Company.

It was claimed by the attorney for the latter that the Artograph Company is incorporated under the laws of Colorado, with headquarters in Denver, and has no branch office or representative in this city. The summons in the action was served by Attorney Spear on behalf of Mr. Eichorn on Mr. Townsend in New York on July 15 last, and the application to set aside the service was made on the ground that Townsend is not an officer or in any manner connected with the Artograph Film Corporation.

"Oh, My Deah Big Brute—You Play Love Tunes on My Heart Strings—Be Mine!"
Chirps Fay Tincher in this tense moment taken from the Christie comedy, "A Seaside Siren," to be released by Educational.

Keep your eye on Mr. Seitz!

Only about a year ago Pathé introduced Mr. Seitz as a serial star. He had written and directed many of Pathé's greatest serial successes but as an actor he was new and unproven.

Mr. Seitz made good, with a bang!

"Who is this fellow Seitz?" wrote the exhibitors. "He's great. He's got our people asking for him. He does better stunts than ----- He's got a better personality. He's ***there!***"

Mr. Seitz is ***there.***

Keep your eye on him. Watch him in this adventurous, dashing and fascinating serial. You'll spot him as a man bound to make a great big mark.

A PATHÉ SERIAL

Pathé Distributors

GEORGE B. SEITZ

in PIRATE GOLD

with Marguerite Courtot

Produced and directed by Geo. B. Seitz

Written by Frank Leon Smith

JESSE D. HAMPTON Presents — H. B. in 2 ONE HOUR

You'll look good and long before as enthusiastic as this! —

842 EXHIBITORS TRADE REVIEW

"One Hour Before Dawn" Exciting Mystery Drama

Jesse D. Hampton Photoplay in Six Parts Released Through Pathe. Story by Mansfield Scott. Scenario by Fred Myton. Directed by Henry King. Cameraman, Victor Milner Running Time, 65 Minutes.

This is one of the most interesting, exciting and suspenseful mystery melodramas which has come to light thus far. It is excellently constructed, intelligently directed, entirely logical and wholly absorbing. It is an above-the-average feature and one which shows care, a sense of the dramatic and a superiority in workmanship from start to finish.

Points of Appeal—The interesting story is surrounded with a mystery which keeps the spectator breathless. Interest never lags and the events are all real.

Settings—Lavish interiors in excellent taste. An air of refinement in all the backgrounds.

Lighting and Photography—Excellent.

Star—H. B. Warner gives a quiet, sincere and likeable performance which could not be improved upon. He refrains from overacting and gets the most out of every situation.

Support—An excellent cast balances the meritorious production. Anna Q. Nilsson is charming as Ellen; Frank Leigh is perfectly cast as Osgood, a hypnotist; Adele Farrington is individual as a scatter-brained mother seeking to marry off her daughter; Howard Davies is a distinct type as Kirke, and Augustus Phillips fills in and even makes interesting the minor role of Bob.

Exploitation—The picture is superior from every point of view and will assuredly be an attraction to appeal to both better class and lower class patrons. Bill this picture as a murder mystery melodrama and use the star's name in all billing and advertising. The picture was adapted from the novel, "Behind Red Curtains," by Mansfield Scott, and it might be a good idea to tie up with the book stores and have them display the novel

Sunday, July 18, 1920 — Wid's DAILY

You'll Look Long Before You Find a Murder Mystery Picture Like This

"ONE HOUR BEFORE DAWN"

DIRECTOR	H. B. Warner in Hampton—Pathe
AUTHOR	
SCENARIO BY	Henry King
CAMERAMAN	Mansfield Scott
AS A WHOLE	Fred Myton
STORY	Splendid Victor Milner murder-mystery
DIRECTION	Develops with ever-increasing sus-
PHOTOGRAPHY	
LIGHTINGS	Altogether admirable
CAMERA WORK	Very good
STAR	Excellent
SUPPORT	Very good
EXTERIORS	Fine
INTERIORS	Excellent
DETAIL	Fitting
CHARACTER OF STORY	Just right
LENGTH OF PRODUCTION	Exceptional
	The leading man
	About 5,000 feet.

taking place during an evening and the morning following. There is a house party in the home of the Copelands. Osgood, one of the guests, is a hypnotist and to prove his powers he brings Kirke, a hypnotist, into tentative membership of the party under his influence and succeeds in making a fool of him. Out of his trance, Kirke is furious at Osgood and in a mad moment threatens to kill the hypnotist.

Clayton, a novelist, also a guest of the Copelands, disapproves of Osgood's practice but submits to his hypnotic powers himself. While under the domination of Osgood, Clayton is told to kill Kirke one hour before dawn.

During the night Clayton has a peculiarly vivid nightmare in which he sees himself kill Kirke. He awakes in a cold sweat and the next morning is more than nervous when Kirke fails to appear. Then when the butler rushes downstairs to announce that Kirke has been found dead in his bed, Clayton actually believes that his nightmare was really clever fellow and the detective is made out as a really clever fellow and the course his mind travels is interesting and the spectator's mind travels is interesting and the detective proves that he condemning actions of the Despite Clayton's self condemning actions of the detective's appetite for the confession still further, there is a fine suspicion had been cast on Osgood, but at this time suspicion had been cast on Osgood, but old enemy of Kirke's, it is revealed at the meeting, an There is a wealth of fascinating detail introduced during the closing scenes that keeps the interest running at a high pitch. There is also a slight romantic thread of action introduced that registers very nicely and serves to lend the proper balance to the story.

H. B. Warner plays the role of Clayton in ideal fashion. Frank Leigh as very good as Osgood. Howard Davies plays Kirke with skill and Augustus Phillips registers nicely as Manning. Anna Nilsson provides the love interest, while others are Adele Farrington, Lillian Rich, Dorothy Hagan, Thomas Gosse Ralph McCullough, Edward Burns and Wilton Taylor.

Every Audience Is Ripe For Entertainment of This Sort

Box Office Analysis for the Exhibitor

Every audience is ripe for a regular thrilling murder mystery story and "One Hour Before Dawn" certainly fills the bill with much to spare. It is quite a perfect picture of its kind and you can go the limit in praising it. Even the title itself suggests a thriller and expectations are realized to the letter.

You'll have to search a long while before you find a murder-mystery picture the equal of "One Hour Before Dawn." Its really the equal of "One Hour That Matters" and it is this note of impending tragedy that Director King has sounded in a very subtle fashion again and again before the actual deed takes place. In this way he has caused a rising degree of suspense that reaches its full climax when the unfortunate member of the cast is found dead in his bed. Nor does he permit this well accentuated suspense to slack off or drop after it has reached its height. It is another tribute to his skill that he has kept up the fine pace of the beginning right through until the detective cleverly brings in the solution of the mystery. The action is compact and swift moving, all of it

a good display and use some short, simple line follow ing to denote the character and strength of the story. The star deserves great prominence, for, besides being of considerable popularity, he is one of the most capable actors on the screen and his work here is proof of that

July 24 1920 MOTION PICTURE NEWS

"ONE HOUR BEFORE DAWN"
(Jesse D Hampton—Pathe)

Excellent Mystery Story Very Well Produced

THE mystery story is always ideal material for photoplay purposes and especially so when founded on a probable or at least possible plot into which category "One Hour Before Dawn," an adaptation of "Behind Red Curtains" may be placed.

It is true, however, that casting a star of Mr Warner's standing in the role of one of those suspected of committing the ubiquitous crime of every mystery story does not add to the suspense. The spectator immediately eliminates him from the possibilities in spite of the well knit skein of circumstantial evidence which is developed. Also in this picture the guilty person is too well planted and the wise ones will have him "doped" before the story is half told.

However, the production is interesting and the individual sequences carry much suspense. The mystery part is not so complicated nor is the audience carried along in the dark to such an extent as in many offerings of its kind, but that the story may be logically developed. There are, however, quite some jumps in continuity especially in the matter of lesser characters of a large cast, but this was unavoidable in condensing the story to feature picture length.

Warrer, as the star, has a role which fits him perfectly which is an assurance of a flawless performance. He is surrounded by a good supporting cast, among whom Frank Leigh is deserving of special mention.

The direction is by Henry King and to whom a great deal of the picture's success belongs since it is the nicely gauged tempo and carefully dovetailed scenes of each sequence which provides the real entertainment rather than the work of any individual of the cast

Settings, camera work, photography and all the mechanical portion of the feature are fully up to standard.—Length, 5 reels.—J S. Dickerson.

VARIETY JULY 16 1920

HOUR BEFORE DAWN

George Clayton	H. B. Warner
Willis Aldrich	Anna Q. Nilsson
Bob Manning	Augustus Phillips
Norman Osgood	Frank Leigh
Harrison Kirke	Howard Davies
Miss Montague	Adele Farrington
Dorothy Copeland	Lillian Rich
Mrs. Copeland	Dorothy Hagan
Judge Copeland	Thomas Guise
Fred Aldrich	Ralph McCullough
Arthur	Edward Burns
Inspector Steele	Wilton Taylor

Jesse D. Hampton sponsors this latest Warner starring vehicle adapted from Mansfield Scott's novel, "Behind Red Curtains." It is of the mystery-society drama genera and will please the most epicurean film fan. Henry King intelligently directed the rather large cast of principals, inserting "pep" into the domestic, single set interior scenes, a feat much to his credit. Fred Myton's job on the continuity angle was no mean one and the result as it is, also should prove a feather in his cap. Dealing with mystery stuff, hynotism, dreams and the like, his lay-out of action development keeps the audience mystified, yet interested, and on denouement slips across a surprise twist for good measure. Victor Milner's photography was adequate.

Mr. Warner personates an author who scoffs at a mesmerist's ac-

Pathé Distributors

WARNER

BEFORE DAWN

you find reviewer praise

From the book by Mansfield Scott
Directed by Henry King

From Evening Sun, July 12, 1920

. . . . Mr. Warner is one of our best screen actors. He has carried much of the whimsical charm and suavity of manner which he employed so successfully on the stage to his screen work. In his latest picture he has a mystery story to deal with, and handles it in his usual clever manner. . . . . The development of the plot concerns the search for a murderer. Warner in the role of a man who has been commanded while in the hypnotic state to kill the murdered man is the suspect. . . . . The film finds Warner at his best and is excellent entertainment.

From N. Y. Tribune, July 12, 1920

"ONE HOUR BEFORE DAWN" IS STRONG PICTURE, WITH H. B. WARNER AT HIS BEST

Only a superficial analysis is needed to determine the ingredients that have been used to make "ONE HOUR BEFORE DAWN," in which H. B. Warner is starring at the Capitol Theatre this week, a picture which thrills and interests. The film physician probably prescribed as follows: large dose of hypnotic suggestion, the triangle, one woman and two men this time, dinner party of the upper set, mystery murder, skillful detective work, and the clearing of the hero after all the evidence at hand points to him as the murderer.

. . . . . .

A less experienced actor than H. B. Warner might easily have overacted the role of George Clayton. It is a full and difficult role and Mr. Warner's work—especially his facial expressions—is good. Anna Q. Nilsson also plays well.

From Evening Mail, July 12, 1920

"ONE HOUR BEFORE DAWN," the feature at the Capitol this week, is a drama of the intense variety which one expects when H. B. Warner is cast for the leading role. The swiftly moving, absorbing story is played by the entire cast with a zeal that leaves no dull moments from beginning to end.

H. B. Warner, as George Clayton, the author, scores a real success. It is in the drama that demands the expression of vital personal power that Warner is at his best and "ONE HOUR BEFORE DAWN" offers him an ideal vehicle.

"ONE HOUR BEFORE DAWN" has a psychic background with the saving grace of plausibility. The cast supporting Mr. Warner is excellent, including Anna Q. Nilsson, Augustus Phillips. Howard Davies and Lilian Rich.

From The Illustrated News, July 13, 1920

MURDER MYSTERY PUZZLES AUDIENCE AT CAPITOL

You know, when we received notice that the Capitol Theatre had scheduled a mystery yarn for this week's entertainment we had quite made up our minds that we were going to be bored, but were pleasurably surprised as we watched the unwinding of the plot of "ONE HOUR BEFORE DAWN."

. . . . . .

Harrison Kirke was stabbed to death "ONE HOUR BEFORE DAWN," and George Clayton thinks that he committed the murder under hypnotic influence, having awakened from a nightmare in which he saw himself murder Kirke.

. . . . . .

We can't tell the public anything about H. B. Warner that they don't know. Suffice it to say that there couldn't be a better choice for the sort of picture "ONE HOUR BEFORE DAWN" is.

From Evening Telegram, July 12, 1920

One of the best all-around bills yet offered the Capitol clientele was shown at the popular playhouse yesterday. The sterling legitimate actor, H. B. Warner, was the bright particular star in a tense detective drama entitled "ONE HOUR BEFORE DAWN." The story is a film version of the novel of Mansfield Scott entitled "Behind Red Curtains," and from the very first moment the reel starts unwinding it grips with a grip of steel. . . . . The star is fortunate in having one of those parts particularly suited to his style, and his support is excellent throughout the entire length of the reel.

Played at New York's Capitol Theatre Week of July 11

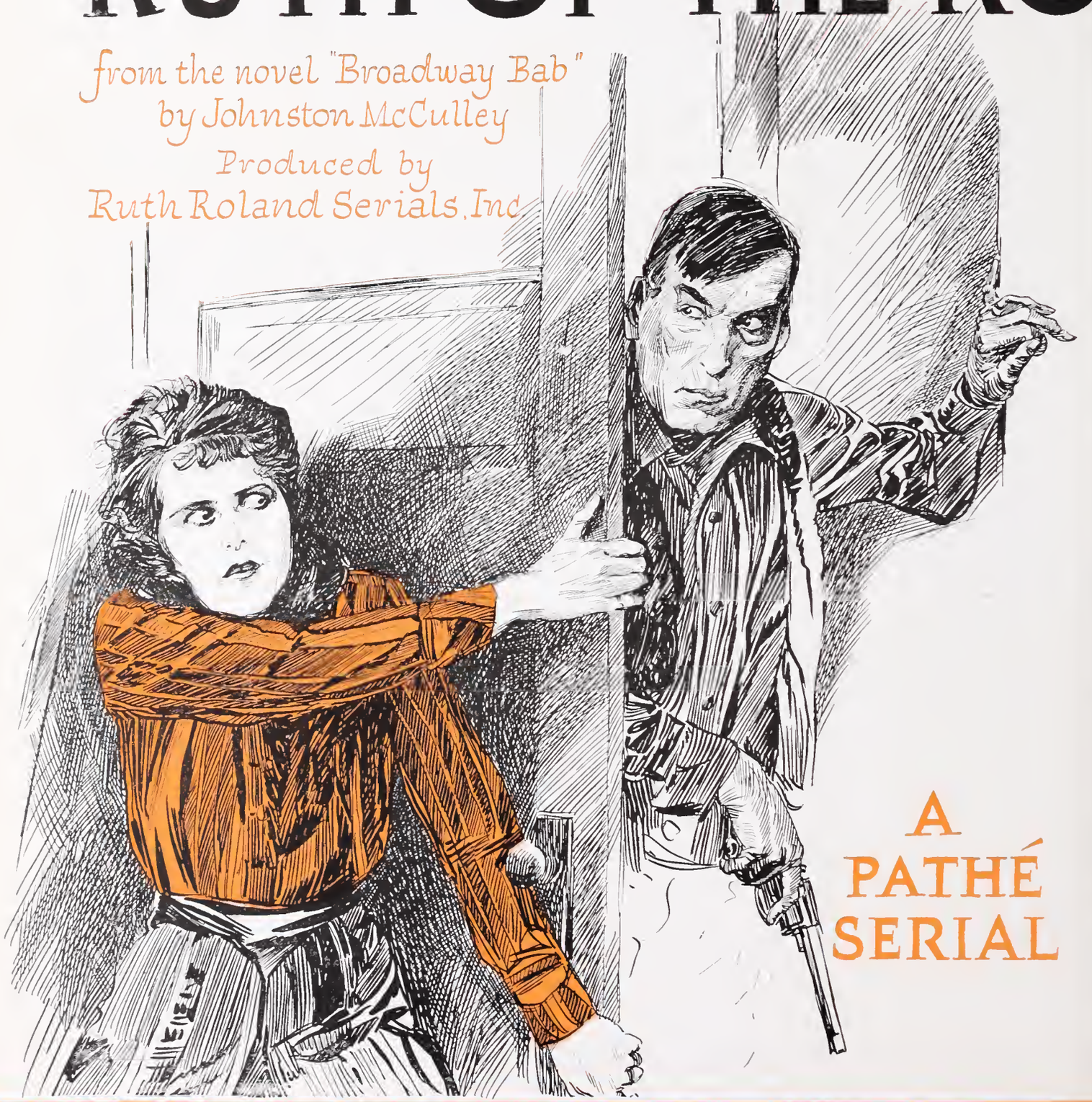
Pathé Distributors

RUTH ROL

favorite serial star of the world, in

"RUTH OF THE RO

from the novel "Broadway Bab"
by Johnston McCulley
Produced by
Ruth Roland Serials, Inc.



A PATHÉ SERIAL

AND

CKIES"

A real audience-grabbing attraction, as swift in action and as eye-dominating as the charge of a cavalry brigade!

It breathes the untamed spirit of the measureless plains and the snow-capped mountains of the West.

It presents in fifteen stirring episodes the girl who has proved her box-office value in eight thousand theatres in the United States alone.

It starts off with a rush and a roar and ends in a way that will have them fanning for air.

Get it while the getting is good.

Pathé Distributors

Edgar Lewis Productions, Inc.

presents

LAHOMA

A story of early days in Oklahoma

from the novel by
John Breckinridge Ellis

personally directed by
Edgar Lewis

Edgar Lewis has achieved another distinctive success with this picture of mighty men and brave women in the struggle on the last frontier.

The romance and adventure of our own great West are unequalled in history as "Lahoma" is unequalled in picture presentation of it.

Pathé Distributors

LOS ANGELES NEWS LETTER

BY A. H. GIEBLER

Midshipmen from U. S. Naval Academy Have Fine Time Visiting the Studios

TWO hundred midshipmen of the United States Naval Academy at Annapolis, now on a cruise along the Pacific Coast, were guests of the Hollywood Studios, Monday, August 9. The Middies watched the Marshall Neilan company making scenes for "Dinty"; the Allen Holubar—Dorothy Phillips company—making caveman stuff, and Sidney Franklin's company making a scene for "Parrott & Company."

After watching the different companies at work the embryo officers and their superior officers were treated to a sumptuous lunch by the studio personnel. Marjorie Daw, Sylvia Bremer, Dorothy Phillips and the other actresses employed at the studio waited on table and otherwise entertained the visitors.

Metro Writers in New Home

The Metro scenario and news departments are now occupying their new Garden Court Studio offices across the street from the main studio buildings. The new quarters, which have just recently been finished, are of Colonial architecture and comprise twenty-five offices, all beautifully furnished. A garden is being laid about the building which will make it a veritable writer's paradise.

Jack Gardner Returns to Pictures

Jack Gardner, who has just concluded his vaudeville engagement at the Orpheum Theatre in Los Angeles, is getting ready to begin production on a series of six western dramas, to be produced at the Brunton studio under the auspices of the Richards & Flynn Production Company, of Kansas City. Actual filming will begin about August 16, with W. S. Van Dyke acting as supervising director. The pictures will be released by First National.

Dial Official Leaves for New York

E. P. Hunziker, general manager of the Dial Film Company, left this week for New York on business connected with the release and exploitation of the newest Dial production, "The Tiger's Coat," which has just been completed by Director Roy Clements, with Myrtle Stedman and Lawson Butt in the leading roles.

Brandt Arrives from New York

Joe Brandt came to town this week to confer with Al Nathan, the production manager of the Hall Room Boys comedies, in reference to the coming year's productions.

Another Theatre for Lesser-Gore String

Gore Brothers and Sol Lesser and the Venice Investment Company, at Ocean Park, have closed a deal which will involve an expenditure of approximately $360,000, which will be used to erect a 2,500 capacity house on the site where once stood a famous beach hotel at Ocean Park. Other amusement houses controlled by the Venice Investment Company are the Venice California Theatre and the Capitol Theatre at Redondo Beach. The new house at Ocean Park will be known as the Kinema.

Tourneur's New Studio Manager

Robert B. McIntyre, who arrived on the Coast last week from the east, has been appointed studio manager for Maurice Tourneur.

Los Angeles Studio Shots

Edward Lowe, Jr., has become a member of the Metro scenario department. His first script was "The Passion Fruit," for Mme. Doraldina.

Mabel Normand has completed "Head Over Heels," at Goldwyn, and will leave within a few days for New York for a few weeks' vacation.

The Douglas Fairbanks company, through its manager, John Fairbanks, has signed a renewal of contract for space in the Brunton studios.

Douglas MacLean's recently completed picture, called "Yancona Yillies," has been renamed "Some Chickens" for releasing purposes.

Screen rights to three popular books have just been purchased by E. P. Hermann for production by the Hermann Film Company.

Anita Stewart Starts East.

Anita Stewart departed early this week for her New York home, accompanied by her husband and business manager, Rudolph Cameron.

Ann Forest, who was to have played the leading feminine role in the new Cecil De Mille feature, has been transferred to the George Melford company, as it was decided at the last moment that she was even more suitable for Mr. Melford's heroine than Mr. De Mille's.

Shannon Day
Appearing in Goldwyn plays.

Virginia Warwick, a Mack Sennett bathing beauty, has been cast as Chichi, the little sisted of Julio, in the Metro production of "The Four Horsemen of the Apocalypse."

Thomas Chatterton is playing opposite lead to Carmel Meyers in "The Gilded Dream."

Ray's Third "Nineteen and Phyllis."

Charles Ray's third independent feature is to be made from an original story by Frederick Stowers called "Nineteen and Phyllis," with Clara Horton, Frank Norcross, George Nicholls and Lincoln Stedman in the cast. Joseph De Grasse will direct.

Frank Lanning, film player of heavy roles, was married last week to Miss Merva Eaton, a non-professional.

Jacques Jaccard has written a story called "The Throwback," which he will produce with Frank Mayo in the leading role.

Director Mal St. Clair has returned with his company of Mack Sennett players from a location trip to the San Bernardino Mountains. Ben Turpin and Phillis Haver are the featured players in the new comedy.

"Pink Tights" is the name for the feature starring Gladys Walton and Jack Perrin, which was filmed under the working title of "Out of the Sky."

Tully Marshall with Wanda Hawley.

Arthur Edmund Carew has recovered from a recent operation and will soon resume his work in the films.

Tully Marshall is supporting Wanda Hawley in her current Realart production.

Mme. Nazimova will make a trip to New York as soon as the work of editing and retitling her new Metro picture, "Mme. Peacock," is completed.

Theodore Kosloff has been given an important role in the Cecil De Mille feature now in course of production. Forrest Stanley, King Baggot, Kathlyn Williams, Theodore Roberts, Shannon Day and Bertram Johns play the chief characters.

"So Long Letty" Near Completion.

"So Long Letty" is in process of being cut and titled by Director Al Christie, of the Christie Film Company.

The Will Rogers company, under Director Clarence Badger, has gone to the northern part of California to make scenes for "The Guile of Women."

Many Shaved Heads for Realism.

Albert Roscoe, Wallace Beery, Joseph Singleton, and several other Indian impersonators in Maurice Tourneur's version of "The Last of the Mohicans," are going around with shaved heads during the making of the film.

Director Arthur Rossen has returned from a three-weeks' location stay at Oxnard, Cal., where desert scenes were made for the second Betty Compson production.

Lydia Knott plays an important part in the Metro feature "White Ashes."

Charles G. Rosher, former cameraman for Mary Pickford, has been engaged on a long time contract to act as head photographer for Marshall Neilan Productions.

Vitagraph's new enclosed studio, now under construction, will be ready for use about September 15.

Jesse D. Hampton has gone to New York to purchase stories for the use of his stars, Blanche Sweet and H. B. Warner.

American Film Rates Low in Supply But Is Popular in Czecho-Slovakia

WITH 450 motion picture theatres in the republic, not including about 120 Y. M. C. A. theatres, giving 180,000 performances annually, and with a yearly attendance of 40,000,000 people, Czecho-Slovakia is one of the best motion picture fields among the smaller European countries. Government officials and men interested in the industry estimate that the number of theatres will probably be doubled in the near future, according to advices just received by the Department of Commerce from the American Trade Commissioner at Prague.

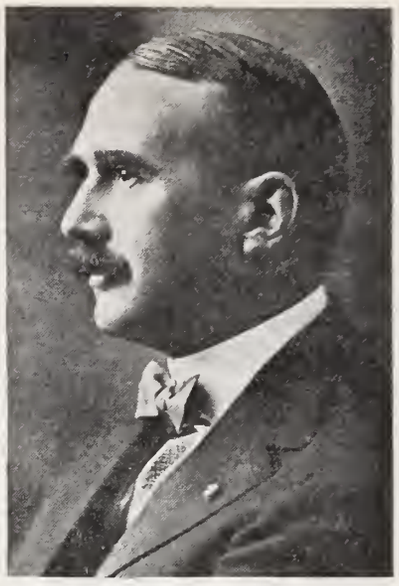
Statistics for 1919 show that of the imported films, about 2,580,000 feet, or sixty per cent. of the total, came from Germany; 582,500 feet, or fourteen per cent, from France; 516,500 feet, or twelve per cent., from the United States, and the remainder from Italy, Norway and Hungary, in the order named. While the United States furnishes but a small amount of the total film used, American motion pictures are in high favor throughout the country, responses from regular theatre-goers in a contest recently conducted by one of the leading newspapers as to most popular films, being almost universal in awarding the palm to the United States.

American Film Company Forming.

Recent reports announce the formation of a film-producing stock company with a capital of 5,000,000 crowns, by the American Film Company and the Biografia. Both these companies are active in the film industry in Central Europe and plan to erect a new building for copying and a studio for making films for their own use.

Approximately 60,500 feet of negatives and 262,500 feet of positives was used in the production of films in Czecho-Slovakia last year. Practically all of it was purchased from a company in Berlin.

The largest theatre in the country is the Peklo, in Pilsen, which has a seating capacity of 1,000. The next largest is the Svetzor, in Prague, with 900 seats. On week days there are three performances, and on Sundays and holidays four. Good prices are secured for admissions, which are needed, since the taxes which must be paid by exhibitors amount to thirty-five to forty per cent. of the receipts that are taken in.



Messmore Kendall.
Head of the Messmore Kendall-Robert W. Chambers Productions, which will release fifteen special features during the year.

Otis Skinner's Final Appearance in "Kismet" Will Be for Robertson-Cole

OTIS SKINNER, America's celebrated romantic actor, will never again be seen in the leading role of "Kismet" after his appearance as Haji, the beggar of Bagdad, in the screen version of the famous play, now being filmed at the Robertson-Cole studios in California under the personal direction of Louis J. Gasnier. Mr. Skinner has made declaration to this effect. His assertion means that the screen version will be the last opportunity the American public will have of seeing him in the most popular success of his career.

Robertson-Cole does not believe there is an exhibitor in America who does not realize the box office value of Mr. Skinner's decision. There are few exhibitors who do know how strong a response there should be on the part of the public when it is properly acquainted with the fact that the screen version of "Kismet" will afford them the last opportunity to see Mr. Skinner in the role which made him nationally known.

Big, Colorful Settings.

There has been a well organized effort to surround Mr. Skinner with a cast of players worthy of association with him, and to provide him with settings and back-grounds which would more faithfully portray the colorful scenes of the ancient Oriental city of Bagdad and give to the gripping action of the play the langorous romance of the East.

As on the stage, the action in the screen version of "Kismet" covers but a single day. But a day in which there is crowded a series of incidents that cover the whole range of human emotions and which are as rich and diversified in color as the Magic Carpet itself. Mr. Skinner, as Hajj, the beggar, who asks for alms in the name of Allah at the door of the Mosque of Carpenters, in that day, between sunrise and sunset, rises from poverty to affluence and travels a distance on the road of adventure rarely achieved by some in an entire lifetime.

Built New Bagdad.

While there are many interior scenes, most of the action takes place in the streets and squares of the city and this entailed the building of a new Bagdad on the sunny slopes of Hollywood. More than 1,000 carpenters, electricians, plasterers and decorators were used in the construction of the town, from plans and drawings dug up out of old books and manuscripts and from a close study of the ancient architectural landmarks of the modern city. The city proper has been constructed on the lot of the new Robertson-Cole studio, the interiors of the sumptuous palaces and harems are being built in the Haworth studios, which have housed many of the most notable screen offerings of the past.

All Ashore That's Goin' Ashore—Next Stop America!
Left to right: Sir William Jury; J. E. D. Meador, Metro publicity head; Adele Rowland, comic opera star; Richard A. Rowland, president of Metro Pictures Corporation; Arch Jones; "Eddie" Darling and James Duffy, producer of Eva Balfour Pictures of London. A picture snapped when Richard Rowland and party returned from Europe.

Maibelle Heikes Justice Guest on Lipton's Yacht

DURING Sir Thomas Lipton's recent visit to this country, Maibelle Heikes Justice was a guest aboard his yacht, the "Victoria," being one of a distinguished party which included Lord Dewar, Sir John and Lady Ferguson, the three daughters of Lord Iverforth, British Minister of Munitions, and Commodore and Miss Jarvis, of Canada.

Miss Justice states that both Sir Thomas and Lord Dewar are much interested in our motion picture industry and have promised when they return on their next challenging trip to appear in one of her pictures.

Miss Justice is now working on her first big picture, on which production soon will be begun in the Selig Studios in Los Angeles.

H. L. Knappen.
Appointed as greater New York sales manager for Associated Producers, First National, Inc.

Knappen Now First National Sales Manager in New York

BORN amid the murmuring pines and the hemlocks of Northern Minnesota and gravitating steadily westward until stopped by the Pacific." Thus does H. L. Knappen, new Greater New York sales manager for Associated First National, trace his perigrinations from the time he could toddle to the mature years. A large part of Mr. Knappen's career was spent in the newspaper game. After matriculating in journalism in Minneapolis, his home city, Knappen's restless feet took him to Milwaukee, Chicago, Butte, Missoula, Helena, Seattle and Vancouver.

He broke into the fifth industry in 1914 as publicity man for the then largest motion picture theatre in the world—the 3,600-seat American Theatre, Salt Lake City.

He took the field for Pathe in 1915 as salesman for Northern California and Nevada. After six months he was promoted to the managership of the Pathe's Denver office. Since then he has directed Pathe in Atlanta, International in San Francisco, General in Atlanta, Select in Denver and San Francisco and First National in Buffalo.

Knappen has had considerable publicity experience, having at different times directed exploitation for the Spokane Interstate Fair, Montana State Fair, National Apple Show and many other enterprises.

Mayflower Exploitation Men Finish New York Conference

PREPARED to give exhibitors a new form of exploitation service as the result of plans formulated at a five-day conference, the divisional heads of Mayflower's field exploitation force left New York early last week for their respective territories. According to John W. McKay, general manager of the producing organization, the daily sessions proved productive of several promising plans for a more thorough and complete method of producer-exhibitor co-operation.

Several hours of each daily session were promotional campaigns for Mayflower's fall devoted to mapping out a comprehensive and winter offering, which include Anna Dwan's "In the Heart of a Fool," "The Scoffer" and "The Sin of Martha Quee"; R. A. Walsh's second independent production, as yet unnamed, and George Loane Tucker's "Ladies Must Live."

Austria's Film Industry Lags Behind with "Store Shows" Still Predominant

THE motion picture industry of Austria today stands approximately at the point reached by this industry in the United States ten years ago," declares F. W. Allport, secretary to the trade commissioner at Vienna, who has just completed a survey of the business for the Department of Commerce. "Vienna is the natural center with about 168 theatres—'kinos' as they are styled here. Of this number, one is of 2,000 capacity, seven are from 800 to 1,100, one hundred from 300 to 800, and sixty of less than 300 capacity.

"Excepting the larger houses, all are poorly arranged, without ventilation, and are similar to the remodeled storerooms that furnished quarters to many picture houses in the United States some years ago. Very few buildings have been erected specifically for the purpose.

Employ Primitive Methods.

"The musical arrangements are very inferior, a remarkable situation in a city so noted for its love of good music. The theatres are quite dark during the showing of a picture, and it is impossible to find one's way to a seat without the aid of an attendant with a searchlight. However, it is the rule that one should enter only at the beginning of the performance."

The most popular films in Vienna are of French make. German films are in demand when the star is popular, but Italian films have not found favor except in infrequent cases in sensational pictures. Of the French and German pictures the society drama is most popular. Certain classes of American films are popular, especially those of the extremely sensational type. A snappy detective story filled with action and intense dramatic situations finds instant favor, but the drawing room and the city must furnish the setting. "Wild west" films are not understood and not liked.

Harrassed by Restrictions.

If the American exhibitor believes his path to be thorny, he should consider his colleague in Vienna. "Owing to the restrictions on the use of electricity, all theatres must close in the evening by ten o'clock in summer and by eight in winter.

"Three performances a day during the week and five on Sunday are the rule. Frequently the theatres must close for weeks at a time during the winter months in order to conserve electricity. At other times they have been permitted to continue during periods of greatest stringency solely to provide recreation and amusement for the public."

Pauline Frederick Meets Expectations in Making "Iris" for Robertson-Cole

IN "Iris," her first production for Robertson-Cole, adapted from the celebrated play by Sir Arthur Wing Pinero and directed by Henry Otto, Pauline Frederick, the popular emotional star, has a role which demands the utmost diversity in portrayal. The picture, now being filmed in California, is the first of four super-specials which this star will make yearly for Robertson-Cole.

Miss Frederick as Iris, the heroine of the play, is showing, it is said, all the fine shadings of emotional expression which has won for her on the stage and screen her present enviable reputation. It was for this reason that Sir Arthur's famous play was selected by the Robertson-Cole executives as Miss Frederick's initial production under their banner.

Robertson-Cole has stipulated almost unlimited time and money in order that Miss Frederick's first vehicle may live up to every possible requirement. The supporting cast, including Nigel Barrie, Howard Gaye, Willard Lewis, Maude Lewis and Arthur Hoyt, is of a calibre not always found on the screen. The settings are on an elaborate scale.

Country—Here; Time—Daylight Saving; Place—That's What We're Trying to Find Out!

All that we know just now is that this is a scene from the Ardath comedy called "His Wife Jimmy" and it is being released by Arrow.

Keeping in Personal Touch

By SAM SPEDON.

EDWARD THOMAS PETER, of Dallas, treasurer of the National Motion Picture Association, is stopping at the Hotel Astor, New York, for two weeks. Mr. Peter is the owner of the Princess Theatre at Cuero, the Queen at Dallas and the Queen at Yoakma, Tex.

* * *

Donald Garvin Campbell, president of the Northern Pictures Corporation of Calgary, arrived in New York on August 12, to remain several days. Mr. Campbell is associated with Ernest Shimman in the Ralph Connor pictures, "Cameron of the Royal Mounted" and "The Patrol of the Sun Dance Trail," produced by the Dominion Film Corporation. Mr. Campbell has been a life long subscriber to the Moving Picture World and always gets in personal touch when in the city.

* * *

The Exhibitors' League of Pennsylvania, northern New Jersey and Delaware, is all set for its convention at Atlantic City on August 23 and 24, which will be held on the Million Dollar Pier, and promises to be one of the largest local conventions held this year.

* * *

T. Hayes Hunter, director of "Earthbound," now showing at the Astor Theatre, New York, to be released by Goldwyn, arrived in New York from the Coast on August 12, to supervise its premier showing at the Astor.

* * *

Joseph H. Mayer, director of publicity for Universal, is spending several weeks' vacation with his parents at Cincinnati, his former home. H. C. Bate, his assistant, is holding down his desk during his absence.

* * *

Henry Siegel, general district manager of New York for Selznick, has been home sick for the past week with an incipient attack of lumbago.

* * *

Charles Giegrich, formerly with Vitagraph and recently with Robertson-Cole, has established an office of his own at 500 Fifth avenue, preliminary to going into the independent producing business.

* * *

"Doc" Willatt arrived in New York from the Coast on Monday, August 16, and brought with him the negative of "Down Home," produced by Irving Willatt for W. W. Hodkinson Corporation. Mr. Willatt will return to Los Angeles about September 1.

* * *

The Motion Picture Exhibitors' Protective Association met August 13 with the Motion Picture Attendants' Union of the East Side, New York, to discuss a settlement of the demands made by the latter. After a lengthy session, lasting into Saturday morning, a settlement was not arrived at and the union is still holding out for six days a week and a thirty-three and one-third increase in salary. The theatre owners are strenuously opposed to the managers of theatres being members of the union and maintain that it is all wrong, as the managers represent the owners and are too intimately associated with the employes and naturally favor them. Some of the owners see no settlement in sight and believe a strike is inevitable.

* * *

Arthur Rousseau, foreign sales manager for Pathe, arrived in New York from France on August 16. Mr. Rousseau has been in France for several weeks visiting his relatives and friends.

* * *

Kenneth Smith, formerly dramatic editor of the Minneapolis Tribune, is in New York, where he expects to lend his activities to the publicity end of the motion picture industry.

* * *

J. Charles Davis, 2d, is handling the publicity and advertising for the Federated Film Exchanges of America. He is located in the Candler Building, New York.

* * *

J. S. Jossey, special representative of the Arrow Film Corporation, left for Boston on August 18 on a business trip. E. R. Champion, of the same company, left on the same day for Washington, D. C. They will be gone about one week.

* * *

M. Harlan Starr, Detroit manager of the Educational Film Exchange of Michigan, is the sole distributor of Educational pictures in all Michigan, and we were fortunate in meeting him in the Film Building in Detroit between the ins and outs of his almost continuous traveling. He only comes home once a week and then to get acquainted with his family. He handles a big line-up of features.

* * *

David Black, Selznick's Brooklyn salesman, is known as "Stonewall" Black because no prospective buyer gets past him until he has his signature to a contract.

* * *

A. MacArthur, formerly advertising manager for the Moving Picture World, has started the first feature for the Invincible Film Corporation at Los Angeles. So we are informed by recent arrivals from the Coast.

* * *

D. J. Coughlin, Pathe's branch manager at Dallas, is in New York this week for the usual weekly conference with Elmer Pearson, general exchange manager at the home office.

* * *

Dan J. Savage, manager of Empire State film exchange at Buffalo, was a visitor to New York this week to confer with Arthur G. White on general business of the Empire State Film Corporation.

* * *

Randolph Lewis, director of publicity for Pathe, is the author of "The Forbidden Valley," produced by J. Stuart Blackton and released through Pathe on October 19.

* * *

J. C. Fishman, manager of the Standard Film Service Company of Detroit, is doing a smashing business in his territory and looking forward to a full coal bin this winter to keep the home fires burning.

Victor Shapiro, exploitation manager for Pathe, and John E. Storey, assistant director of exchanges, will leave together on their vacations on August 21 and will return after Labor Day.

* * *

R. C. Price, of Hygrade Pictures, of Charlotte, N. C.; William Underwood, of Specialty Film Company, of Dallas, and W. H. Tucker, of Tucker Brothers, Oklahoma City, were visitors at the Arrow Film Corporation offices in New York the week of August 16.

* * *

United Picture Theatres Producing Corporation on August 12 sold all its office furnishings at auction. Most of it was purchased by second hand dealers and it was mighty good stuff, too. The films produced by the corporation were not included in the sale. We understand these will form part of a new organization, which some of the old concern have in mind.

* * *

Anders Randolph, recently with the International under direction of George Baker, arrived in New York on August 16 from the Coast. Mr. Randolph will sail for Europe next week to join his wife and family. Mr. Randolph will return to America next month.

* * *

William M. Vogel, of Vogel Films, Inc., announces the sale of the Chester Comedies to the Australian Films for Australia, for Scandinavia to the Scandinavia Overseas Trading Company and to the Sirena Compania Cinematagraphica of Manila for the Phillipines. Several other contracts are awaiting signatures.

* * *

John C. Brownell, scenario chief of Universal, has returned from a ten day cruise on Long Island Sound in his good yawl, "Virginia." If the gasoline had been stronger the cruise might have been longer. Paul Gulick, of the Universal Weekly, is spending a couple of weeks at his home in Mount Vernon, N. Y.

* * *

Arthur Rici, New Jersey salesman for Select, is piling up an enviable record for himself in his allotted section. Everything is wide open in Jersey and everything full of people. No let up in business and Select is going strong.

* * *

R. C. Buttolph, president of the Masterpiece Film Distributing Corporation of Cleveland, has been in Cleveland only a few weeks and is doing a remarkably fine business, where the Masterpiece has established a strong clientele.

* * *

Henry Siegel, a newcomer to the industry, has been appointed treasurer of the Selznick Enterprises and will assume office about September 1, with headquarters at the home office in New York.

* * *

Joe Reddy, assistant publicity director for Pathe, leaves for Saluda, Va., on September 4. His vacation will include his honeymoon after his wedding on September 7. His vaca-

Panorama Showing the Merry Gathering of the Theatre Owners' Chamber

With Well-Known Film Folk

tion may extend through the whole month of September. Who knows?

* * *

James Dunleavy, manager of the Strand, is responsible for the statement that Akron, Ohio, has a new fan magazine, "Amusements."

* * *

The Pantheon Theatres Company, of Toledo, Ohio, owner of the Pantheon and Alhambra theatres of Toledo, is making extensive alterations in the Alhambra, redecorating and installing a new Hope-Jones organ at a cost of $33,000.

* * *

Bill Shirley, manager of the Palace Theatre, 1,200 seats, of Schnectady, N. Y., was in New York on August 17. He reports a continuation of good business, and with a population of 110,000 there is every reason to believe it will not fall off during the winter. Loew is building a 3,500 seat house in Schenectady, which he expects to open this fall.

* * *

Frank Rembusch, of Indiana, is reported to have increased his chain of houses in Indiana to twelve.

* * *

W. P. S. Earle, formerly with Vitagraph and now with Selznick, will start a big production for Selznick in the fall, directing Conway Tearle in the leading role.

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E. J. Smith, in the newly created department of supervisor of the Southern Atlantic Division, is taking a trip for Universal through the Southern Atlantic states for a general inspection of that territory.

* * *

Frank Gelber, long associated with the box office of the Selwyn Theatre, seems to be running in double luck these days, having just been married to Miss Frances Zanders and received from the Selwyns the promise that he will be treasurer of either the Times Square or the Apollo, when these two new playhouses open their doors to the public this fall.

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Owen Moore was injured in an aeroplane flight from London to Paris. He was not seriously injured.

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D. M. Vandawalker, of Chicago, was in New York on August 16 and returned home on August 18. He will visit New York again about September 1, to purchase a number of pictures for an exchange in which he is interested.

New York Exhibitors on Annual Outing Eat and Make Merry at Bear Mountain

TOOT! TOOT! "All aboard the Washington Irving for Bear Mountain, N. Y." And 400 exhibitors of the Theatre Owners' Chamber of Commerce, accompanied by their guests and representatives from a score of distributing companies, crowded aboard the good ship, 9 o'clock, Thursday morning. August 12 and were on their way, dancing and making merry. They arrived at the State Park at Bear Mountain, on the Hudson, about 1 o'clock, and after having a group photograph taken they all hurried into the Bear Mountain Inn and partook of a shore dinner, to the strains of Haummel's Jazz Orchestra, direct from the Biltmore Hotel.

After the "eats," games, under the direction of Peter Siebel, were participated in, free for all. The events and winners were as follows: 100-yard dash, Charles Schwartz; fat man's race, Geller; ladies' race, Miss Props; a hop, Charles Schwartz; pig a back, H. H. Buxbaum; pig a back, Jerome Barr; running backward, Jerome Barr; men's shoe race, Eddie Brown; hop, step and jump, Jerome Barr; human wheelbarrow race, H. H. Buxbaum and H. Brandt; a short dash, Jack Goldstein; three legged race, Jack Goldstein and J. J. Iris.

At 5 p. m. the excursionists sat down to a cold luncheon before taking the busses to the pier where the Washington Irving was waiting to carry them back to New York, where they arrived at 10 p. m. And so ended one of the best outing ever held and loud was the praise thereof. The day and the arrangements for the enjoyment of the party were perfect, and nothing that could be done was left undone. The committee of arrangements is to be congratuiated on its conduct of the affair.

The local constabulary got "all het up" over a little shooting scene that was being enacted in a remote corner of the park and they introduced some real gun play in it. After an explanation that it was all in fun the participants were told to forget it and take more interest in the athletic games and not make any more scenes on the grounds.

Moe Stremer said he must have had a barrel of fun and enjoyed himself immensely. He sprained his back and cut his leg in the 25-yard dash.

John Manheimer took exceptions to Billy Brandon's slang by using just as bad himself.

Bill Hollender should have won the three-legged race. But Bill couldn't keep his feet nor his head, either. He fell down and lost.

The Selznick studios loaned W. P. S. Earle to direct the athletic close-ups of the winners, to be shown in the news weeklies. The Olympic games won't be in it, if you ask the exhibitors. Selznick salesmen please take notice.

At dinner we were associated with the representatives of the Associated Producers: Mark Nathan, manager of the New York branch; John G. Rohlf, of the Newark branch; Joe J. Felder and Irving Hanover, of the New York sales force. None of them smoked and we do, therefore we feel that we were in good company and fell in pretty soft.

Fox News Cameraman Risks Life to Film Denver Riots

THE public will little appreciate the extreme danger which attended the taking scenes of the Denver street car strike which appear in Fox News No. 90, released August 14.

Great difficulty was experienced by the Fox News cameraman, Fred A. Parrish, in obtaining scenes. He was battered and knocked about by the infuriated rabble and narrowly escaped lynching. Climbing upon an overturned street car he addressed the crowd, telling them that Fox News was independent and sold no advertising space and that it could be bought the same as a newspaper; that Fox News is in favor of unions and that the scabs had mistreated him. He made a plea for their protection and managed to escape with his film before they had time to change their minds.

No one not on the ground can have any conception of the danger connected with the taking of scenes of this strike. Shotguns with sawed-off barrels, machine guns, rifles and revolvers are shown in the hands of the mob.

"Sex" Continues Success.

The Lyric Theatre, Cincinnati, booked "Sex," the J. Parker Read, Jr., production starring Louise Glaum, for a week's run beginning July 31, and in view of the fact that it broke all house records for the week's run, the theatre extended the booking for another week. Very attractive lobby display was arranged by the theatre.

P. N. Brinch to Return.

It is reported from the home offices of the W. W. Hodkinson Corporation that P. N. Brinch, manager of foreign sales, will sail for America on August 18. He has been abroad covering the foreign markets for three months and is reported to have met with great success.

"Torchy in High" Third of Series.

"Torchy in High" has been selected as the permanent title of the third of the Torchy Comedies, made from the stories by Sewell Ford with Johnny Hines as the redheaded office boy, instead of "Torchy Steps on the Gas," the working name. The picture has been completed by Master Films, Inc., and prints are being sent to all Educational exchanges.

OUIJA!
TELL ME—
ON PAGE 1132

of Commerce and Their Guests at Bear Mountain on August 12.

Educational and Non-theatrical News

Conducted by Margaret I. MacDonald

Special Mention for Urban "Chats" in Saenger Theatres

THE following excerpt from the "Saengerette," a little magazine published by the Saenger Amusement Company for the patrons of their Strand, Liberty, Trianon and Globe theatres, New Orleans, is important judged from the angle of the short subject in the theatre. This quotation was found on the inside front cover of the magazine, and, in fact, the entire page was given up to this rather sensational announcement of the Charles Urban "Movie Chats."

"Patrons of the Strand will notice a new short subject included in the presentations commencing Saturday, July 31. It may be said in passing that the 'short subject' is being given as much attention and consideration in our program as the feature subject and comedy, and that the artistic balance of present day presentation is dependent chiefly upon the skill displayed by the program builder in the selection of the short subjects. Strand presentation is the result of study and research for material and careful pruning and assembling of the subjects selected.

"In view of these facts, we take as much pride as we do pleasure in announcing that we will include each week in Strand presentation Mr. Charles Urban's 'Movie Chats.'"

Added to the above was a lengthy eulogy on the creator of the "Chats," and information regarding the character of subjects included in these excellent reels, which should not only fill Mr. Urban with justifiable pride, but should go a long way toward popularizing the short subject idea.

Some Things Worth Knowing

That Pope Benedict XV, has caused to be established in Rome, under the direction of Mgr. Grassi, St. Mark's Cinema Institute, for the purpose of producing and circulating, both in Italy and other countries, films of Italian manufacture covering religious and other subjects.

* * *

That "Dyeing as a Fine Art" as shown in the Paramount Magazine for August 15 takes the observer to "Java in America," where the art of Batik, which is essentially a Javanese art, is being followed by Peter Mijer, who first brought this picturesque mode of decoration and dyeing to this country. Girls are also shown wearing magnificent creations from the hand of Mijer.

* * *

That the Fox News No. 87 shows Sir Thomas Lipton opening his yacht Shamrock IV to the public on the Hudson river. A demonstration of the usefulness of a folding aeroplane invented by the Glenn Martin Co. of Cleveland, is also a choice bit from this issue.

* * *

That Kinograms No. 64 A shows Maude Henry, of Forest Hills, L. I., with her household pets in the shape of lions, tigers, monkeys, leopards and bears. It also shows the race between the Toronto university and the Detroit Boat Club and other crack American and Canadian eights, a home for old slaves at Blue Plains, Va., and the old Robey speedway, at Robey, La., reopened for motorcycle speedsters.

* * *

That the Selznick News No. 38 A, has views taken at the state horse fair held at Stamford, Conn., also Russian waifs arriving at San Francisco, on their way home, after an absence of two years.

* * *

That the Gaumont News for Aug. 9 shows the ravages of the grasshopper in the fields of Minnesota and the Dakotas, also scenes of how steel mills in California make use of lamp-black for fuel, in a period of coke shortage.

* * *

One of the first projects of St. Mark's Institute was the filming of the canonization ceremonies of St. Joan of Arc. These pictures were taken under the exclusive direction of the Vatican and will be circulated throughout the entire world. The Institute is under the general supervision of a committee appointed from members of the Italian Hierarchy and representatives of religious orders. The films to be produced under this management include Italian photo dramas, travelogues and other educational subjects. Arrangements are being made to have some of their first productions, particularly those of the Joan of Arc canonization, shown in this country.

* * *

C. L. Chester has finished editing the following Chester-Outings and Screenics: "Monkey Hits and Wooly Bits," "Too Much Overhead," "Chosen Waters," "South Sea Niaids," "Thru' Winding Walls" and "Climbing the Cataracts." They have been shipped to the Educational Film Corp. in New York, who release them. These negatives travelled over twenty thousand miles, as Mr. Chester's camera men, are in all parts of the world photographing the wonders of Nature for cinema fans.

Group of Interesting Subjects in Next Issue of Pathe Review

HOW They 'Get There' in France," a feature of Pathe Review No. 66, released August 29. Not only are the exquisite colored views a delight to the eye, but they are presented in a most entertaining manner, revealing the different means of travel through the broad vistas of picturesque territory. The mountain scenery in the vicinity of the Bourne Gorges is charmingly brought out.

Novagraph gives hints on exercise in the home gymnasium with "The Club-Woman of Today," showing how Indian Clubs are true muscle developers. With the Ultra-Rapid Camera showing the action down to eight times less than normal speed the spectator can see exactly how the clubs should be swung and the real benefit that can be derived from their use. "Ten Thousand Quacks" is an interesting insight as to just where our Long Island dinners come from and shows that without the Long Island duckling these dinners would be a failure.

Julian Ollendorff presents "The Dance of Pan," from his series the "Spirit of the Dance." This bit of diaphanous terpsichorean activity is nimbly interpreted by the premier dancers, Grace Christy and Willard Foote. "The Original Doughboys" is an entertaining view of the goings on in a huge bakery, and exhibits the many intricate twists used in turning out French rolls and other table dainties.

Strand Theatre Includes Two Good Educationals in Program

THE Strand Theatre has on its program this week two of the best of recent educational releases, one of which is the latest Chester scenic released by the Educational Film Corporation, called "Wooly Bits and Monkey Hits." This film is appropriately named and well titled. It gives familiar glimpses of Peru, with its native types, its llamas and some of its industry. The town of Cuzco provides some interesting scenes, and presumes to have set the fashion in cafeterias. The mode of life in this part of the world, while not lived exactly as we live it here, is none the less interesting. There are also scenes among the sheep herders of Peru, where great flocks are seen being driven over the hills. Sheep shearing at close range can also be seen in the film, as well as a primitive dyeing plant. A bit of interest to the geologist will be found in the closeups of rock formations.

The second of the group is "Educational Gymnastics." This picture consists of a series of stunts done by a pair of unusually skillful acrobats. Each individual act is repeated in slow motion. This picture wins as an entertainment feature because it is of a spectacular nature, and also because it leaves the spectator with the impression of having looked at a finished piece of work. There are several hundred feet of film in the picture which is a Sterospeed production.

A Burton Holmes Travel Film Shows Formosan Headhunters

HUNTING for Formosan head-hunters is the novel experience detailed by Mr. Holmes in the Paramount-Burton Holmes release of August 15. All head-hunters are fierce and interesting and picturesque, but the Formosan variety is unusually formidable. Burton Holmes asks the spectator to join with him the Japanese Governor's party, on a trip of inspection through the wild mountain country of the Formosan head-hunters. The country is unexplored and Mr. Holmes' pictures are the first ever taken in this wild land. Here will be seen human beasts of burden on the rough mountain trails. The travelers are met by native reception committees of savages, all "dolled up" in honor of the occasion; there are unique native dances and sports.

Want Films in Schools

The Visual Education Association of St. Louis plans to have a picture theatre in every school. Congress will be asked for suitable funds, $10,000,000 being estimated as the sum required, and the local board of education has been requested to cooperate.

Why Mae Murray's First Serious Role May Not Prove to Be a Blunder After All

By EDWARD WEITZEL

CERTAIN fortunate individuals are said to have fallen into a fortune or walked right into success. Mae Murray danced her way into the movies and continued to balance herself on her toes and "step" through the scenes of her first pictures until one day she made a discovery: Dancing is a very pretty accomplishment but acting is something else again. When one is born with the rhythm and swing of the dance at the end of one's toes and is also endowed with a face and figure that suggest one of those lightly laughing, gayly tripping maidens in flowing drapery that artists love to draw, scampering about in the moonlight, it is the most natural thing in the world that only parts suited to such a personality should fall to her share. Joyous youth is always a beautiful thing to see. A pretty pouting creature, half child, half woman, will never lack a generous following. To make the world give back smile for smile, that is the business of the ingenues of the stage and the screen.

The Mormon Heroine.

And so Mae Murray played her parts and became mistress of the arch glance, and the thousand and one tricks of the ingenuous maidens of histrionic fiction. Then, some one blundered, and a scenario was selected for her that had all the light and shade of life in it. The heroine was a Mormon maiden, who danced and sang and climbed up into trees and was as carefree and happy as any other normal young girl, until the shadow of the church that ruled in Utah at the time fell across her path and turned her life into a tragedy. A fine part, indeed, for a nimble-footed young woman who had graduated from the celebrated Follies of good neighbor Ziegfeld!

Not that Mae Murray failed to deliver the goods; quite the contrary. The rather amazing thing about it, though, was the way she put over the heavy emotional scenes. There is nothing on record to indicate where, when and how she learned the secret, but there isn't the slightest doubt that she felt, and made the spectator feel, to the full the mental anguish of the little emigrant girl who was forced to become one of the several wives of a Mormon elder. I was present at a showing of the picture and I haven't yet recovered from my astonishment at the depth of emotion put into her acting by the ex-dancer. There were brief moments when she just stood still and let the soul of the woman shine through her eyes. That's a good old trusty way of saying it and much better that I can do.

"Ain't She Cute!"

There was one drawback to this new and unsuspected phase of Mae Murray's acting ability, however: She had let it be known too early in her screen career. The transition from the dancing ingenue who awakened only the pleasant emotions to the actress of serious purpose who took her toll of the spectator's tears was too sudden, and the public showed its resentment by treating the picture with indifference. A series of parts followed that asked merely that she furnish amusement for the large and easily diverted portion of humanity whose highest meed of praise consists of the expression, "Ain't she cute!"

Being faithful and diligent by choice the star of these good natured travesties on life gave them all that they demanded of her; but she never forgot those moments when she knew, without being told, that she had made the Mormon girl live and suffer. Here was her goal: To depict life whole. The screen could mirror not only the laughter but the tears of her fellow creatures; she would never be satisfied until her right was recognized to embody the full round of emotions in the characters given her to act.

A Director in Luck.

Mae Murray's chance came, of course. Determination such as she possesses and native ability formed a combination which was bound to open the door of opportunity, sooner or later. All that was needed was the right role, and a director with vision enough to put the right woman in it. George Fitzmaurice cast her for the heroine of "On With the Dance," and proceeded to utilize not only her carefully cultivated toes but her inate grasp of the art which holds the mirror up to nature. A director in luck, say I! We have all seen excellently trained actresses playing the parts of celebrated dancers and have accepted their impersonations—until they started to dance. Here was a dancer who made you believe in her acting every second she was on the scene. There were moments when the sensationalism and the touch of the bizarre in the story and in its production faded from sight and you were conscious of nothing but a woman fighting for happiness against almost overwhelming odds; of mental suffering, deep and poignant, revealed without physical excess of any description.

A director in luck, again say I! For further proof, there is the story of the theatrical manager who bought a play with a bareback rider for a heroine. A firm believer in realism, the manager would engage a real circus rider for the part, and teach her to act. He consulted the proprietor of a circus, a man wise in the ways of Queens of the Arena.

"Nothin' doin', bo!" was the verdict of this Solomon of the sawdust. "Bareback riders ain't got the pipes or the trainin' for th' job. You'll have tu take one of your actoreens and learn her tu ride."

Revelations of Deep Feeling.

While "On With the Dance" was in the making I sat in the studio projection room with Mae Murray and we watched the running off of several of its serious scenes. It was the first time I had seen her do anything along such lines since her acting of the Mormon girl. There was the same sure revelation of deep feeling, the same convincing glimpses of the inborn gift of adequate dramatic expression. One attitude, as she stood looking out of a window, reminded me of a similar moment in the acting of Mrs. Fiske in one of her first tragic parts. I said so involuntarily, and was given to understand that the screen actress at my side fully appreciated the implied compliment.

"Do you really like me in these serious scenes?" asked Miss Murray, when the showing was finished.

"I think they'll be the best things you will do in the picture," was my reply.

The day before she sailed for her vacation trip to Europe I sat in the reception room of her apartment just off Central Park, surrounded by numerous steamer trunks, and heard of her new contract which makes her a star in her own right and assures her of other roles that will enable her to depict life whole. We discussed the reports that had commenced to drift in about the latest George Fitzmaurice production to be shown, "The Right to Love," and it was evident that here again it is as an actress of the deeper emotions she makes her strongest impression.

The secret of Miss Murray's success is not hard to find. It is the same old guidepost that marks the path of all the folk who do worth while things in this world: A real and abiding sincerity.

Perhaps putting Mae Murray into the part of the little Mormon girl was not a fatal blunder, after all.

On the Threshold.
Waits Mae Murray in a scene from a new Paramount special.

Concert League to Supply Theatres with Soloists

THE New York Concert League, an old established concert bureau, has announced the formation of a motion picture department to take care of the needs of the first class picture theatres the country over, specializing in the booking of soloists in conjunction with pictures.

The department has been placed under the direction of Joseph Mann, who for ten years has been engaged in the music business, specializing in the popularization of music through the medium of the picture theatre. Associated with him will be H. S. Kraft, formerly music writer for several New York dailies, and a concert manager. Together they have been responsible for the introduction of some of the leading concert artists at the New York Strand, Rialto and Capitol.

Lease Talmadge Studio

Arrangements have been completed by Arthur V. Smith, general manager of the eastern studios of the Famous Players-Lasky Corporation, to lease the Talmadge Studio at 418 East Forty-eighth street, New York. This additional floor space of two stages of 75 by 100 feet each was necessary to accommodate Billie Burke's next production, "The Education of Elizabeth," work on which will be commenced shortly.

The activities of the corporation's Eastern studios are now confined to three studios: the Fifty-sixth street studio, which is the headquarters and the remodelled Amsterdam Opera House at Ninth avenue and 44th street.

Ernest Shipman Will Exploit Fourteen Big Attractions for the Coming Season

FROM the management of one production to that of fourteen is Ernest Shipman's achievement during the current year. The fall of 1919 found him located at 6 West Forty-eighth street with but one feature, "Back to God's Country," to care for. This feature was built upon the producing principles that Ernest Shipman had been preaching through the trade papers for the last few years, and a continuance of the same principles will be applied to other productions with which he is identified.

The fourteen attractions which he will exploit for the coming season will include six from the Catherine Curtiss Corporation, regarding which this company will make its own detailed announcements in due time.

James Oliver Curwood is following his "Back to God's Country" with "Nomads of the North," and to perpetuate features of this caliber has incorporated his own producing company, known as James Oliver Curwood Productions, Inc.

Then Came Many New Units.

The business men of Calgary, Canada, were so pleased over the dividends from "Back to God's Country" that they formed a new producing corporation, known as Northern Pictures, Ltd., with contracts in hand for the making of two of the Ralph Connor stories, "Cameron of the Royal Mounted" and "The Patrol of the Sun Dance Trail." D. G. Campbell resigned as secretary of the Calgary Board of Trade to organize this company and is its president.

At Winnipeg, Canada, a group of business men have organized the Winnipeg Productions, Ltd., for the purpose of making "The Foreigner," by Ralph Connor, a story of the Red River country which is now in course of production, with such noted players as Wilton Lackaye, Gaston Glass, Gladys Coburn, Edna Shipman, Robert T. Haines, Ann Sutherland, Kate Price, William G. Colvin, Bradley Barker, Eugene Cowles, Francis Eldridge and others. This company is under the direction of Henry MacRae, who holds the responsible position of supervising director for these Canadian producing units.

New Exploitation Contract.

Prominent citizens of Ottawa will cooperate in the production of "The Man from Glengarry" upon the upper Ottawa. The vast resources of Canada, geographically, pictorially and financially, are being placed at the disposal of the Dominion Film Company, of which Ernest Shipman is president. This company controls the exclusive rights to the works of Ralph Connor and a number of other noted authors, regarding which announcement will be made later.

C. A. ("Doc") Willat, general manager of the National Film Corporation of Los Angeles, after investigating the exploitation methods in effect between the First National and Ernest Shipman, whereby a gross of over $500,000 has been rolled up for "Back to God's Country," entered into a contract with Mr. Shipman for the future exploitation of "Tarzan of the Apes" and "The Romance of Tarzan." The first month of operations under Mr. Shipman's management shows a 100 per cent. increase in the gross business. As a result of this success Mr. Shipman will work in a closer affiliation with "Doc" Willat and the National Film Company, which has many ambitious plans under way.

Plan Unique Comedies.

The Legend Films have undertaken to make a series of comedies different in their treatment to others as yet announced for the screen, and it is the belief of those who have investigated the proposed plan of operations that these comedies will win distinctive supremacy in their line.

The temporary offices now at 6 West Forty-eighth street and at 729 Seventh avenue will be combined in some new headquarters as soon as desirable leasing arrangements can be made.

New Boston Producers

The Metropolitan Pictures Corporation is the latest producing unit to be organized in Boston. The incorporators and directors are all either journalists or writers. The executive office is at 168 Dartmouth street. The officers are: George W. Galvin, Boston, president; Stanley J. Worris, Cambridge, secretary and general manager; Paul Harris Drake, Pembroke, treasurer; Lee Robbins, New York, special representative in that city. The board of directors includes the officers and Lee Somers, journalist. Mr. Worris wrote "A Thousand Faces," which will be the first picture. Modern Boston will be the background.

"You Didn't Do It, Did You?—I Know You Didn't—I'm Sure."
Says the young girl to her hero. This scene is sure to arrest your attention and it is from "The Foreigner," made by the Winnipeg Productions, Ltd.

"Rocking Chair Movies" Entertain Beach Patrons

AN original presentation of motion pictures is reported by Timely Films, Inc., producers of the Literary Digest "Topics of the Day," which is a regular feature of the Brighton Beach "Rocking Chair Movies."

On a screen erected on piles in the water, with the reflection of the moon on the waves and the swish of the surf around, pictures are shown every clear evening. The audience is seated in comfortable rocking chairs placed on the beach down to within a few feet of the water's edge. There are 1,500 rockers and all are usually occupied.

The idea was conceived by Manager Charles J. Kean in 1915 and has been an annual feature every summer since that year. The rocking chairs during the day are for people watching the crowds in the surf. To derive an income from the beach and rockers in the evening, the picture show was started.

Motor Truck "Hooks Up" to Boost "What's Your Hurry"

AL REEVES, general manager of the National Automobile Chamber of Commerce, and F. E. Fenn, of the chamber's national motor truck committee attended a pre-release showing of "What's Your Hurry." When the picture was released Mr. Fenn issued a bulletin to members notifying them of the splendid lesson conveyed in "What's Your Hurry," and the service to the motor truck in the picture. "Go to the theatre in your city showing Paramount pictures, find out when 'What's Your Hurry' is being played and then try to get as many people as possible to see it" his bulletin read in part.

Another exploitation aid comes from the Mack International Truck Company and is available to exhibitors where the company has a branch or a sales agent. Although it is carefully disguised as a Pakro, the truck used as the motive for the plot in "What's Your Hurry?" is a Mack. Through a tie-up arranged by the publicity department of Famous Players-Lasky Corporation Mack trucks are being used in every city where they are available in connection with the showing of "What's Your Hurry?" to increase exploitation on the picture.

This exploitation angle will be fostered by two hundred and fifty Mack truck dealers throughout the country who have been instructed to co-operate with exchange managers of Famous Players-Lasky Corporation and with exhibitors showing "What's Your Hurry?" The tie-up will be advertised by 35,000 window posters which the Mack company has issued, carrying stills from the production. In addition the Mack house organ, with a circulation of 50,000, has given generous space to articles about the picture and the star.

RUBBERNECKING IN FILMLAND

CALIFORNIA is living up to her reputation as a sun-kissed state in a most noble manner. No vampire of the screen ever bestowed such warm caresses on her victim as we are getting from Old Sol this summer.

We don't mind a little loving up by the sun, but this is too much. Nobody wants their freckles encouraged and the skin all peeled off the back of their neck.

Working on inclosed stages under the lights is anything but joyous these days, and of course a lot of directors have got to shoot Klondyke and North Woods stuff and make the poor players sit around blazing log fires clothed in coonskins and perspiration and act as if they were happy.

San Francisco is at it again. Roy Stew, art, who has just returned from a visit to the northern village, brings the news that the Chambers of Commerce of San Francisco and Oakland are preparing to send a delegation to New York with a hat full of dope and data designed to convince the big motion picture producers of the superlative advantages of their town as a studio center.

Frisco Would Like Studios.

Of course San Francisco would like to have some studios in her midst. It must make Frisco grind her teeth in rage and envy to see the thousands of tourists who have their railroad passes fixed up with stopovers all up and down the coast pass them up with a brief visit and then come on down here and stick around for weeks.

There was a time when Chinatown, the Barbary Coast and the Seal Rocks lured many people to Frisco, but the Barbary Coast is dead, all of Chinatown does not offer the strange sights that one comedy lot affords, and their seal is getting old. A few studios in Frisco would put new life in the tourist trade, and put the town on the map the same as they did for L. A.

In the meantime our fair city is mildly interested, but not excited, over the situation. The citizens know that the warm and welcome mitt that they have extended to the people of the industry, the prices they have put on their real estate and other commodities, the nice zone laws they have enacted, and the charming western frankness they display in coming right out and classifying the players along with dogs in stating the restrictions on rooms and apartments, have so endeared them to the people of the industry that there is little danger of them pulling up stakes and going elsewhere.

No. Frisco cannot frisk us for our movies.

Doug and Mary Are Back.

Doug and Mary came back this week after their two months' honeymoon trip to foreign parts. Kenneth McGaffey and Carlyle Robinson, who joined them in New York, and Bennie Zeidman, who was with them in all of their adventures, accompanied the famous honeymooners home.

The party left the train at San Bernardino and drove to Doug's house in Beverly Hills in an automobile. This disappointed a lot of people who had gathered at the Santa Fe station to pull some welcome home stuff, but it enabled Doug to reach the swimming pool in the garden of his home sooner, and he was so tickled at seeing the old pool that he plunged in, clothes and all, and left Mary to do most of the handshaking and telling folks how glad they were to get back home.

Doug and Mary Are Back Home Middies Visit Studios, Old Sol Hands Out Warm Caresses

By GIEBLER

After all the neighbors had left and Mary had dragged Doug out of the pool, she put on her other shoes and kitchen apron, fried up a few slices of ham that an admiring citizen of Chicago presented to Doug on the way out, and the happy pair sat down to supper in their own home. The next morning Mary routed out the old dinner pail, packed up a nice little snack of lunch for Doug, and Doug put on his working clothes, went down to the studio, opened up, swept out, cracked his heels together, spit on his hands and said:

"Now, whoever wants any movies made, let 'em come on."

Thus was the most famous honeymoon trip of the pictures brought to a successful conclusion.

Capt. Kidd Takes Up Golf—That's No Kid.

News is somewhat scarce this week, yet when I stir up the memory gears in the old bean I find that I remember quite a few facts that may be of interest to the gentle reader.

Pete Smith told me that he was going back to New York to bring the family out here for keeps. That's how well Pete likes the country and his job as Mickey Neilan's press dopester. It also might be of interest to many that Captain Kidd, one of the heads of the Brunton studio organization, has theatened to take up golf; and again quite a few folks may be pleased to know that King Baggot has started to playing the ukelele; and it may bring a thrill to some to know that Cecil B. DeMille gave a party to his staff a day or so ago, and that Jeanie MacPherson, Anne Bauchans, Alvin Wyckoff, Theodore Kosloff, Gladys Rosson, Frank Urson, Max Fischer, Clara West and Al Winkie were present at the party.

Its Now "William of Orange."

It likewise may be worth the space to inform the world that William Lord Wright, erstwhile writer of scenarios, and a darn good press agent to boot, has become so infatuated with his orange ranch that he signs his communications to his friends "William of Orange." And although the point of the news was confined to a small local area, it may be well to mention the fact that William D. Taylor, the Real-art director, inadvertently sat down on a hatpin the other day.

I went out to "rubber" the Hollywood studios, John Jasper's big community place, one day this week and found about three hundred competitors. Admiral Jones, of the U. S. Navy, a big bunch of midshipmen; His Honor, Meredith Snyder, the Mayor of our Fair City; Col. Fred Levy, of Louisville, Ky.; other officials of the First National Circuit, and a big brass band from the battleship New York, were all on hand when I arrived at the plant.

It was a big party and a mighty pleasant party. The affair was arranged to entertain the midshipmen of Squadron Three of the Atlantic Fleet, that is visiting our western waters. There were parades and speeches. Mickey Neilan, as chairman of the studio reception committee, welcomed the "middies" and the officers of the fleet when they arrived. Then the lads were divided up into squads and taken around the plant and shown the mysteries of movie making. I'll bet those chaps will never have a more interesting cruise.

Admiral Directs a Scene.

Mickey Neilan was shooting scenes for "Dinty" with a Chinese setting and Noah Beery made up to look like a real Chink. Marjorie Daw, Colleen Moore, Pat O'Malley and Wesley Barry were in the action.

Mickey let the Admiral help direct a scene, and he got away with it in good shape.

Sidney Franklin, who was making the Harold McGrath story, "Parrott & Company," was shooting a scene that represented the interior of a boat on the Barak River in India, one of the most picturesque bits of work I have seen in many a day, and the future naval heroes saw some fine work done by Sylvia Breamer, the leading lady of the piece, Richard Dix, her leading support, Herbert Pryor and Lloyd Whitlock, all of whom were on the set at the time.

Life in the Stone Age.

Allen Holubar was working with the Dorothy Phillips company on a big outdoor set that represented high life in the stone age. Allen had a very realistic set showing the happy homes of the cavemen, and Dorothy Phillips and James Kirkwood, who represented a lady and gent of the early age, were staging a big fight.

After this stuff was made Miss Phillips presented the Middies with a silver loving cup and made a neat little speech. The Mayor also addressed the boys, and there was much happiness and good feeling all around.

After the Middies had looked at movie making in all its stages on all of the stages at the big plant, Wesley Barry, Mickey Neilan's freckle-faced star, got out his pony and pulled off some fine juvenile rodeo stuff.

The whole affair wound up with a buffet lunch, and a scene filled with much action wherein Marjorie Daw autographed over two hundred salad forks for future commodores of the American Navy.

George Walsh Engages Dempsey in Boxing Match

GEORGE WALSH, the popular athletic star of William Fox, who recently finished "The Plunger," an original story by Thomas F. Fallon, under the direction of Dell Henderson, got the thrill of his young life the other day when he faced Jack Dempsey, world's boxing heavyweight champion, in a three-round boxing affair at the latter's training emporium in New York City.

While "Smiling George" wasn't accorded the same rough treatment which rocked Jess Willard into dreamland and likewise into oblivion, he nevertheless discovered that Jack Dempsey packs a deadly punch in both mitts. Walsh was unable to get within hitting distance of Dempsey, and the fans roared several times when the champion clipped the Fox star on the chin and the jaw, each occasion almost putting him down, Walsh proved very fast on his feet and kept Dempsey working.

"SENSATIONAL BEYOND WORDS" is the phrase that describes "THE INVISIBLE RAY." 15 smashing episodes, that carry audiences to climaxes never before experienced in serial pictures.

Two stars instead of one. RUTH CLIFFORD and JACK SHERRILL, including such sterling actors as Sidney Bracy, the most popular player of the former famous "Million Dollar Mystery" serial that swept the country.

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NEWS of the INDEPENDENT FIELD

PRODUCTION By C. S. SEWELL DISTRIBUTION

Commonwealth Enters National Field and Offers "The Hidden Light" Starring Dolores Cassinelli

THE latest organization to enter the national independent field is the Commonwealth Film Corporation, which, under the guidance of President Sam Zierler, has in less than eight months developed into one of the leading exchanges of the country.

The Commonwealth marked entrance into the national market with the purchase of "The Hidden Light," a drama of love, mystery and romance, starring Dolores Cassinelli, "the Cameo Girl."

"It was my knowledge as an independent exchangeman that great pictures are needed and are always successful in the open market that prompted me to purchase 'The Hidden Light,'" said President Zierler. "I desired the picture for my own territory—Greater New York and Northern New Jersey—and was determined to get it at any price. However, the owners insisted that the buyer would have to buy the world's rights, and I closed the deal for the production, which, I believe, is easily one of the best that has been offered in the independent field for several years."

This is the first Cassinelli picture that has been offered on the independent market, and President Zierler has received many letters from state rights operators congratulating him on his success in securing the production and inviting bids for their respective territories. Among the Cassinelli successes have been "The Right to Lie," "The Virtuous Model," "Tarnished Reputations" and others. Miss Cassinelli's acting has always won commendation from the severest critics, and in "The Hidden Light" the noted beauty's emotional ability is at its best.

"Judging from the numerous inquiries and bids that I have received from active operators, I expect to sell 'The Hidden Light' in record time," said President Zierler. "I firmly believe it will be one of the box office sensations of the new season and set a record for receipts to exhibitors on an independent picture."

So pleased has President Zierler been with the unusual interest by independent buyers in his initial production that he has contracted for the world's rights to productions being made by a leading Coast producer and will soon announce his second picture. The Nu-Art Pictures Corporation of Buffalo, N. Y., has the distinction of being the initial purchaser of territory for "The Hidden Light." The Commonwealth will handle the Greater New York and Northern New Jersey territory. The Nu-Art's territory is upper New York State.

A comprehensive and attractive press book is being prepared for this production, together with a full line of paper, including two one sheets, two three sheets, one six sheet and one twenty-four sheet, together with slides of all kinds, advertising and scene cuts, lobby displays and other auxiliaries to help the exhibitor in handling the picture.

This picture will be reviewed in an early issue.

Sam Zierler
President of Commonwealth Film Corporation, distributing "The Hidden Light," featuring Dolores Cassinelli.

Majority of Territory Has Been Sold for Neal Hart's Pinnacle Productions

Eddy Eckels, general manager of the Independent Films Association, Chicago, announces that nearly seventy per cent. of the territory has already been disposed of on the Neal Hart Pinnacle Productions.

E. J. Farrell, of the Major Film Corp. of Boston, will handle the distribution for the New England States. Upper New York State has been closed with the Dooley Exchange, Inc., with exchanges in Syracuse and Buffalo. While Greater New York and Northern New Jersey goes to the Commonwealth Film Corporation of New York City.

The rights for Maryland, District of Columbia and Virginia have been purchased by Exhibitors Film Exchange, Washington. Western Pennsylvania and West Virginia by S. & S. Film & Supply Co. of Pittsburgh.

Dave Warner, of the Warner Film Attractions, Cleveland, will distribute all Pinnacle Productions for Northern Ohio. Michigan goes to Dave Mundstuk, of the Strand Features, Inc., Detroit.

The Iowa and Nebraska rights have been purchased by C. C. Bridewell, of the Magnet Film Co., with exchanges in Davenport and Omaha. Al Kahn, of the Crescent Film Co., Kansas City, is already handling Kansas and Western Missouri.

Louis Pellerin, of the R. D. Lewis Film Co., Dallas, has Texas, Oklahoma and Arkansas. Tennessee and Southern Kentucky are handled by Kaufman Specials at Memphis, and Minneapolis, North and South Dakota by Elliott Film Corp., Minneapolis.

In each case all contracts call for the entire series of eight Independent Specials a year featuring Mr. Hart. The first release being October 1, with the successive productions released every six weeks thereafter. All exchanges will release together.

Thrills Amid Mountain Scenery in Arrow Feature Starring Jane Novak

The "Golden Trail," one of Arrow's feature releases, is described as a thrilling drama of the far North. Jane Novak first plays the role of a popular girl in a college town, and later as the faro dealer of a gambling den in Alaska. The picture was produced by the American Lifeograph Company, of Portland, Oregon, and in it are many beautiful mountain views. The story was written by Louis Moomaw with a screen adaptation by Elizabeth Mahoney. It was directed by Louis Moomaw in conjunction with Jean Hersholt.

One of the features of the production is a hard fought football game, staged especially for "The Golden Trail" by one of the Oregon universities. The plot of this play later changes to Alaska, terminating in a hand to hand fight on a snow covered peak.

Jack Livingston plays the leading masculine role, with Jean Hersholt portraying the part of the villain. Others in the cast are Otto Matieson, Bert Sprotte and William Dills.

Hall Finishes Script for Artclass Special

Walter Richard Hall has completed the screen version of Lillian Friedland's original story, "The Unfair Sex," which Artclass Pictures will place into immediate production under the direction of John Joseph Harvey.

The plot of "The Unfair Sex" is said to be unique and daring. A large array of wild animals will be used in the vivid African jungle scenes.

Hall's clever handling of the story is said to add another laurel to his list of successful screen adaptations. The production will be staged at the Artclass Studios in Yonkers, where the work of building the massive sets required by the story are under construction under the supervision of John Holbrook.

Edith Taliaferro Star of "Keep to the Right"

Not only is Equity's six-reel state right picture, "Keep to the Right," said to be "different" but it has as its star charming Edith Taliaferro, who has been seen as the heroine of many Broadway stage successes, including "Please Get Married," and it is claimed that this picture will prove an unusual box office attraction.

John G. Adolfi, who directed the picture, is high in his praise of Miss Taliaferro, and believes that as a star she towers above many other screen actresses. He further stated that she acts as if "born to the screen" and needed very little direction, her intelligence and ease and grace of performance proving a revelation to him.

Dolores Cassinelli
Appearing in "The Hidden Light," distributed by Commonwealth.

Fine Arts Will Distribute "The Girl He Chose" Based on Celebrated Story by Famous Novelist

AN emotional drama based on one of the most unique stories of modern fiction, "The Woman He Chose," will be distributed by Fine Arts Pictures, Inc., through state right exchanges, according to an announcement by Murray W. Garsson, president of Fine Arts.

The picture is an adaptation from the famous story, "The Girl from the Marshcroft," written by Selma Lagerlof, said to be the only woman ever awarded the Nobel prize for literature.

The story covers an unusual episode of modern life and involves an intriguing romance of country life replete with human interest and incidents of universal appeal.

It is announced that the National Board of Motion Picture Review selected this picture as representative of the highest advancement in motion pictures and has received high praise from critics of the trade press and the daily papers. During a pre-release showing in the Loop Theatre of Chicago the picture drew what is declared to be the biggest crowds in the history of the theatre.

"In this picture we believe we are keeping our promise to the state right buyers and exhibitors to provide them with pictures of the highest calibre," says Mr. Garsson. "The picture is based on a masterpiece of fiction, a story recognized by authors and critics as one of the highest standard of excellence. Its unusual theme offers innumerable exploitation angles, and this, coupled with its artistic photography and superb direction should make the picture above the average from a box office standpoint.

American Names Sales on Vogue Comedy Films

The Vogue Comedies which are being handled by the American Film Company are selling fast, says C. A. Stimson, General Sales Manager. W. H. Bell has bought this series for Western Missouri and Kansas; J. L. Friedman, of the Celebrated Players Film Corporation, for Northern Illinois and Indiana, and H. C. Charnas, of the Standard Film Service of Ohio, for Kentucky and Michigan.

Ralph Wettstein, of the Midwest Distributing Company, has rights for Wisconsin; R. D. Lewis Film Company for Arkansas and Oklahoma; A. Steinberg, of the S. & S. Film and Supply Company, for Western Pennsylvania and West Virginia; Consolidated Film Exchange for Eastern Pennsylvania and Southern New Jersey; R. M. Savini, of Savini Films, Inc., for Georgia and Florida, Alabama, Carolina and Tennessee; Sam Werner for Eastern Missouri and Southern Illinois; Sidney B. Lust, of the Super Film Attractions, for Maryland, Delaware, Virginia, District of Columbia; Phil Goldstone, of the Sterling Film Corporation, for Iowa and Nebraska.

Buys "Fickle Women"

The Morart Film Exchange, of Baltimore, has purchased for District of Columbia, Delaware, Maryland, North Carolina and Virginia rights to the first attraction of D. N. Schwab Productions, Inc., starring David Butler in "Fickle Women."

Fine Arts Buys Rights to Henry Morris' Novel

Fine Arts Pictures, Inc., through the president, M. W. Garsson, has purchased the picture rights for the new novel, "The Ways of Men," by Henry Morris.

Plans for its production are now under way. The story is unique in theme and deals with a twentieth century problem, which is said to have never been touched upon in motion pictures.

Excellent Press Book for "Wings of Pride"

What is said to be one of the most comprehensive and elaborate campaign books ever issued on a feature picture is to be made available for exhibitors by Jans Pictures, Inc., on the Olive Tell feature, "Wings of Pride." The front cover, in several colors, is suitable for use as a framing lobby display. There are a number of newspaper stories. Advertising layouts, for which cuts are supplied, made by an artist and an expert publicity copy writer.

The exploitation suggestions are up to date, and all can be put over without any great expense. There are ideas suitable for the lobby, for street stunts, for merchant tie-ups and other ways.

Under General Manager Hoffman's Supervision Pioneer Film Corporation Achieves Rapid Growth

UNDER the supervision of M. H. Hoffman, its general manager, the Pioneer Film Corporation has made rapid strides and reached a position of prominence in the motion picture industry. Its exchanges now cover over eighty per cent. of the territory of the United States and Canada, and it is the expectation of Pioneer officials that a full 100 per cent. representation will be secured within the next two months.

Already exchanges are located in Buffalo, Cleveland, Cincinnati, Detroit, St. Louis, Omaha, Baltimore, Washington, Milwaukee, Kansas City, San Francisco, Los Angeles, Chicago, Boston, Pittsburgh, Montreal, Toronto, Halifax, Minneapolis, Philadelphia, Portland, Atlanta and Dallas. Mr. Hoffman and his associates have adopted the slogan "Everywhere you go, a Pioneer exchange."

Mr. Hoffman is one of the old-timers in the industry, a man of pleasing personality, and an insistent advocate of the co-ordination of all forces, which is said to be in a large measure responsible for the success of Pioneer.

"There is only one thought that guides me in the distribution of pictures," says Mr. Hoffman. "Will the picture bring the required results to the exhibitor? We pass on a picture by placing ourselves in the role of the exhibitor, for, after all, it's the box office that counts, and if the box office tells the right kind of a story then the picture is all that we expect."

Joan's "The Invisible Ray" Serial Has Consistent and Absorbing Plot

"The Invisible Ray" serial, produced by the Frohman Amusement Corporation and now being released by the Joan Film Sales Company, is announced as not merely a succession of unattached incidents, but to have a fascinating and connected theme. As one buyer expressed it, the plot of this serial could be taken out and used for a feature production for a star with excellent results.

As it is, "The Invisible Ray" contains serial-stunts galore, in addition to an absorbing theme. The interest of the spectator is being held by his curiosity as to what is going to happen next in the way of death-defying feats, and also by the consistent plot. The number of people who have seen "The Invisible Ray" is considerable, and yet not one is said to have been able to predict what the last reel will disclose.

C. B. Price Reports First Swain Film "Full O' Spirits" Ready

From the offices of the C. B. Price Co., Inc., comes the announcement that the first of the Mack Swain comedies being made by Jean Perry has been finished under the title of "Full o' Spirits."

It is described as a worthy first production. "We have built a very good story around Mack Swain and supplied the production with everything that is necessary to make it one of the finest comedies turned out in some time," says Jean Perry. "We, of course, did not overlook the girl element, and have supplied the cast with some of the prettiest girls to be found on the coast."

In the series of one a month, which is to be distributed on the territorial plan by the C. B. Price Co., a policy will be maintained by Jean Perry and a standard set for these comedies which they feel will be acknowledged as good as any offered on the market today. The Perry Company have complete studio facilities. The idea evolving around this subject is the spirit medium who attempts to bring back departed friends. "Ambrose" unfortunately got mixed up in the seance attempting to escape from other trouble.

Stunning Parisian Gowns in Fanny Ward Picture

In the Joan release, "She Played and Paid," in which Fanny Ward plays the part of a Parisian mademoiselle, one of the features is the dazzling display of Parisian gowns and wraps, designed by Paul Poiret, the famous French couturier. Miss Ward knows the secret of wearing gowns effectively, and this is said to have had much to do with her success. The production as a whole is of a lavish nature, the setting of the story—in the heart of the Parisian salons—and the gowns worn by Miss Ward heighten the general effect of splendor and richness.

M. H. Hoffman
General manager of the Pioneer Film Corporation.

Arrow's "Bachelor Apartments" Has Unique Exploitation Possibilities

With the statement that much of the success of a picture depends upon its title, and that the title is the biggest box office asset, Arrow Film Corporation calls attention to "Bachelor Apartments," pointing out that the title of this five-reel comedy contains big advertising and exploitation possibilities.

Due to the present housing situation and scarcity of dwellings in nearly all the large cities, the title is particularly timely. The use of this is made in several ways, depending to a certain extent on the size of the city in which the picture is to be shown. Specific exploitation ideas cited are a newspaper co-operative ad with a real estate company, tie-up with furniture stores on an ad or window display, a mail campaign inviting individuals to call up a certain number if they wish to see a bachelor apartment.

Postals are also used.

These and other ideas are embodied in a press book on this picture starring Georgia Hopkins, written by Walter Richard Hall and directed by Johnny Walker.

Artola Productions, Inc., Making Several Comedies

Artola Productions, Inc., a new Massachusetts corporation with headquarters in Boston under the general management of Alfred A. Lionais, formerly of the D. W. Griffith service, has started work on the first of a series of two-reel "After Dark Comedies," of which eight will be made annually. They are written by Charles F. Smith, director general of Artola.

Special Paper for Comedies

Federated Exchange call special attention to the lithographs issued on the Monte Banks comedies. These are said to be something entirely new and original in the line of paper for comedies and have been making a hit with the exhibitors.

Sales on "The White Rider" Starring Joe Moore and Eileen Sedgwick Announced by Milton Work

AMONG the releases to be made in the next few days is "The White Rider," a five-reel mystery picture starring Joe Moore and Eileen Sedgwick. Milton C. Work, of 130 West 46th street, New York, is handling this picture, and has sold the rights to New York State, New Jersey, Eastern Pennsylvania, Maryland, Delaware, District of Columbia, Virginia, Michigan, the New England States, Ohio, Illinois, Southern Wisconsin, Indiana and Kentucky to Masterpiece Film Distributing Corporation, with exchanges in New York, Boston, Chicago, Detroit and Baltimore, and to the B. & B. Film Distributors, Inc., of Philadelphia, Cincinnati and Cleveland. The All Star Film Company, of 1010 Forbes street, Pittsburgh, has purchased the rights to Western Pennsylvania and West Virginia, and Peacock Productions, Inc., of Tulsa, Oklahoma, for Texas, Oklahoma, Louisiana, Arkansas, Missolri, Mississippi, Kansas, Iowa and Nebraska. Northern Wisconsin, Minnesota, North and South Dakota territory has been secured by Masterpiece Film Company, 421 Loeb Arcade Building, Mineapolis, Minn.

The remaining territory in the United States is still open.

Mr. Work has already prepared advertising and exploitation material so that as soon as a distributor has secured territory no delay is occasioned waiting for accessories. An experienced and successful showman has prepared the copy of the plan book. Not alone does this plan book give the exhibitor a complete line of newspaper notices and special stories, but there are a number of program readers and squibs and items of interest concerning the picture that can easily be made to assume local color. In addition to the ad cuts a large number of ads are set up as a guide for the local printer with the main idea of maximum of display at a minimum of expense. "The White Rider" has a number of exploitation stunts that can be put over at a slight expense. The advertising accessories include lithographs of various sizes, cuts, mats, slides and lobby displays of different kinds.

Fritzi Ridgeway Will Star in Series of Twelve Two Reel Productions for Capital Film Company

Fritzi Ridgeway, who has appeared in support of William S. Hart and others in many successful screen plays, is to become a star in her own right, according to advices from the Capital Film Company. She is now at work on the coast, at her own studio, preparing the fourth of a series of twelve two-reel dramas, for release during the coming year.

Miss Ridgeway is an Eastern girl, having been educated at an exclusive seminary in the invirons of Boston, going out to the Pacific Coast to join her family. She attracted the attention of William S. Hart while playing "extras" with the result that she was given an opportunity to see what she could do with a real part, and she made good. Miss Ridgeway was originally accepted as a "Western type." But in her new series she has been taken away from the Western atmosphere in a number of cases. She is said to have the knack of losing her own personality in that of the character she portrays. She has run the emotional gamut from the ingenue type to the society lady. She is being heralded as "The Girl with a Thousand Personalities."

Miss Ridgeway's dramas are of the robust, out-door type. There is a rollicking swing to all of them—an underlying spirit of bigness and virility. Over fifteen thousand feet of film were taken of her first picture, and of this footage thirteen thousand feet were cut away to make the picture of two reel length. Each actor in support of the star is character-picked to fit naturally into the part desired. In fact the actors step out of their every day life right onto the screen—their parts in the Ridgeway plays being nothing more nor less than a screen continuation of their daily habits.

Fritzi Ridgeway
"The Girl with a Thousand Personalities" who is now starring in two-reel features for Capital.

Unusual Exploitation Possibilities in Federated Exchanges First Film

The first feature release of the Federated Exchanges, "Nobody's Girl," is said to possess exceptional exploitation possibilities due to the fact that it is a distinctly different type of story from the usual film romance.

"Nobody's Girl" stars Billie Rhodes, who is supported by a fine cast headed by Melbourn McDowell and Mary Alden. The story deals with the adventures of a little girl who is the only person rescued from a ship which has been sunk by a band of crooks who make their nefarious living by luring ships to their doom by means of a false lighthouse on an island.

She grows up in this environment to young womanhood when in order to escape the unwelcome attentions of the leader of the band she escapes in an open boat. Becoming lost she drifts for days until finally rescued by a young aviator.

The scenes of the resuce by airplane are said to be very thrilling and to offer something new in the way of excitement for photoplay fans.

A special department of the press book has been devoted to exploitation ideas and it is said to contain some excellent helps on how to put the picture over.

Pioneer Handling Ibsen Picture in Two States

Pioneer has acquired the rights for New York and Northern Jersey to Henrik Ibsen's "A Man There Was," adapted from Henrik Ibsen's poem, "Terye Viking." Featured in this production is the American actor and director, Victor Seastrom, who has been acclaimed in Europe "prince of the screen."

Arrangements for the acquisition of this picture were made between M. H. Hoffman, general manager of Pioneer, and Louis Miller, of the Radiosoul Films, Inc.

Edward M. Roskam Made Supervisor of Productions for Fine Arts Pictures

Edward M. Roskam, who has had charge of the editing and cutting of all Universal's pictures for the past two years, has signed a contract with Fine Arts Pictures, Inc., to take charge of the cutting and editing of all future Fine Arts releases and to take charge of all scenario work and act in the capacity of supervisor of production on the new pictures which Fine Arts will distribute through independent exchanges.

Roskam has edited some of the biggest and most successful pictures released during the past five years. He was one of the early entrants into the picture industry, having started with the Imp Company. From there he joined the Vitagraph Company. After two years he organized the Commercial Motion Picture Company, then joined the Life Photo Film Company. From there he went to Goldwyn and a little later was placed in charge of the laboratory of the Kineto Company of America. A new plan for illustrating titles and for making them symbolic with the theme of the picture has been perfected by Mr. Roskam, who promises a revelation for the next picture to be produced by Fine Arts.

Len Powers with Mann.

Len Powers is named as chief cameraman for the Hank Mann comedies, succeeding Rowland Price, who turned the crank for more than ten of the Mann pictures.

Screen Supplement and Screen Snapshots Merge

Eugene V. Brewster has decided to merge his Shadowland Screen Supplement with Jack Cohn's Screen Snapshots, according to an announcement just made by the latter. This will make Screen Snapshots the only reel of its kind in the field, says Mr. Cohn, and means that this release will be aided in material, make-up and popularity.

The subject matter will run along the same lines as heretofore, depicting studio life, movie secrets and intimate shots of the stars. Issue No. 6 has been titled and will be ready soon.

Big Demand Reported for Federated Pictures

W. E. Shallenberger, general Manager of the Federated Film Exchanges of America, Inc., states that reports from all over the territory indicated that the exhibitors are very much interested in the releasing plans of the newly formed organization, every one of the twenty-four exchanges reporting big demand for "Nobody's Girl," the five-reel feature starring Billie Rhodes and for the Monte Banks comedies.

These comedies are two reelers made by Warner Brothers for Federated and are released one every third week. There are eighteen in the series.

Backer Closes Sales

Advices from H. F. Backer, General Manager of Jans Pictures, Inc., who is on a flying trip through the West, are to the effect that he has closed contracts for practically all of the remaining Western territory on the two Jans features, "A Woman's Business" and "Wings of Pride."

Mr. Backer is expected at the home office in the next few days, when an announcement as to just what independent exchanges have purchased the territory will be made. Immediately on his return Mr. Backer will begin work on an extensive exploitation campaign on the Jans feature, "Madonnas and Men."

Howells Buys "Woman Untamed"

Elmer J. McGovern reports that he has sold the entire world rights, exclusive of the United States and Canada, on the Doraldina picture, "The Woman Untamed," to David P. Howells.

Equity's "Whispering Devils" Is Adapted from Celebrated Stage Play by Henry Arthur Jones

THE Equity Pictures Corporation's state right production, "Whispering Devils," starring Conway Tearle, is an adaptation of the stage play, "Michael and His Lost Angel," by one of England's leading dramatists, Henry Arthur Jones. The play had a long run on the English stage several years ago.

In the film production the plot is said to have been closely adhered to, and it is claimed that due to the opportunity for beautiful scenic effects impossible on the stage, such as moors, the vast stretches of meadow and forest, and the moonlight scenes on the Isle of Man where much of the action takes place, the screen adaptation is even better than the play.

This picture is said to have received great praise from English buyers, as well as from buyers from many other European and South American countries. Foreign rights are being handled by Inter-Ocean Film Corporation.

The story deals with the temptations of an enchantress, portrayed by Rosemary Theby, and the emotional struggles undergone by Michael portrayed by Conway Tearle.

Equity reports that the hearty reception being accorded abroad is being duplicated here, many inquiries being received from state rights buyers for open territory.

Bud Duncan Gets Ready to Start First Comedy

Bud Duncan, the diminutive comedian of the once famous Ham and Bud team, who is to star in a series of one-reel comedies under the brand name of "Bud and His Buddies" for the Reelcraft Pictures Corporation, has completed his producing organization, and will leave for Hollywood this week, where the pictures are to be made.

Bud Duncan's father will be general manager of the producing company, and has already gone to California to assist Willis Overman, the comedian's personal representative. Bud has remained in New York and is still busy engaging his "Buddies."

The scenarios for the first three releases have been completed, the scenario staff has promised to have at least five more ready before the first of September, at which time the company will start "shooting."

Reelcraft is planning a national advertising campaign of this series, and will not set the rate for first release until several pictures have been completed.

Paddy McGuire Featured in Nuart Comedy Series

Ernest Cagnon, manager of the California Motion Picture Enterprises, announces that his organization has begun the distribution of a series of short comedies made under the direction of Robert McKenzie, and featuring Paddy McGuire, Helen Howell and little Fay McKenzie.

Robert McKenzie was starred in the O. Henry films made by Vitagraph and later played leads in comedies at the L-KO studios.

The new films, which are called Nuart Comedies, are being distributed under the state rights plan.

Matty Roubert Starts Work on Third Picture of His Series for Reelcraft

Matty Roubert, the juvenile leading man, has completed work on the big feature of "Heritage," and is back at work on his third release in the series of the "Romances of Youth" for the Reelcraft Pictures Corporation.

This will be a comedy written for the young actor by Frank S. Mattison, title "Everybody's Orphan." The story enfolds an intensely human plot of a little fellow born in a country town and who has been adopted by three sets of parents until his name is Matty Jones Brown Smith. How he comes to change this name into an uncommon one of Drakefielding, travels a road of boyish fun and clean comedy, from the game of marbles to the Old Swimming Hole and stolen clothes.

The cast is being selected, and the technical staff is already preparing the many sets and locations, under the supervision of William I. Roubert.

The sales department of Reelcraft reports the territory is nearly ninety per cent. sold on this series of Matty Roubert juvenile plays.

Another Road Show for Arrow's "Indian" Film

Reports from the territorial buyers on the all-Indian picture, "Before the White Man Came," indicate this picture will be given unusual exploitation in several parts of the country. Arrow recently announced that Herman Hirsch, of Boston, would exploit this picture by means of a road show, and E. A. Kellett, general manager of the National Film Company, of Minneapolis, who has contracted for the picture, will likewise put it out as a special road show. Mr. Kellett has rights for Minnesota, North and South Dakota and Wisconsin.

Vera McCord's "The Good-Bad Wife" Arousing Big Interest Among Buyers

FILM BOOKING OFFICES report the receipt of many inquiries from state rights buyers regarding the release date for the special feature, "The Good-Bad Wife," a Vera CcCord production.

The picture is said to be an extraordinary box office attraction, and to have unusual exploitation possibilities, due in part to the wide circulation and popularity gained by the story on which it is founded, "The Wild Fawn," by Mary Imlay Taylor, published in Munsey's magazine.

The story is built on an uncommon theme, embodying a subject that has received wide newspaper publicity for the past two years. It is announced as being strong in heart interest and to contain many surprises. In addition great care has been given to the production details, and the story is interpreted by an excellent cast.

Brandt Will Supervise Hoxie Serial for Arrow

Jack Hoxie's current serial, "Thunderbolt Jack," will more than meet the requirements of exhibitors demanding thrilling westerns with a punch in every reel, according to Joe Brandt, eastern representative of the Berwilla Film Corporation, who recently arrived on the west coast to supervise cutting and titling of this serial. Mr. Brandt will be at the studios where "Thunderbolt Jack" is being produced until the last reel of this serial is finished and will take an active part in every phase of production.

Hallroom Schedule for 1920 Nears Completion

Jack and Harry Cohn, producers of the Hallroom Boys Comedies, report that the first year's schedule is rapidly being completed. The release contracts call for twenty-six two-reel comedies, to be issued one every other week. Twenty-three of the Percy and Ferdie pictures have been published.

A Panorama of the Jack Hoxie Producing Staff.

He is the one standing in the centre with the dark shirt. His latest picture is being called "Thunderbolt Jack," and will be released by Arrow.

Matty Roubert

Starring in "Heritage," written by Willard Mack and being released by Matty Roubert Productions, Inc.

A. Levine Now Guiding Destinies of Sterling

A. Levine has been elected vice-presndent and general manager of the Sterling Film Corporation of Omaha, succeeding Phil Goldstone. Mr. Levine entered the film business about a year ago. He is a conscientious reader of the Moving Picture World and says that part of his success is due to the fact that he notes the ideas and working plans of other exchanges, and especially the advertising ideas used by exhibitors, and seeks to apply these for the benefit of his customers.

Sterling is one of the largest independent exchanges of the Middle West, and is said to be the oldest, having been established six years ago to handle Imp, Powers, Rex and Champion releases. It has always been located at the same address, but now occupies four times its original space.

Mr. Levine and the stockholders of the company believe that the field for independent exchanges is getting better every day, and that at no time have the exhibitors been so keen to promote the interests of the independent producer and distributor as at present.

National Getting Ready for Next Seiter Film

In preparation for the forthcoming feature production to be directed by William A. Seiter the National Film Corporation of America is putting its west coast plant in working order. New dressing rooms for the minor members of the cast are being constructed, while a series of three stars' dressing rooms have already been built.

Director Seiter will commence on his first production under his new National agreement about September first. Rex Taylor has been engaged to write the continuity for the feature.

Wilson Goes West.

Harry D. Wilson, of the New York offices of the Sol Lesser enterprises, has been transferred to the Los Angeles offices of the company, where he will conduct a special publicity campaign for George Beban's new picture, "One Man in a Million."

CHICAGO NEWS LETTER

JAMES S. McQUADE

Goldwyn's District Manager Jansen in Discussion of New Season Sales Plans

GOLDWYN'S new season will begin the first week in September, the writer learned from District Manager E. C. Jensen, who has charge of the Middle West division, with headquarters in Chicago. Under Goldwyn's new business policy, twelve productions will be sold at each exchange center, in a group, with the stipulation that they must be shown within three months from the date of the contract.

This plan will insure each exhibitor really new prints for presentation, as well as all the advertising accessories which it includes. Not only this, the plan will give each exhibitor the full benefit of all national advertising which Goldwyn will put out, as well as of the accumulated advertising by all exhibitors in each exchange center, within the three-months period.

In order to make the plan thoroughly practical, each exchange will be allotted a larger number of prints of each of the twelve subjects. The plan is made still more attractive by the fact that each exchange will have the entire twelve subjects of the first group actually on hand, and any picture, or all of them, will be screened for the exhibitor before he is asked to sign the contract.

Announcing the First Dozen.

Another attractive, practical feature of the plan is the guaranteeing of every customer hearty co-operation in planning and executing publicity or exploitation which may be devised to fit the conditions which govern each theatre location. To make this plan thoroughly practical, Goldwyn has an expert staff of publicity and exploitation men in each geographical division, available for the exhibitor's use, without any cost to him.

The first group of twelve Goldwyn features, to be released during the first period of three months, includes four subjects which District Manager Jensen predicts will meet favor wherever shown. These are: "Madame X," with Pauline Frederick; "The Branding Iron," from the book by Katherine Nevell Burt; "The North Wind's Malice," from the Rex Beach story, and "The Penalty," from the book by Gouverneur Morris. The last named has a cast, headed by Lon Chaney, who appears in the part of Blizzard, the legless man.

Goldwyn's Mid-West Organization.

The Goldwyn Middle West division includes the exchange centers Chicago, St. Louis, Kansas City, Omaha and Minneapolis. Chicago has been set, practically, for the first group of pictures, Mr. Jensen states, and Chicago exhibitors show considerable enthusiasm over the pictures and the outlined plan.

Mr. Jensen left for Minneapolis, August 9, which will be the second center in which he will demonstrate the new Goldwyn plan. He will then visit, in order, Omaha, Kansas City and St. Louis, the entire trip to occupy about six weeks. Mr. Jensen announces that henceforth, Goldwyn pictures will have their first run showing in Chicago, at Barbee's Loop Theatre.

Big Deal Made in First National's Chicago Franchise

The most important deal in Chicago film circles for some time past was transacted August 9, when Balaban & Katz purchased the one-half interest owned by the Ascher Bros., in the First National franchise for Chicago and the state of Illinois. While the exact figure has not been given out, it is officially stated that the amount exceeds $200,000.

In January last Balaban & Katz purchased the one-half interest of Jones, Linick & Schaefer in the First National franchise, in the territory mentioned, for $250,000. The recent purchase of the remaining half from the Ascher Bros. gives them full control of the First National exchange in Chicago and an important standing as distributors in the city and throughout Illinois.

It must be understood, however, that the 100 per cent. interest held by Balaban & Katz is held in conjunction with sub-franchise holders in the state, as the entire state will be franchised, 65 per cent. of the stock having been already sold. No change has been made in the personnel of the working force in First National's Chicago office, R. C. Seery being still retained as manager.

Balaban & Katz Steadily Progress.

Since Balaban & Katz built their first modern picture theatre, the Central Park, the firm has steadily progressed. The Riviera, Chicago's leading theatre in the modern presentation of moving pictures, soon followed and is favorably known by residents in all sections of the city. The Tivoli, on Cottage avenue and Sixty-third street, with nearly twice the capacity of the Riviera, is now nearing completion and will be opened in the near future.

The Ambassador at North State and Lake streets, is at present under way. An L section of the foundation has been already laid and soon the only remaining structure on the balance of the site will be dmeolished and the foundation plan completed. When finished the Ambassador will be the largest picture theatre in America. It will have 5,000 seats, with 34 inches from back to back, instead of 32 inches, as is required in New York. The Capitol, New York, has 5,200 seats, but under the Chicago requirements the capacity would be several hundred seats smaller than that of the Ambassador.

Tom Meighan Visits Chicago; Popular? Yes, But Bashful

THE popularity of Thomas Meighan among Chicago fans—the feminine ones, particularly—was attested August 10, when he paid a three-hours' call on this city on his way from New York to the Famous Players studio in California. His arrival in the afternoon on the Pennsylvania road was marked by a flattering reception from young girls who had no difficulty in recognizing "The Prince Chap," and no hesitation about expressing their delight in meeting him.

Perhaps they didn't realize that even a famous movie star may wear his crown of laurels timidly. Mr. Meighan is very much averse to wearing his at all. But how could the lionizing ladies know this. "He never seems a bit bashful in the movies" we hear them say, "he's always so manful and brave."

The Modest Mr. Meighan.

And yet he is, as every interviewer knows, cursed—no, blessed—with shyness. The accepted theory about screen actors being conceited becomes a bursting bubble when you're talking to "Tommy" Meighan. He disclaims all credit for his success and asks you naively, "Am I a success?"

If you dismiss that question with a laugh, he then whispers a proud confession: "I had a wonderful father and mother. If ever I do anything worth while, it's because of the training they've given me. Eight months ago, when my mother died," he went on, "she expressed as her last wish the hope that I wouldn't let any amount of good luck change me.

"And I don't intend to," concluded "Tommy."

His next picture on which the work has already begun is "Easy Street," the story of a young writer whose wife's vast fortune enables him to escape the usual poverty that is the lot of most young authors. But too much wealth is a poor stimulus in art, and easy street becomes a rocky road before the story ends.

Going West for Work.

Mr. Meighan spoke interestedly of his recent picture, "The Frontier of Stars," which afforded him a most congenial role. After "Easy Street" he is anticipating the filming of Peter B. Kyne's famous "Cappy Ricks" in which he is to be featured.

He was accompanied on this Western trip by his father and by Cyril Ring, well-known stage actor and brother to Frances Ring, who is Mrs. Thomas Meighan. While in Chicago they were entertained by Harris P. Wolfberg, Famous Player's district manager for the Central West. Mr. Meighan expressed a strong liking for and appreciation of Paramount's representatives, both in New York and in Chicago, and it was evident that this feeling was not confined to the star——

Pardon us, he doesn't wish to be called a star. "I'm just human," he insists.

Pathe's Chicago Forces Move Into New Office

PATHE'S Chicago office has been transferred from the old quarters in the Consumers building to the new location at 418-20 S. Wabash avenue, just south of Van Buren street, and easy of access from all points by street cars and the L lines.

The structure is one story high with a floor space of 11,000 square feet, and affords liberal accommodation for the office staff, the shipping and receiving forces, and all the other departments of a modern exchange.

Await Legislative Action

As a direct result of many letters continually reaching state departments from persons about to build picture theatres, and who are desirous of complying with the fire and building law, a bill will probably be introduced at the next session of the New York Legislature to take care of this situation.

Since the office of the state fire marshal was abolished and some of its duties taken over by the State Industrial Commission, there has been no department from which a person could ascertain just what he must do when constructing a theatre that would comply with the law as to fire hazards. The whole matter now rests with the local authorities and there is neither uniformity nor satisfaction.

Fox Ready to Release Mix's New Picture, "The Untamed"

TOM MIX, the daredevil Fox star, working for the first time under the direction of Emmett J. Flynn, has completed "The Untamed," adapted to the screen from Max Brand's well-known novel of that name. The production is scheduled for release early in September.

"The Untamed" is said to be an ideal Mix picture, to abound with thrilling situations and opportunities for Mix stunts. In one scene the star plunges through a closed window to the rain-soaked ground ten feet below and lands amidst a shower of shattered glass. Although Mr. Flynn has directed a half-dozen recent Fox productions, this is his first opportunity to take a hand in the making of a Mix picture and it is said the film shows throughout the earmarks of expert supervision.

The supporting cast includes several screen notables, among them Pauline Starke, George Seigmann, Pat Chrisman, J. A. Barrows and Joseph Connelly.

Leatrice Joy to Play Bunty in Goldwyn Scottish Comedy

GRAHAM MOFFATT'S Scottish comedy, "Bunty Pulls the Strings," which in its spoken version delighted playgoers all over the world, went into motion picture production at the Goldwyn West Coast studios last week. Leatrice Joy will interpret the leading role of Bunty. The comedy will be the next Reginald Barker Production.

Others in the cast are Russell Simpson, Raymond Hatton, Cullen Landis, Casson Ferguson, Josephine Crowell and Roland Russlon. An elaborate setting will be given to the picture.

"Why Not Have Faith in the Exhibitor?" Pertinently Asks "Smiling Jimmy" Kelly

THERE is a certain man who operates first class hotels in many cities of the United States, among them one of the largest hotels in New York City, and his motto has always been "The Ghost Is Always Right." He started on nothing, and today he can count his honestly earned wealth in the millions. Above all he is a success and has a clear conscience regarding his treatment of his patrons.

"I had the pleasure of interviewing this hotel man some few days ago, regarding his enormous good fortune and questioned him regarding his motto," says "Smiling Jimmy" Kelly. "Although he acknowledged that he lost possibly a few thousand dollars every year on account of some unscrupulous guest taking advantage of his motto, he was frank in acknowledging that his loss on that account was about one per cent. of what he gained by having the motto and making his employes live up to it.

Believes in the Exhibitor.

"I have often wondered if a motto of that kind would not apply to the exhibitor. At that, times I have felt a little shaky about applying it. During the past two years I have seen so much good business lost by certain distributing companies, who seem to live under the impression that 'the exhibitor is always wrong'; then on the other hand, I have visited many of the exhibitors and heard their side of the story.

"I have been finally convinced that it would be for the betterment of the industry all around, and particularly for the distributor, if we would adopt the motto, 'The exhibitor is always right' and live up to that doctrine. This would not apply to the large exhibitor in the big cities so much, for they have their business organized in such a way, that they almost dictate to the exchange.

Knows Small Town Showmen.

"But it would apply to the small town exhibitor, and believe me Mr. Distributor, I have been visiting with, and practically living with the small town boys for the past eight years. I say right from the heart that in ninety-nine cases out of one hundred where a dispute has arisen between the exhibitor and the exchange, when I have sifted it down to actual facts and convinced myself that 'the exhibitor was right,' although it may have been an impossibility for me to convince and prove this to the home office.

"The showman in the small town has been up against most everything that a man could imagine. He has paid prices that he could not afford in order to satisfy his patrons; and also the money lust of many of the distributors. When it rains or storms he is out of luck; if the light plant breaks down, it is 'good night'; when he fails to receive his show (and this is a regular occurrence, owing to the bone-headedness of bookers) it is 'curtain.' He has been cheated out of much money he had had up on deposit, and his 'wings have been clipped' in more ways than words can tell.

How to Avoid "Grief."

"Therefore, allow me to make a plain statement that I fully believe if a few companies would adopt the motto that has been adhered to by Mr. Statler for many years past, they would make more money in the long run, cause less 'grief' among the small town exhibitors and eliminate much of the trouble that is causing the present exhibitor agitation.

"By giving in to an exhibitor once in a while, even though he may be wrong (he conscientiously thinks that he is right), the distributors' loss would only mean possibly a few dollars; whereas if you insist that he is wrong, it is like waving a red flag in front of a mad bull, and in the long run you may lose hundreds of dollars. Then again it is ten chances to one the exhibitor is right.

Offers Food For Thought.

"Here is a little food for thought. The downfall of nine out of ten film concerns in the past, has possibly been occasioned by their loss of popular stars, directors, etc., who are extremely temperamental and impossible to 'tie up' by means of contracts or otherwise. However I know of at least one concern who, although they may have lost all of their stars and directors, they go on making 'real money' and succeeding, simply because they have instilled it in their branch managers and other employes to give the exhibitor a hearing, and if there be a doubt, give in to the exhibitor.

Believes "Exhibitor Is Right."

"The company which I represent is going to adhere strictly to the motto, 'The exhibitor is always right.' We are positive that we will win the confidence of exhibitors in the long run."

H. B. Warner Seen Here in "Felix O'Day," Which Is Being Released by Pathe.

"Now you see," says Felix in scene 1, "I expect that it will rain before I get past scene 3. Will you kindly loan me your umbrella?" Guess they must have broke off because poor Felix looks mighty moist at the right.

Advertising and Exploitation

By Epes Winthrop Sargent

Hooked Hunt for a Hidden Treasure to Ancient Legend of the Civil War

BURIED treasure stunts have been done to death lately, between "Treasure Island" and "The Silver Horde," but an exhibitor down south has dug out a brand new idea—and a corking good one, at that.

He is J. J. Sprague, who manages the Star in Sarcoxie, Mo., which is a nice town after you have learned to spell and pronounce the name. It is not a very large town, but some of those little places have live wire managers who can put to shame most of the big city managing directors. Sprague is one of them.

Took Old Legend.

In brief, Mr. Sprague hooked up a treasure hunt with the local legend of treasure buried during the civil war. What Capt. Kidd and his treasure are to the North Atlantic and Lafitte to the Gulf States, the bushwackers are to the interior towns of the south.

Sarcoxie has its local legend of two brothers who came into town with $5,000. A band of guerillas heard of their treasure and planned to capture the men and their gold, but they buried the treasure and fled to Texas.

Years after the war a man turned up with a map which he claimed to have received from one of the brothers, but after a desultory search he gave up the endeavor.

Everybody's Doing It.

This spot is known, and the owner of the property and others have made several efforts to locate the coin, but without success.

Mr. Sprague had booked George B. Seitz and Marguerite Courtot in "Pirate Gold," a Pathe ten-part serial, and he was struck by a resemblance in the story to that of the war-time brothers, so he hooked up the local yarn with the story and instituted a search.

Get the Idea.

First he exhibited in a local store a box of "gold nuggets." Later he announced that this "treasure" would be buried, together with some money and passes.

Searching parties were organized; about ninety boys and girls turning out, and sealed orders led them to maps where the approximate location of the treasure was marked. This, by arrangement, was on the farm where the original treasure is supposed to be buried, so that in addition to looking for the comparatively small prize offered by Mr. Sprague, they could feel that they were also looking for that $5,000 in gold coin.

Some Party.

He let the old story work for him, and the farmer is going to cut out his fall ploughing and merely harrow the dug up ground. Someone got money and passes, and all of them had the thrill of digging for real buried treasure.

In addition there were all sorts of stories of the hunt in the newspapers, and the whole town was stirred up over the stunt.

Mr. Sprague may not have a three thousand seat house yet, but a man who can put old legends to work for him is certain to land some day outside of the limits of Sarcoxie.

Meanwhile hundreds of other managers have a new angle for their own buried treasure hunts.

Dignified Window Dressing Displays Record and Rolls

USING an enlargement to serve as the basis for a window display, Barker Brothers, Los Angeles, made an efficient hook-up with Grauman's Rialto for "Humoresque." They offered both the phonograph record and the player-piano rolls.

The cut offers a good study in window work. It must be borne in mind that the theatre display must dominate the window filled with phonographs—and phonographs are rather too large to be fought with stills.

The choice lay between a cutout and an enlargement, with the odds very much in favor of the enlargement, since it would better harmonize with the rest of the display. The enlargement was used.

Note how the drape over a corner of the picture not only breaks the crudity of the unframed border but leads the eye down to the front, where the announcement card is displayed. This serves the same purpose as the strings or ribbons lading from cards placed in front of the window to the objects displayed at the rear. It makes an intimate connection.

Prospect for Music Plugging.

One of the Los Angeles music stores was hooked up with the sale of the composition in its various forms. If you have had bad luck with plugger song hook-ups, try it for "Humoresque," for many will display this who would not give their space to song pluggers.

Where to Look

In commenting on a swat-the-fly contest recently conducted by an exhibitor, a trade paper remarks, "there is a clean-up idea back of each stunt. It is in this connection that we think that the fly matinee is the best stunt yet originated."

You'll find it in Picture Theatre Advertising, starting at page 231, also the rat catching stunt, worked the previous week.

If it is a good scheme, you are pretty certain to find it in the pages of Picture Theatre Advertising.

Do You Blame the Pup for Looking at Alma?

He wasn't the only one. They put her in the window of a music store in Los Angeles to sell tickets to "Humoresque" and the Dvorak composition on records and music rolls. Grauman's Rialto did it, and we'll say they did it well.

Play the Y. W. C. A. for Annette Kellerman

Found That Competition Is Not Always Ruinous

PROBABLY nothing distresses the average manager more than to find that some competitor in his neighborhood has booked an attraction he has obtained, and will get the first showing.

Three houses in Brooklyn have lately changed their minds about the matter. These are the West End, the Garden and the Tuxedo, neighborhood houses all within half a mile of each other in a section known as Borough Park.

The West End led off by getting up a drive on the play for the opening nights of the following week. The play was Katherine MacDonald in "The Beauty Market." Both of the other houses had it for later dates, but it was summer, the picture was some distance from first run, and the business was not so good at best, so they figured to let the bookings stand and drift over.

The West End was ambitious. It put out three sheets and window cards and made such a fuss about the "American Beauty" that people went to see what all the row was about. A small investment in paper gave the West End a regular winter business.

A little later the picture came to the Garden and the manager figured on breaking even on his expenses. Instead of that he had such a crowd for the second show that he decided to double up. The first night show was run off in the theatre, because the idiotic daylight saving law made an airdome impractical before nine o'clock.

By half past eight the crowd in the airdome was so large that it was decided to run a show in the theatre as well. When the open air space was filled, the rest of the crowd was run into the theatre, and the show was run off to another full house one reel later than the performance in the open air. This was also done the following night.

Then the Tuxedo took its turn a few days later. This was a daily change house and it had no airdome, but it pulled out the short features and gave three night shows, showing the feature only at 8:45 and 9:50.

The picture ran for five days in the section within the period of a month, and two houses ran on the exploitation of the third, plus the word of mouth advertising.

Of course it works only with pictures which please, but when they do please, a previous engagement is a good thing for the second run house, tradition to the contrary notwithstanding.

Use Your Own Judgment as to Where You Scratch

ONE of the best novelties we have seen in a long time comes from the America Theatre, Denver, in the shape of a card for "Scratch My Back."

It is a heavy card 8½ inches square, and printed up as shown in the cut. There is a square of coarse sandpaper glued to the card below the fist, giving point to the injunction "If bashful, scratch here." It gets a laugh, the girl gets a smile, and the man who won't go to see the play after that is not really human.

The Allen Theatre, Toronto, got something of the same idea—but without the big laugh. Their cards are a canary yellow with a cat cut to give point to the "Scratch My Back." These cards are 3½x6, and are intended for a wider distribution.

Both ideas are good, but the one with the laugh will probably win the larger business.

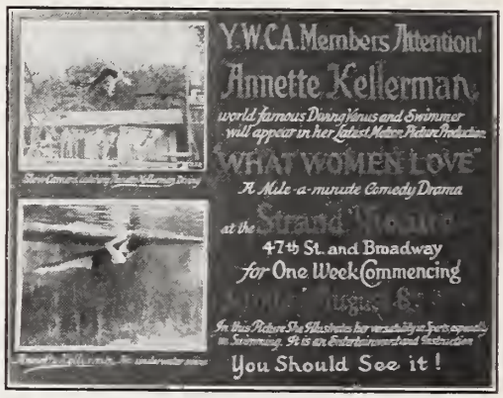
Who Wouldn't Scratch a Back Like That?

These cards were distributed by a Denver theatre to put over "Scratch My Back" and the legend over the sandpaper put the idea over big. It's one of the best trick stunts in a long time.

How Plunkett Played to the Y. W. C. A. Bulletin Boards

THIS cut shows one of the cards which Joe Plunkett had made for the showing of "What Women Love" at the Strand Theatre. These were posted on the bulletin boards of all of the Y. W. C. A. branches and as most of these have swimming tanks, the appeal was strong.

Probably a different sort of photograph might be needed to get these into the Y. M. C. A., but it can be done, and this card offers an excellent model.


Y.W.C.A. Members Attention!
Annette Kellerman
world famous Diving Venus and Swimmer
will appear in her latest Motion Picture Production
WHAT WOMEN LOVE
A Mile-a-minute Comedy Drama
at the Strand Theatre
47th St. and Broadway
for One Week Commencing
You Should See it!

One of Plunkett's Cards.

This special appeal will reach many who cannot be approached through the ordinary window displays, and the cards can also be used for display in athletic clubs and other places where lovers of sport are apt to congregate. They will more than return the cost of painting.

Real Hairpins Employed in Novelty Throwaways

REAL hairpins were used to get attention for throwaways cards at the Newman Theatre, Kansas City.

The previous week these cards were handed out to all patrons. The stock was limp brown paper about 2½ by 4 inches, printed up.

Losing
Hairpins
Nearly lost one woman's
Husband for her.
Look out
for
HAIRPINS
at the
Newman Theatre
Next Week.

Through each card was thrust a single hairpin; one of the large black wire sort which few women use these days, but which form the best attention getters.

The little piece of bent wire probably brought the cards close to one hundred per cent. efficiency.

Just Ask the Kiddies If Edgar Is Popular

Jazzed Los Angeles on Campaign to Tell "Joys of Married Life"

APPRECIATING from "Down on the Farm" that the only way to get a Sennett special over was to jazz, Jack Callicott started in to work as soon as he knew that it would get a first showing at the Kinema, Los Angeles. He started a campaign of jazz that was persisted in straight through to the end of the run.

He knew that he would have to talk and talk fast to keep pace with the speed of the comedy and he began several weeks in advance, starting with the slide. This repatedly assured the audience that "Married Life" was not a war drama. That was the slogan.

Worked for Weeks.

For several weeks a succession of slides told of the coming of the play. The slides, themselves, were good examples of jazz, and were carefully done to play for the biggest comedy value.

Seven days in advance of the showing Callicott got really busy. He started in to tell all about it, as well as mere words could. He promised a grand street parade, and personal appearances nightly, and a lot of other things, but mostly he banged away on the street parade.

Perhaps he remembered what Tally's did for "Don't Ever Marry" and decided to fade that. At any rate he did.

The parade was the opening gun, the just-before-the-battle, mother, stunt. It opened the week, and was planned to tell Los Angeles that the great day had come. It was plannd to have more kinds of married couples than there are pickles on the Heinz menu.

Take Your Pick.

It was led off with a band, and the band was dressed as brides and grooms. That is to say that half of the men were more or less in evening dress and the remainder wore the long white garments dedicated to brides and ghosts.

Immediately behind came a portrait of Ben Turpin. This was more than twenty feet high and was painted by the same man who is making Cox and Harding unpopular on campaign banners.

A twenty-foot picture of Turpin is cruelty to man and animals, for it is so much larger than the original, but they had a police permit, and they got away with it.

Just to Help.

No one happened to remember that the line of march was laid out to cross most of the trolley lines. At least, if anyone did remember, they were careful not to tell. And, of course, if they did remember, they forgot that the trolley wires are strung low. For that reason they had to stop whenever they came to a crossing and lower the portrait and then replace it when they got into the clear again.

Ben ducked about every trolley wire in Los Angeles before they parked in front of the theatre, but no one complained, because they held up traffic that much longer and brought the parade to the attention of even the traffic cops.

Then the Carts.

Then came the exhibit of matrimony. There was a couple married only sixteen hours, and the sign added that both were doing well. Another cart announced that its occupants had been married a year and even still on speaking terms.

There were bashful couples and brazen pairs, pairs who had increased to a dozen and ma and pa and the first little angel. There were all grades in between and it handed Los Angeles such a laugh that most of the town went to the Kinema to see if there could possibly be any more laughs left. And when they found out there were plenty more, they flung the glad tidings to Hollywood and Glendale.

Cameramen Helped.

And all along the line of march the Sennett aerial cameramen were on the job showering the spectators with throwaways. Half the time they gained more attention than the parade, for if you turn a crank for Sennett you have to be able to hang by your toes from a telegraph wire and shoot the camera upside down.

They were strung along cornices and everywhere a goat could go, and they helped not a little to put things over.

You Could Not Miss Them.

And all over town you found silhouettes of Turpin and Phyllis Haver. They were tied to all the lamps in cafes and cafeterias, to public telephones, to street car straps and anywhere a string could be tied.

It was jazz from start to finish and it put the pictures over so big that the standout was larger than the crowd inside most of the time.

Only 31 Adults in 1,231 Crowd

Recently, to test out the drawing power of the "Edgar" comedies with the kiddies, Maurice Wolf, manager of the Goldwyn exchange in Los Angeles, arranged with Cleveland and Parkhurst, of the California Theatre, Venice, for a test matinee.

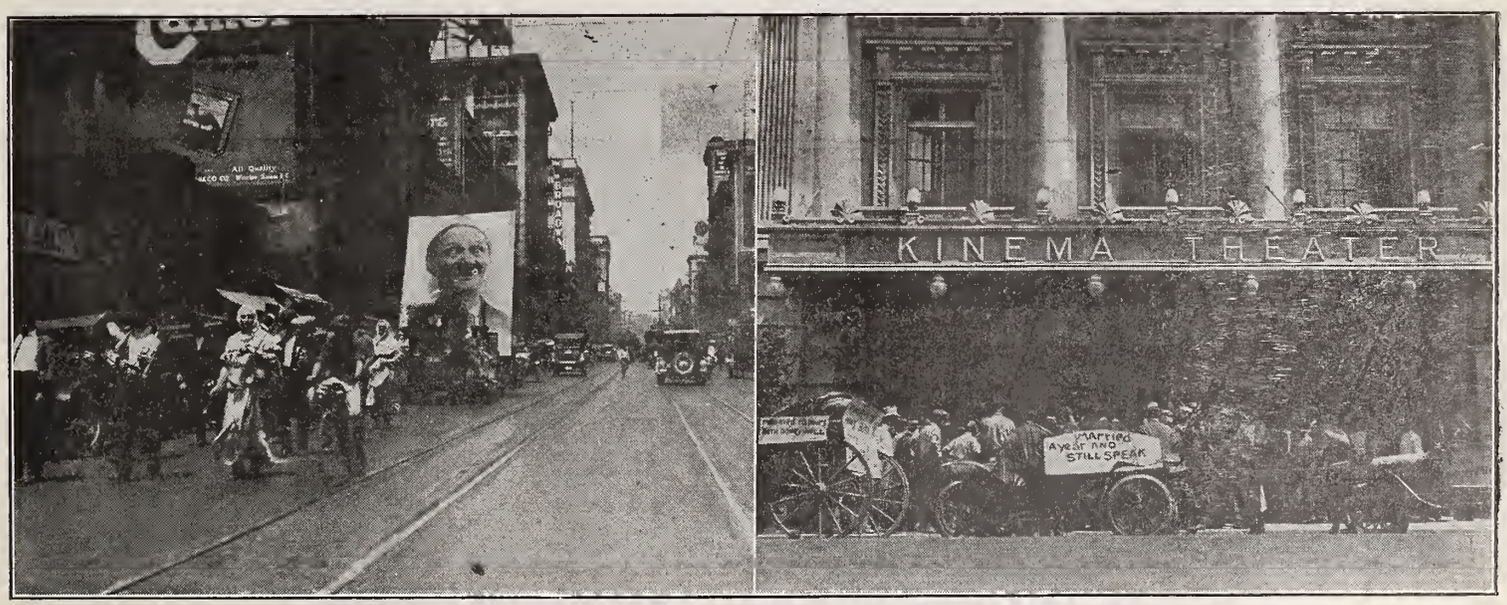
Although the theatre seats but 1,184, the box office count showed 1,231 paid admissions, and of these but 31 were adults; proving very conclusively where the children stood.

The more practical side showed when letters began to come in from parents asking if others in the "Edgar" series were to be shown. The whole series was put over with a single special matinee.

Got a Knock, Got a Laugh and Got the Crowd Coming

RECENTLY W. C. Patterson, of the Criterion, Atlanta, got a complaint from a patron that the drummer, with his sound effects, spoiled part of the show for him. Most managers would have dropped the letter in its proper filing cabinet on the floor, but not Mr. Patterson.

He took newspaper space to publish the letter, begged the public not to tell the drummer, as he was temperamental. About half the crowd, as they bought tickets the next day, wanted to know if the drummer was still on the job. By handing along the laugh, he got the crowd.



A Twenty-two Foot Picture of Ben Turpin Is the Refinement of Cruelty.

And yet this is what the Kinema Theatre, Los Angeles, used to head a street parade for "Married Life" and no one but the trolley company was blamed for the fact that the portrait was so tall that they had to tie up traffic at every street corner while it was lowered to pass under the wires. The vehicles in front of the house were also used in the parade.

How the Mayor Put Over "Up in Mary's Attic"

Philadelphia Mayor Helps to Exploit Mary's Attic

BELOW will be found photographs of the airplane and perambulator stunts worked in connection with the opening of "Up in Mary's Attic" at the Metropolitan Opera House, Philadelphia.

As told last week, the Navy Recruiting Service is hitched up hard with the beach picture, and has given every aid to the attraction in return for the navy ballyhoo.

One morning last week the girls were loaded onto the attic perambulator and the truck was taken downtown to draw a crowd for the recruiting sergeants to work on. It happened that among the million men—more or less—attracted to the scene was Mayor Moores, who very promptly hustled back to City Hall and under the shadow of William Penn sent a scathing letter of protest to the papers.

It racked the mayor to the hindmost parts of his backbone to see these bare-legged hussies being used by the noble Navy Department and he spilled his anguish over several sheets of paper and sent it to the newspapers.

Of course the newspapers printed it with comments, and put it right on the front page, and they ran a front page story the next day, and the column conductors got in on the third day.

Any time the mayor wants a box to see the show, he can have a couple of them. He can go back stage and meet the girls, and if he is thirsty, maybe they can dig up a little hootch for him. He can have anything he wants, for he put the show on the front page and never charged a cent for it.

Told All the Facts

By using copies of his contract showing that he was paying $105 for two days' rental on the picture and an additional $125 for a jazz band for the two days, Thomas J. McClaskey, an exhibitor at Bloomfield, Ky., credited with a population of 352, got 400 paid admissions into his house at $1 per head to see Anita Stewart in "In Old Kentucky."

This Is a Fine Lobby Where the Police Permit.

Most cities have ordinances against the obstruction of the lobby, but Barbee's Loop Theatre used cutouts from the one, six and 24-sheet posters and left room enough for one customer to pass the box office at a time.

Used Cutouts Straight for "Revenge of Tarzan" in Loop

WHILE most theatres playing "The Revenge of Tarzan" have featured the cutout of the fight with the lion to get the crowd, the majority have masked in with foliage for a jungle effect.

Barbee's Loop Theatre, Chicago, discarded all trimmings and used the bare cutouts from the ones, sixes and 24-sheets for lobby work, employing a lobby trim for the first time since the house's recent opening.

The fight was made the one big selling feature and extra space was taken in the Chicago dailies to get this over with cuts, which induced the American to remark that "Barbee's was a lucky theatre to get 'The Revenge of Tarzan.'"

In the cut the cutout on the right is from the 24-sheet, with the 6-sheet on the left and the two ones at the base of the pillars on either side. Just enough space was left for the patrons to pass into the lobby, the cutouts being mounted flipper style, so they stood by themselves. This permitted them to be folded out of the way when the house was being emptied and overcame the usual objections to frames in the lobby.

You're interested in what the other fellow is doing. He is interested in you. Tell what you're doing.

This Is Mary's Attic and the Girl of the Clouds Who Helped Scare Philadelphia.

The attic used on a scene truck for the Philadelphia showing of "Up in Mary's Attic" and the Navy husky who dragged the outfit with his teeth, for the Navy came out so strong for Mary and her attic that Mayor Moore was scandalized and burst into print with denunciatory letters which had a powerfully rejuvenating effect on the business at the Metropolitan Opera House. He didn't get a cent for it, either. The least they could have done was a box of cigars.

This Manager Tries His Ads on His Kiddies

Hyman's Handling of Hearst Feature Brought Crowds to Brooklyn Strand

EDWARD L. HYMAN, who manages the Strand, Brooklyn, is one of the youngest in the business. He was not old enough to vote for Wilson last time, and yet he is batting the movies like Babe Ruth, and he skimmed the cream from "The World and His Wife" recently in a manner pretty to behold.

He knew that he could get all reasonable help from the Hearst newspapers, but he was not content with that. Because he did have such a cinch he worked all the harder. He did not merely want a crowd, such as he could get with the newspaper cooperation. He set out to build that into a mob. If a crowd was good, a crush would be better. He got the crush.

How Hearst Helped.

Of course the Hearst newspapers, with their immense circulation, stand back of the Cosmopolitan productions. They sent Hershfield over to write an "Abie Kabibble" criticism, and they donated four quarter page advertisements. The novel had been running as a serial in the Evening Journal and was just concluding, and a good business could have been done through the Hearst efforts alone.

But that is not Hyman's way. In the film is a dancing scene, and this was made the basis for a prologue with a couple of the original dancers. A local singer was added to open this with "La Poloma" and a generally good musical program was arranged.

Music Gets Over.

As a matter of fact the musical program is more of a feature to a large number of patrons than the film offering. They know that they will come away satisfied, even though the feature may not appeal to them. The music has built up a larger permanent following than probably any other house in the east can boast of, and Hyman saw to it that the entire musical program was above the average to appeal to the new friends he might make out of the added patronage.

And Personal Appearances.

Then he added a couple of personal appearances. Bob Vignola, the director, came over one night to tell them all about it, and Alma Rubens was a guest one evening—and nearly got crushed by the stage-door mob. Montagu Love also starred for one night only.

All of this was duly reported in the Hearst papers, and many of the patrons came both to see Miss Rubens and Mr. Love.

Backing this up, they used some twenty-five other publications in Greater New York, bill boards all over Brooklyn, film trailers and five thousand personal letters; though five thousand letters do not mean much in a house with the Strand's capacity. They can hold a 1,500 standout in the lobby alone.

The Moral.

The big point is that with all the makings of a crowd without effort, Hyman was not contented. He is too good a manager to be satisfied with what he can get without effort. He knows that to get the biggest value he has to build up on what is handed him. If he can have handed him what he knows will amount to the ordinary summer business, he figures that he can expand that to a big winter business and breed a larger crowd for coming weeks.

That's the point to remember. He could have made money for the house without getting his pompadour mussed, but he knew that every **extra** effort he put into the week he would reap a reward in an increased regular patronage. And he was not asleep when opportunity comes along.

Children as Trial Horses for Theatre Advertising

TRYING out her advertisements on her own children, aged ten and twelve years, is the device Mrs. Kanges, of the Playhouse, Pittsburgh, employs to test her work.

This does not mean that she writes her advertising down to the child level, or that she caters especially to the children. She has found that the simplest advertising pays best because it is most readily understood. Intricate phrases, involved description and long sentences will not bring as good returns as short, snappy phrases and words everyone understands.

She points out that Chaplin appeals so widely because the children understand his humor and the older persons appreciate it. In the same way, she argues, if her kiddies can give an intelligent reply as to what the advertisement means, she has written an appeal understandable to everyone.

This is worth thinking over. The old days of the circus phrase is gone, and even the small circuses no longer allude to the blood-sweating behemoth of holy writ. They call him a hippopotamus when they don't call his "Hip" for short.

Got Winter Attendance from Summer Resorters

GETTING a winter attendance in the summer in the proximity of the beaches is the problem which James T. Allen, of the Federal, Salem, Mass., has solved to his own satisfaction, and the scheme is one which can be adopted by others to decided advantage.

Salem lies in back of a number of shore resorts which line Massachusetts Bay north of Boston. Up to this year Mr. Allen had taken it for granted that his patrons would strike out for the shore when the hot weather came. This year he wondered why he could not get something back from the beach. There were numerous hotels, and the guests could not sit on the sand all day and all night.

A mailing list was too uncertain and to properly post the territory would be too expensive. Mr. Allen asked one of the hotel managers for permission to distribute programs on the beach.

The manager made the counter suggestion that a folder be prepared, which the clerk might hand those asking about amusements.

The result was a four-page folder telling about the house and crying up the fact that the First National stars were to be seen. For the bill the reader was referred to the "white slip." These folders were printed up in quantity to last the season. The slips were supplied weekly. These gave the program for two weeks, and on the reverse side was a road map showing how to reach Salem, and particularly the Federal.

Now Mr. Allen makes the hotels supply his business in place of his vacationing regulars, and he can keep an average up the year around.

Stick Around a Minute and See Eddie Hyman Pinched.

That cop in the corner is laying for him for obstructing traffic with the crowds he drew with some extra advertising and an extra heavy bill. Reading from left to right you see Robert G. Vignola, Edward L. Hyman and Montagu Love. The other two are just assistants.

Tied Grand Opera to Clara Kimball Young

Same Old Masked Woman But She Won Chicago

SOMEONE, who never was a press agent, wrote a lot of traffic rules and regulations for the Chicago "Loop" district and broke a lot of exploitation hearts.

You could not do this or that or the other thing, but the bright author never wrote it into his book of rules that you could not scratch a lady's back within the sacred precincts of Business by the lake.

Harry S. Lorch, exploitationist for Goldwyn, was asked to get something for Barbee's Loop Theatre. It was a new house, managed by Joseph Koppel, and Lorch knew that it would be a feather in his straw bonnet to put one over.

So he read the book and there was nothing about back scratching in the volume.

As a result an automobile appeared one day in the loop just at lunch time. It was a private car and in the tonneau were a fashionably dressed man and woman. The woman, in particular, was fashionable to the waistline. There was absolutely nothing to prevent her back being scratched.

The car drew in at the curb and right away; before more than three or four thousand people got there, she began to try and scratch her back.

But as usual the itch was just where she could not reach it. Her companion was looking out of the car at the couple of thousand people on his side of the way, and did not seem to notice her predicament.

Perhaps he was married to her and the back was not so much of a novelty as it was to the crowd, but he didn't see it. She had to give him a nudge and a whispered request.

Then he got busy. Boy! He sure was a scratcher. He gave her beautiful back a scratching that made every man's fingers and every woman's back itch. He scratched up and down and across and on the bias, and then he hoisted the sign you see on the side of the car, but which was hidden until then.

After which they went away from there very swiftly, and did it somewhere else.

And the money just flowed in.

This Works Well Where You Can Get Varied Three Sheets.

How Joe Dennison, of Monroe, Mich., played up semi-cutouts of "Everywoman" in his balcony awning and pulled the crowd inside.

Finds a Simple Arrangement for "Everywoman" 3-Sheets

ALTHOUGH "Everywoman" is almost old enough to be using rouge and hair-dye, she is still going around the country in tin cans, and Joe Dennison, of the Family Theatre, Monroe, Mich., found a very simple way to use the one-sheets, showing the various characters.

It will be recalled that there was an unusual supply of three sheets for this attraction. By making them semi-cutouts and stringing them along the wide balcony of the awning, Mr. Denison got an unusually good display.

Perhaps you have played "Everywoman" but the idea is worth remembering whether you use it for that or some other play with plenty of paper, or even a couple of threes, which can be alternated, either used on a flat front or strung on three sides of a marquise.

Leslie F. Wheelan, of the Paramount office in Detroit, worked out the scheme with Mr. Denison.

How'd You Like to Be PAID for Scratching Her Back?

This silk hatted chap who helped put this stunt over to advertise "Scratch My Back" at Barbee's Loop Theatre, Chicago, kicked a walking delegate nine blocks when the W. D. talked about a forty-four-hour week.

Musical Angle Employed to Interest in "Rafael"

SOMETIMES a capital tie-up can be made from what might appear to many to be unpromising material. Charles Nepodal, of the Maryland Theatre, Omaha, got a strong hook-up for "For the Soul of Rafael" from the musical angle, which most persons passed unnoticed.

He had seen a clipping to the effect that Andreas Dippel, of the Chicago Opera, had declared the book from which the screen production was derived to be excellent operatic material.

He knew that he would presently have Miss Young booked in the production, and he set the clipping aside.

When the play was contracted he obtained the mailing lists of all the music stores and circularized their patrons with a special enclosure reproducing the clipping, the endorsement of leading Omaha musical lights and the announcement of the film story at his house.

Building on this, he displayed stills in the music store windows, listing the musical selections used for the production, which he gained from the cue sheet, and advertising that these selections were in stock at the store.

This further hooked the musical interest, where the stills interested only the lay public, beyond a general appeal, and got the opera idea over stronger than ever.

Tied Up to Milk

Just looking around for things to talk about, a Jamestown, N. Y., theatre tied up "The Toll Gate" to a local campaign for a milk plant, telling how Bill Hart saved one curly-headed tot and everyone gave him the glad hand, whereas the local plant would save hundreds of poor kiddies yearly. It was a clever hook-in from an unexpected angle.

No Bad Luck in These Thirteen Day Campaigns

Thirteen-Day Campaign for Each Nashville Attraction

BOOMING each attraction for thirteen days does not seem to bring bad luck to the Knickerbocker Theatre, Nashville. It works just the other way.

Two daily spaces are used, one for the coming and another for the current attraction. Starting the Monday before the opening, a single four is used. A two threes is the second day showing with a single fours for the third day. The fourth day two fours are taken and this space, with a change of copy, is used for the fifth and sixth days. For the Sunday opening a quarter page is taken, and this is also used on Monday, with a two threes for the remainder of the run.

This schedule is adhered to for most productions from Griffith's "The Idol Dancer" down to the smaller features. No synopsis is used, but the novelty angles are played up wherever possible.

This is a departure from the usual three-day advance, but it works well and the coming attraction does not seem to detract noticably from the current offering.

Wallace Reid Has a Corner on Automobile Exploitation.

This shows how the Mack Trucks co-operated with the California Theatre, San Francisco, to put over "What's Your Hurry?" They paraded the streets and took a bunch of kids to the ball game. The town knew all about it.

Even Small Towns Jazz for "Down on the Farm"

EVEN the small towns realize the value of jazz in putting over "Down on the Farm" and some of them beat even the larger cities. This is the way George E. Wintz did it.

Wintz has the Wick Opera House, Kittanning, Pa., and he didn't want to turn down the wick, so he went down on the farm and brought it back with him. This is just one side of the lobby after he got through dumping stuff in. It is the side away from the entrance and he built in a retaining wall to hold a couple of loads of dirt and then dumped the animals in and put up a wire fence, first thoughtfully calling in a photographer.

He had a lot of other animals, a dog, chickens, rabbits and the like, and even on a dark night with the lights off you could guess that he had a rural production by the senses of smell and hearing.

But it put the picture over with a rush that was gratifying to Wintz and the bank account and a hose soon restored the lobby to its usual state after the rush was over.

He went the limit and cleaned all the money in sight. Even people who went down to see what the front looked like unwound the shoestring and bought tickets. That is what exploitation is for. It gets them down and then it gets them in.

Exploitation is not just making a noise. It's putting a story over in a way that makes people want to come and see the show. It's the tickets you sell which count.

This Family of Pigs Are Sennett Press Agents.

They may not be as attractive as the Sennett Bathing Beauties, but they pulled regular money into the Wick Opera House, Kittanning, Pa. They were just a part of the display, for there was a whole barnyard on the job.

Publicity by Truckload Is What They Gave Reid

PUBLICITY by the column is an old story, but Wallace Reid was given truckloads of it in San Francisco when he turned his attention from racers to trucks in "What's Your Hurry." Roth and Partington and John D. Howard, exploitation man for Paramount, got hold of three Mack trucks and used them for a parade around town.

About time for the ball game they loaded the trucks with kids and hustled out to the park, starting late enough to give them a decent excuse for being in a hurry.

Then they worked the automobile editor of the Bulletin for a three-column cut, and that helped some more, but outside of interesting some fifty or sixty thousand persons, they didn't do much, figuring that that would be enough.

Paid for Press Notice at Regular Advertising Rate

BECAUSE he thought he could better his average if he could tell possible patrons the unusual story of "Go and Get It," Samuel Sivitz, of the Rowland and Clark theatres, Pittsburgh, tried to get the amusement editor to run a full synopsis of the story.

This ran about ten inches, and the amusement editor said it couldn't be done. Of course they have "Welcome" on the doormat in the Pittsburgh newspaper offices, but they keep the mat over in front of the cashier's window.

Bought the Space.

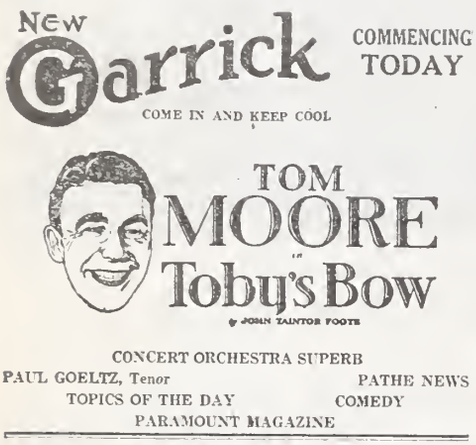
That gave Sivitz the big idea. He stood on the mat long enough to pay for ten inches of space, marked the matter to run in the same type as the body of the paper and specified no panel rule. When the stuff came out it looked like a run-over from the adjacent reading columns, and a lot of people figured that if a crab like the editor would give the story all that space, it must be good, so they all went, and the Liberty did a big business and made some new friends.

Usually paid reading space must be marked "Advertising," but Mr. Sivitz appears to have been able to dodge this rule, and for a just once he cleaned up big.

Something New in Hook-ups Shown Here

Which of These Displays Would Get Your Coin?

SUPPOSE that you were just a shoe clerk or a bookkeeper or something looking for the news in a paper and not thinking particularly about shows. Which of these two spaces would be most apt to sell you? Which would you be most apt to read? You probably would see the reverse cut first, because it stands out on the page, but would you read it or the one just above? Most men would



Two Displays in Which the Reverse Serves as Attractor to the Other Space.

read the open display, once the black blotch had caught their eye. They might read both, but the chances are that the more attractive space would make the stronger impression on the average mind.

Both displays are for the same circuit, and the money will eventually get into the same bank account, but we think that most of the money will go to the New Garrick apart from the "wise" money which follows stars and producers. Very likely the black does stand out better on the page, but that is not all there is to selling film. You can make a good or poor impression with a space, and we think that to the average mind the appeal of the open space is the stronger.

John LeRoy Johnston, who probably got out both ads, generally uses the open style, and handles it very expertly, but now and then he invests in a can of black paint. But note the black circle around the G in "Garrick." That makes a good attractor without spoiling the display. This is cleverly done and is worth copying where you use light lettering. That Garrick space would be hard to beat if the portrait cut were moved away from the title about another pica. There is room and it would make a lot of difference.

—P. T. A.—

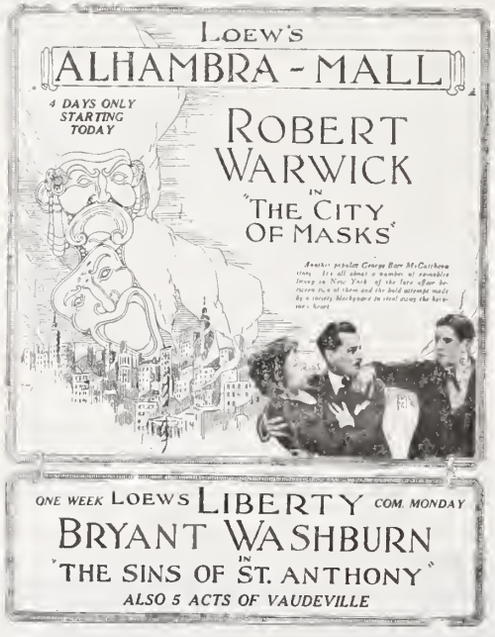
Made Its Own Feature

Discarding this ready-made one Western theatre made a drive on Lew Cody's kissing in "The Beloved Cheater." All the copy hinged on the kisses, and this proved a good angle to work. It was different from the usual run of press stuff, so it got the readers interested and they came to see the famous kisses. It does not always work, but sometimes you can pull up a side angle into a winner by merely picking the right angle.

—P. T. A.—

This Linked Advertisement Should Suit Chain Houses

MAKING one attractor serve two houses is the stunt worked by M. A. Malaney, of the Loew theatres, Cleveland. Most of the Loew houses there use quarter pages—where they do not use halves, but this display gives room for two in the quarter page space. The links between the two frames carry the eye to the lower space, where in ordinary circumstances the smaller space might be passed over if the links were omitted. This seems a small thing, but it is cleverly done. The eye is attracted by the large cut.



Making One Attractor Serve Two Ads.

Once that space is read, the eye might pass over the straight type, but the three links of chain suggest that this is a part of the advertisement and the eye travels down to get the announcement of the other house. Mr. Malaney is getting into the class of those who use hand lettering with discretion. He uses type for the small banks, and his lettering looks as much like type as he can persuade the artist to make it, yet it has a distinction type does not carry, because these letters are unlike other matter in the paper. The Loew Cleveland advertising is almost always good, but some of it is a little better than the rest.

—P. T. A.—

New Hook-Up Plan Worked in West and South Alike

CLOSELY akin to the subject of the tail wagging the dog is the question as to whether this is an advertisement for the Old Mill or a furnace. It is the latest thing in hook-ups and the offspring of the hook-up page. It starts off to tell about the snow and ice in "The Courage of Marge O'Doone" and reminds the reader of the discomforts of last winter and ends with the suggestion that a new type furnace be installed now. It is a four tens, and we presume that the theatre paid for a part of the display. It would be to their interest. This is not part of a hook-up page. It is just a simple advertisement, not on the dramatic page.

The same idea comes in from H. E. Jameyson, of the Midland, Hutchinson,

A New Style of Hook-up.

Kan., used for "The Virgin of Stamboul," in which Miss Dean is supposed to indorse a certain artificial pearl as being as good as the real. The house loaned a cut of the star to embellish the three tens, but since the house is not mentioned it is to be presumed that the jeweler paid the bill. If you can get a mention like this in return for the loan of a cut, you can figure for yourself that it is worth while going after. It's a fine idea for both theatre and shop.

—P. T. A.—

Cleveland Advertisements Built by Newspaper Artists

OUT in Cleveland when a manager wants to get a good display, he hands his cut copy and text to the Plain Dealer and the newspaper artists do the rest. This explains the unusually good work for the Loew theatres which we have so often reproduced in this department. It is planned by newspaper artists, who specialize in advertising work, and so they produce good advertising results.

This service is extended to all managers who take a reasonable space, and it does away with all worry. It is probably for this reason that the Plain Dealer has worked up such an advertising layout, for the Plain Dealers' advertising pages rank with the best in the country for space used and the display gained. It pays a newspaper to be generous with its motion picture patrons, for the larger spaces impress the public. It all works around in a ring. The paper helps the managers and gets more advertising. The advertising helps the paper to impress its readers and the readers patronize the theatres and help them to pay for the advertising spaces, which help the paper, which interests the public, which supports the theatres, and swings around the circle again.

The Plain Dealer is not exactly in the philanthropic class, for its card rate is fifty cents a line, but it gives service for this payment, and helps the managers to do a business which will support this

Just See What Jimquin Calls a Poor Week

rate. The Loew houses take the largest spaces and so get the dominating advertisements, though we do not think that this cross page nines is as good as some of the other designs. It is not as good, but it is different, which is the point aimed at. The style first shown we still think the best, but even the best, if persisted in, will lose in novelty and so lose its appeal. The trick is to keep ringing the changes so that the appeal is always fresh.

—*P. T. A.*—

Jimquin's Poor Week

Jimquin's press agent writes that it was a poor week. They only broke into print three times in seven days outside of their regular stuff. Only three times, but one was a fire in the alley back of the theatre, an autoist nearly bumped the theatre down trying to maneuver his car in a prologue to "Double Speed" and Jimquin got a double column box because he found a gas tank he lost off his car by advertising in the paper. Only about twenty inches of reading matter in three instalments, and Young is kicking. We would say that was doing pretty well.

—*P. T. A.*—

Lobby Balcony Effect Makes Good Cut-Out Base

ALBERT A. FINKELSTEIN, of the Rex, Seattle, has some good ideas on lobby dressing. This display for "Rio Grande" is one of the best he has done. The balcony effect gives a finish to the cutout display which would be lacking in a straight painting made of poster material. Several examples of this sort of thing have been shown lately, and they work very well with the open lobby in which there is reasonable height, and comparatively little depth. It should be possible to accumulate half a dozen balcony frames and work these in rotation, repainting to suit the film but giving a finish to the display.

The backing is taken from the 24-sheet while the figures are cut out from the smaller sizes. With this arrangement it is possible to arrange light effects, either steady or flashing, and to get a depth no painting can give. Properly done, it actually makes the lobby seem larger. With a supply of beaver board or similar material, much can be done to raise posters to the dignity of a display. A good idea is shown on the three-sheet frames in front. These are glass enclosed, and a brass rod is run across the lower portion to prevent pressure on the glass. Evidently Mr. Finkelstein is ready for a crowd.

The Yes Girl, a cast-off, after giving her love.
Loew's Euclid
CONTINUES THE PRESENTATION FOR ANOTHER WEEK
NORMA TALMADGE
Management Jos. M. Schenck
IN
"YES OR NO?"
A Drama of the Sacredness of Marriage
With the realism and vividness that only an Artist like Miss Talmadge can give.

Another Style of Loew Cross Page Advertising from the Cleveland Plain Dealer; the Cut Copy Being Prepared by the Newspaper Staff.

Any hardware store can order the sockets and rod for you. They are generally used to protect the lower part of a deep glass door.

—*P. T. A.*—

Here's a Publisher-Manager

For several years, off and on, we have been giving illustrations of the home made printing of Lewis H. Rossiter, of the Dixwell Theatre, New Haven, Conn. Now it would seem that his printing press end is growing for he signs himself "Publisher-Manager" and you will note that he puts the "publisher" first.

He is specializing in form printing for picture theatres and some of the forms are his own invention while others are adaptations. For example he prints up booking cards which are sent the exchanges to verify the month's bookings with that exchange, and which need only to be filled in. He also prints cans labels, slides and other forms, and as his prices are low he is building up quite a business. Originally he put in the press to do his own programs, but he is expanding.

—*P. T. A.*—

Sun Follows Moyer's Lead

The Sun Theatre, Omaha, liked the crayon stuff Charles E. Moyer sent out for Mary Pickford. It liked it so well that it has some of the same made for other attractions, and gets out a prettier space.

Omaha Rialto Tells Story So All May Read Who Run

WITH a house front facing on two streets, the Rialto, Omaha, makes effective use of the corner to get its attraction over. It has three arches, one facing on either street, with a central arch on the diagonal, and they dispose their paper very effectively. The electric sign can be seen from either street. The

The Rialto Frontage.

cut shows the disposition of the paper for the Pathe-Blackton production of "Passers-By."

The central space announces the attraction by means of a painted sign, while cutouts from posters are used on the flanks. This gives a complete showing with comparatively small cost. The suggestion can be adapted by but few theatres, but where a new house is projected, it is a simple matter, if taken in time, to make certain that the architect makes proper provision for advertising. It is just as easy to plan a proper front as to let the architect do as he pleases. If you ever plan to build, start making a collection of cuts so that you can have these features embodied in your new house.

The Finkelstein Lobby with a Built Up Display.

Among Busy Film Exchangemen

Pittsburgh

Widening Street Moves Exchanges.

ON account of the widening of Ferry street, the First National, Standard and Hatch exchanges will be located in the new film building at 119 and 121 Ninth street, the building formerly occupied by the General Film Co. The First National will occupy the first floor, together with the Educational. The United Artists will be located on the second floor and the Standard and Hatch exchanges will be on the fourth floor. It is rumored that the Associated Producers have leased the third floor, but this could not be verified at the present writing.

Quality Takes Hallmark Quarters.

The Quality exchange moved to the Hallmark office at 414 Penn avenue, which exchange was recently taken over by the Quality. The intention of the Quality people was to continue at their present location, using the entire three floors at 414 Ferry street, but this was not practicable.

Max Herring, who holds the lease on the first floor at 412 Ferry street, has secured office space at 1023 Forbes street, which will also be the headquarters of the Noveltee Film Co., Max Stahl, manager. The Vod-A-Vil Pictures Co. have leased space from the Standard exchange, and will be located in the Ninth street building.

Exchanges Widely Scattering.

This latest novel will scatter the exchanges more than ever. We now will have four distinct film districts, with an extra one at 414 Penn avenue, the latter being comprised by the Quality, Hallmark and S. & S. exchanges. Starting at the Seltzer Building at Twelfth and Liberty, the exhibitors' next stop will be Ninth street, thence to Fourth avenue and finally 'way out Forbes street.

Supreme Picture Man Likes Outlook.

In an interview with Harry Grelle, general manager of the Supreme Photoplay Productions, Pittsburgh, he stated that he believes that last season's prosperity will continue, and that next season will be the most prosperous in the history of motion pictures.

"There are two reasons why I believe so," he said, "prohibition and high wages. Today with the high scale of wages, the man who previous to prohibition rarely attended a theatre, is now going and taking his family with him."

Ready for First National Week.

Many exhibitors have already contracted for a full week's supply of First National pictures for the special First National Week, September 13 to 18, and indications are that it will prove a record-breaking week for many theatres.

Manager Skirboll has arranged a special half-sheet window card containing a program of the week's attractions for each theatre. These will be furnished free to exhibitors, also a special slide and individual ads. in the Pittsburgh Chronicle, Telegraph, Gazette and Press. These papers cover practically the entire western part of Pennsylvania and the value of such an ad. is apparent to all exhibitors.

Manager Gauding Has a Visitor.

H. J. Roberts, general sales manager of the Special Pictures Corporation, who is touring the United States, visited Manager Gauding, of the Pittsburgh office, August 4.

Associated Has Good Organization.

The Associated Producers, Inc., have practically gotten their organization together to serve the exhibitor in the Pittsburgh territory. Manager Milstein has combed the entire town to get the proper kind of help that will serve the exhibitor with the best kind of help that will serve the exhibitor with the best kind of service, and give them the courtesy they deserve.

The organization which will help to put over Associated are I. D. Rosenberg, who is now on the road calling on exhibitors selling the output. E. S. Thorpe will be the booker. Mr. Thorpe is well liked by the exhibitors in the territory, having the reputation of going out of the way to serve them. Miss Jeannete Noll, formerly the cashier at Realart, will serve in the same capacity. Miss R. Silverberg is the stenographer and secretary to Mr. Milstein.

Back on Her Old Job.

Mrs. Kellenberg, nee Miss Novak, is back again at her old job of bookkeeping at the Pittsburgh Select exchange. She formerly held this position, but was married a year ago. Help being scarce now, Leo Levison induced her to take charge of the books again, at least temporarily.

Burgun and Snitzer Busy.

Burgun and Snitzer are up in their new territory, which now includes as far as Bellefonte, Centre County, Pa. The Pittsburgh office territory formerly went only as far east as Altoona, but a recent readjustment gave the local office the added towns in the county noted.

Buffalo

Begin to Raze Family Theatre.

THE Philadelphia House Wrecking Company has commenced to raze the Family Theatre, at Washington street and Broadway, and has sent out letters to exhibitors in the city offering for sale the fittings of the house. The Family is being torn down to make room for the ten-story office and theatre building to be erected by M. Slotkin and associates.

To Celebrate Anniversary.

Harold B. Franklin, managing director of Shea's Hippodrome, is making elaborate plans for the celebration of the sixth anniversary of the big Buffalo house the week of August 22, when Douglas Fairbanks, in "The Mollycoddle," and Larry Semon, in "The Stage Hand," will form the bill, together with special music and scenic features.

Crabb to Speed Things Up.

The end of the laboratory strike in New York will enable Earl L. Crabb, general manager of the Buffalo Motion Picture Corporation, to speed things up a bit, according to a letter received by the Moving Picture World representative from Mr. Crabb, who is now in Gotham. Mr. Crabb has made a complete new set of titles for "The Sport of Kings" and was in the midst of inserting them in the negative when the strike started.

Mr. Crabb has several more prints to make and it is his intention to call in prints from important territories and insert the new titles. The company's third feature, "The Daughter of Devil Dan," is now ready for release.

Ver Halen Conducting Campaign.

C. J. Ver Halen, former manager of the "Billboard" in Chicago and more recently with Robertson-Cole, who is now conducting advertising campaigns for various concerns, is preparing the advertising matter for Mr. Crabb. The local offices of the company, in the Ellicott Square, are buzzing these days, preparatory to reorganization in the next few weeks and the taking off this fall of the big building at Main and High streets for use as studio and offices.

Elmwood, Wrinkle Eradicator.

"After the long, hard and tiring day at the office or at home, what then? Simple! Visit the Elmwood. Change the wrinkles of worry and care into those of real joy." So reads the caption on the front page of this week's Elmwood program, and a glance at the inside of Manager Bruce Fowler's little house organ certainly bears out his statement. Double programs every night are offered and everything on the programs is "fresh from the can." Mr. Fowler has booked all the Paramount and First National specials for fall presentation.

Buffalo

Signs Realart Contracts.

Manager Harry E. Lotz of Realart has signed contracts with the Family Theatre, Gloversville; the Strand, Oneonta, and houses in Dunkirk and Jamestown. Davis Seymour, of the Pontiac Theatre, Saranac Lake, has the Realart franchise for his town. H. E. Hughes has joined the Realart sales staff. The new projection room in the Realart office is now completed and presents a most inviting appearance. The room is furnished with wicker furniture and two Simplex machines are installed in the booth. It is the finest projection room, outside a theatre, in Buffalo.

Has 125 Houses on List.

Allan S. Moritz, manager of the Famous Players-Lasky office, announces that he now has 125 theatres on his books, whereas last year there were but 60, and that by fall he hopes to reach the 150 mark. Mr. Moritz has transferred W. A. McDonnell from Buffalo to Albany and J. P. McConville, exploitation representative at Albany, has temporarily returned to the Buffalo district. "Something to Think About," a Paramount-Artcraft offering, will be shown for the first time anywhere as the opening attraction at the new Shea Criterion Theatre, which will open some time in September.

New Theatre Supply Company.

Buffalo is soon to have a new theatre supply company. H. L. (Hub) Taylor, former manager of the Triangle exchange and now with Nu-Art, will open a theatre supply store next to the new Warner Exchange building in North Franklin street about September 1 under the name of the Buffalo Theatre Supply Company. The company will act as distributors for the Rialto Theatre Supply Company. Hub will remain with Nu-Art, and it is reported that the operator at the Strand will take charge of the store.

Buffalo Vitagraph News Notes.

M. W. Rowley, formerly with Hallmark, has been engaged by "Bill" Allen, Vitagraph manager, as a member of his sales staff. J. Kauffman, formerly with Merit, is now representing Vitagraph in the Syracuse district. J. S. Hebrew, district manager, was in town for the week of August 9 going over fall business plans with the salesmen.

Grievance Committee Members.

W. A. Chase and Colonel P. H. Smith have been named to succeed J. C. Lawlor, of Nu-Art, and T. W. Brady, of Associated Producers as members of the Exchange Managers' Association Grievance Committee. Mr. Lawlor was formerly with Hallmark and Mr. Brady with National Pictures, both of which companies were members of the association. The companies they are now with are not members, but it is expected that they will soon "join up." Dan Savage, of the Empire State Sales Company, in the Palace Theatre Building, and Robertson-Cole are new members of the association, Mr. Smith now representing R.-C. in the organization. He formerly represented First National.

Outing Plans Progressing.

"Bill" Allen, manager of Vitagraph; Al. Barnett, of Select; J. L. Cook, of Vitagraph, and George Green, of Vitagraph, are busy arranging for the big outing of the Buffalo Exchange Managers' Association at the Bedell House, Sunday, Aug. 29. Mr. Allen says that two boxing bouts have been scheduled and a jazz orchestra engaged. A record crowd is expected.

Fox Serial Booming.

J. H. Greenwald, manager of the Fox exchange, has signed the Fox serial, "Bride 13," for first run at the Lyric Theatre. He also announces that Harry Marsey, president of the General Theatres Corporation, has booked the serial for the Allendale, Circle, Star, Marlowe and Ellen Terry. Mr. Greenwald says business is booming for fall dates.

Live News from Everywhere

Golden Gate Gleanings

Sun Becomes College Inn Theatre.

THE Sun Theatre, on upper Market street, is now being conducted under the ownershlp of Charles Newman and the name has been changed to the College Inn, one that will appeal strongly to the sporting fraternity. Pathe pictures have been booked for this house and a bid for popularity is being made through the opening attraction, Jack Dempsey in "Daredevil Jack."

Looking for New Quarters.

I. H. Lichtenstein, head of the Western Poster Company, has returned from a four months' stay at the Seattle branch and is now making an earnest search for new quarters, as the present premises must be vacated in November. The business of this concern has grown to large proportions and much more space is needed than is at present available. Arthur Aronson has gone to Seattle to take charge during the stay of Mr. Lichtenstein at the home office.

New Stage Set Wins Approval.

A new stage setting has been installed at the Tivoli Theatre and this is proving one of the most pleasing of any used there in a long time. The effect is Moorish, with three arches which are being utllized in the production of some of the illusions which have brought fame to Manager Frank Costello. Patrons of the house have expressed approval of the change, which was made at a small cost compared with the results secured.

Airdome Opened.

Adams & Bunce have opened an airdome at Del Ray, a thriving community in the San Joaquin Valley, the equipment having been furnished by Welter Preddey, of San Francisco.

Modern Theatre Planned.

C. F. Unger has purchased the lease on the Arthur Building at Selma, Cal., and is having plans prepared for converting this into a modern moving picture house. He is already in business in that city, but his present house is an old-fashioned one.

Theatre Being Remodeled.

Work is being rushed on the enlargement and remodeling of the Lorrln Theatre at Berkeley, Cal., but it will be several months before this is in a completed form. The structural work will be completed before it will be necessary to close the theatre. The work will cost about $45,000 and about 400 seats will be added.

New House at Williams.

The new theatre of E. J. Miller at Williams, Cal., was opened to the public on August 6 under most auspicious circumstances. This house supplants one that has been conducted there for years by Mr. Miller and is a very fine one for the size of the town.

Improving Biggs Theatre.

T. H. Loughran, of Biggs, Cal., was a recent vlsitor at San Francisco and announced that he was making a number of changes in his theatre there. Another projection machine has also been added.

New Theatre for San Jose.

The Liberty Amusement Company, which conducts the Liberty Theatre at San Jose, Cal., is preparing to commence work at once on the erection of a splendid new movlng picture house with a seating capacity of 2,500. The new structure will be located directly at the rear of the postoffice and will have an entrance at 143 South First street. Plans for the house, which will represent an investment of $300,000, have already been prepared. James Beatty, head of the Liberty Amusement Company, conducted the negotiatlons for the new theatre.

Shows for Week Ending Aug. 21

New York City.

Moss' Broadway.—"Help Wanted: Male."
Capitol.—"Stop Thief."
Criterion.—"Humoresque."
Rialto.—"What's Your Hurry?"
Rivoli.—"The Soul of Youth."
Strand.—"The Notorious Mrs. Lisle."

Louisville.

Majestic.—"The Long Arm of Mannister."
Alamo.—"Stop Thief."
Strand.—"Let's Be Fashionable."
Walnut.—"The Simple Souls."
Mary Anderson.—"A Splendid Hazard."

Chicago.

Randolph.—"The Roundup."
Castle.—"The Cold Deck."
Barbee's.—"Going Some."
Playhouse.—"Earthbound" (second week).
Orchestra Hall.—"Humoresque" (second week).
Riviera.—"The Perfect Woman."
State-Lake.—"One Hour Before Dawn."

San Francisco.

California.—"A Village Sleuth."
Portola.—"What Happened to Jones."
Strand.—"The Orphan."
Rialto.—"The Penalty."
Tivoli.—"The Yellow Typhoon."
Frolic.—"La La Lucille."

Cincinnati.

Grand.—"Suds."
Lyric.—"Riders of the Dawn."
Walnut.—"Yes or No."
Keith's.—"Away Goes Prudence."
Strand.—"Hairpins."
Family.—"Man and His Woman" and "The Man Who Dared."
Palace.—"Polly of the Storm Country."

Cleveland.

Strand, Orpheum and Knickerbocker.—"The Revenge of Tarzan."
Euclid.—"Humoresque."
Mall and Alhambra.—"The Ladder of Lies" and "All of a Sudden Peggy."
Stillman.—"Sick Abed."
Liberty.—"Moon Madness."

Buffalo.

Shea's Hippodrome.—"Suds" and "Danger-out to Men."
Strand.—"The Love Expert" and "The Twilight Baby."
Lyric.—"Heart of Twenty."

Philadelphia.

Stanley's.—"Don't Ever Marry."
Palace.—"A Common Level."
Arcadia.—"A Double-Dyed Deceiver."
Victoria.—"Dangerous Days."
Regent.—"Hairpins."
Capitol.—"The Prince Chap."
Locust.—"Below the Surface."
Rivoli.—"Let's Be Fashionble."
Chestnut Street O. H.—"The Garden of Allah."
Metropolitan O. H.—"Up in Mary's Attic."

Pittsburgh.

Liberty and Grand.—"Passion's Playground."
Savoy.—"Sink or Swim."
Blackstone and Cameraphone.—"Passers By."
Olympic.—"Riders of the Dawn."
Loew's Lyceum.—"The Shadow of Rosalie Byrnes."
Minerva.—"One Law for Both."

Los Angeles.

Grauman's.—"Civilian Clothes."
California.—"The Great Redeemer."
Kinema.—"While New York Sleeps."
Garrick.—"What's Your Hurry?"
Symphony.—"Three Gold Coins."
Rialto.—"Humoresque" (second week).

Hoosier Happenings

Buys Theatre and Will Also Build.

THE Citizens 'Theatre Company, whlch organized recently at Brazil, has bought the Sourwine Theatre, Brazil, from the Sourwine estate and will continue its operation. The purchase of the Sourwine will not in any way interfere with the company's plans to erect a new theatre, which was the primary purpose of its organization. The new theatre will have 1,000 seats and will be of brick construction.

The officers of the Citizens' Theatre Company are: C. A. Miller, president; A. B. Cooper, vice-president; William Seigelin, secretary and treasurer, and William Zeller, Simon Zeller, A. B. Cooper, C. A. Miller, M. M. Doyle, Carl Cutshall, J. A. Morgan and A. W. Enright, directors.

New Arc for Lafayette.

Martin M. Levitt, for the last four years proprietor of the Arc Theatre, Lafayette, has acquired a long lease on business rooms and will convert them into a new home for the Arc. The new location was acquired when it became known that another concern expects to erect a new store building on the site of the present location of the Arc.

The new Arc will have a seating capacity of more than 600, which is about double that of the present theatre. The auditorium will be attractively decorated and a huge canopy and illuminated sign will adorn the front entrance. There will be a ladies' rest room, a men's smoking room and other comforts for the patrons.

Theatre and Hotel for Fort Wayne.

The Consolidated Realtors and Theatre Company, which recently acquired a lease on the Kappel and Schick properties on East Wayne street, Fort Wayne, will commence razing the Kappel building about October 1 In preparation for the erection of a handsome new theatre and hotel, it became known this week.

It is expected that the architect's plans will be approved some time within the next month and that the work of razing the present structure will start shortly thereafter. The leases originally were acquired for the Bankers & Merchants' Theatre Company, which has several theatres in Indiana, but the name of the organization was recently changed.

Improving Huntington Theatre.

Extensive improvements are being made in the lobby of the Huntington Theatre at Huntington, Ind. The entrance lobby is being greatly enlarged, another entrance door is being constructed, the ticket office, which has been on the south side, is being moved to the front, and numerous other changes are being made. The changes, according to the management, will greatly facilitate the handling of the crowds.

Penny Brothers Add to Chain.

Announcement has been made of the sale of the new Empire Theatre, Auburn, to F. W. Penny, of Hammond and Columbia City, a partner in the firm of Penny Brothers, who operate a circuit of theatres in the state. Although no definite announcement has been made, there is some talk of enlarging the theatre in order to provide a much larger seating capacity. At present the theatre seats only about 250 persons.

Indiana Theatre Notes.

Gus Berkson, proprietor of the Family Theatre, Indiana Harbor, has announced that patrons of the theatre will soon be enjoying music from a new $10,000 pipe organ. The work of installing the organ is progressing rapidly and should be completed in a few days.

Workmen are busy redecorating the front of the Paramount Theatre at Rochester.

Cleveland

Tarzan's "Revenge" Complete.

THREE Cleveland theatres played "The Revenge of Tarzan" week of August 15. This is the fourth time such a booking was made in Cleveland since September 1, 1919. They were the Strand, Orpheum and Knickerbocker.

Metropolitan Ready to Reopen.

The Metropolitan Theatre, which has been closed for several weeks, will reopen August 21. The house has been completely redecorated and renovated, a new stage setting installed and carpets laid where necessary.

"Humoresque" Captures Clevelanders.

"Humoresque," which began its engagement at Loew's Euclid, Cleveland, August 8, repeated the experience it had in New York. The production opened with just a fair business, and each day the attendance gradually grew until by the fifth day the house was playing to capacity and turning away people at night.

From present indications it is good for a three or four weeks' run, as it seems to be pleasing both Gentiles and Jews. Special music has been arranged and the Euclid engaged William Singerman, a well-known baritone, to sing "Eili Eili."

Loew Changes Orchestra Leaders.

Max Faetkenheuer has resigned as orchestra leader at Loew's Euclid Theatre, Cleveland, and he is succeeded by Jay Sofer, formerly an assistant to H. L. Spitalny at the Stillman.

Southeastern News

DeBruler Back in Atlanta.

FRIENDS of Ralph DeBruler, one of the South's most popular and successful exhibitors, have welcomed him back to Atlanta. Mr. DeBruler, for the past few years manager of the Capitol Theatre Company, Macon, will be in charge of the new $1,000,000 Troup Howard Theatre in Atlanta, construction work on which is now being rushed night and day.

Mr. DeBruler opened the Strand Theatre, Atlanta, some eight years ago and introduced many innovations that are now standard practice. He opened later the Piedmont Theatre, now the Rialto, and his progressive policies of showmanship attracted wide attention. He left Atlanta to go to the Howard theatres, Macon, Ga., and for several years handled all the houses there in splendid fashion. He will continue to direct the affairs of the Capitol and Grand theatres at Macon from Atlanta.

Buys Himself a Home.

Mr. DeBruler has bought a home in Atlanta and expects to install his family before long. Prior to the opening of the new Howard Theatre this fall he will spend much of his time in New York, Washington and other eastern cities, buying equipment and booking attractions. His Atlanta house is owned jointly by Troup Howard, millionaire cotton man, and the S. A. Lynch interests. It will seat 2,600, will feature a thirty-five piece orchestra and a $42,000 pipe organ, and in all respects represents the most modern example of theatre construction in the southeast.

Gets Along O. K. Without Musicians.

The new Marshall Neilan production, "Go and Get It," was given an advance showing to newspaper men at Sig Samuel's Criterion Theatre, Atlanta, on Sunday, and won high endorsements in the daily press later. Manager Williard Patterson will offer this feature in the near future.

Business at the Criterion has shown no shrinkage since unreasonable demands from the musicians' union resulted in cutting out the big orchestra that has been a house feature for two years or more, according to Mr. Patterson. In the animated announcements used by the Criterion for house news, Mr. Patterson bluntly tells his patrons why the orchestra has been discontinued.

Frank Hudson Likes the Outlook.

Frank L. Hudson, prominent local film man who recently left the managership of the Atlanta Pathe office to take charge of the new Associated Producers Exchange, returned to the city Sunday after an extended trip through six southeastern states. Mr. Hudson went on the road for the purpose of lining up exhibitors and reports conditions excellent both as to his enterprise and with regard to the general situation.

Newspapers More Kindly to Films.

B. Lee Smith, who has been prominently identified with the southeastern film in various capacities, has joined the Atlanta Georgian as manager of that paper's motion picture department. Mr. Smith recently served as publicity manager at Loew's Grand.

The Atlanta papers, by the way, are fast withdrawing their attitude of "no space" for exhibitors, a policy that has been in force for some months, presumably because of the print paper shortage. The Constitution came out with a six-page motion picture section last Sunday, and the Journal and the Georgia are preparing to give local houses a better showing.

Atlanta Has "Rep Week."

The Strand Theatre, a Lynch Theatre, introduced Atlanta to its first "repertoire week" Aug. 9-14. The management presented three Wallace Reid subjects, "Excuse My Dust," "Sick Abed" and "The Dancin' Fool." The innovation was reported as entirely successful.

Trade Notes of Interest.

Dan Michalove, manager of theatres for Southern Enterprises, the S. A. Lynch organization, returned to Atlanta last week after a trip to New York.

Excavation work has been completed for the new Big Samuel Theatre, a 2,000 east house under erection at a cost of about $500,000. Rapid progress has so far been made and January 1 is now set as the opening date.

William (Bill) Oldknow, head of the Consolidated Film Company and owner of the Tudor Theatre, has put under way plans for extensive improvements for the front of his Atlanta theatre.

Baltimore

Fire at Lubins Theatre.

ALL the employes at Lubins Theatre remained at their posts of duty when fire broke out in the projection room on Wednesday afternoon, August 11. Thomas Tyler, the operator, had to leave the booth for a few minutes when the smoke became too thick for him, but was fighting the fire when the firemen arrived. Frederick Siegel, assistant manager, quickly went to the front of the playhouse and told the audience they were not in danger as the fire was confined to the projection room. The audience left in an orderly manner. Fannie Baker, cashier, placed the money in a satchel ready to take leave. It is said that a short circuit caused a spark which ignited one of the reels of film.

Another Concern Chartered.

A charter for the incorporation has been filed by the A. G. de Sherbinin Theatres, Inc., with a capital stock fixed at $300,000, has been filed with the Maryland State Tax Commission and has been approved by it. The corporation is authorized by the charter to buy, sell, produce and operate moving picture theatres and carry on a general theatrical business.

New Floor at McCoy.

New floor runners of concrete with a silent tread surface have been laid in the McCoy Theatre, which is under the management of Frederick Clement Weber. The wooden floor has frequently rotted under the rubber runner which he had down in the aisles and this made soft spots over which the patrons stumbled when they looked for seats. The holes in the floor could not be seen because the runner covered them. Now this is entirely remedied by the concrete runner.

Organ for Comedy.

Plans are now under way by J. Rabinowich, manager, and Peter Oletzky, owner of the Comedy Theatre, for the installing of a $4,500 pipe organ.

Mrs. Charles E. Ford Dies.

After an illness of about a month, Mrs. Anna Hardcastle Ford, wife of Charles E. Ford, manager of Ford's Grand Opera House, died at her home in Baltimore on Sunday morning, August 15. She is survived by two daughters and two grandchildren besides her husband.

Payette Goes to Washington.

George M. Payette has become associated with the sales forces of the Exhibitors' Film Exchange, of Washington, D. C. Mr. Payette was formerly with W. W. Hodkinson. He will cover the Baltimore and Washington territories for Exhibitors' Film.

Installing Organ Addition.

A $3,500 addition to the pipe organ of the Wizard Theatre is now being completed. A harp stop which was especially built, according to Bernard Depkin, Jr., manager of this theatre, is included in the addition and it is considered to be a stop of exceptional tone and quality by musical experts. The organists at the New Wizard are Kenneth G. Faulkner and Mrs. Mary Soule.

Scene from the Thrilling Fox Serial Production Called "Bride 13."

The heroine should not be frightened with the hero so near in the next scene. Anyway they are not holding their hands up to a gun, but the eye of the camera instead. This is the first Fox serial and is being released in fifteen episodes.

Philadelphia

Trailers Must Be Censored.

TRAILERS and short films will have to pass the Pennsylvania Board of Censors, according to an opinion rendered by William I. Swope, deputy attorney general. Harry L. Knapp, chairman of the State Board of Censorship, explained the reason for the departure when he received word of the decision.

"The cause for the change," said Mr. Knapp, "is due to a growing practice among picture producers to advertise coming productions by causing them to be flashed on the screens to portions of the main productions prior to release.

"When my attention was drawn to this practice I realized the possibility of objectionable scenes being shown and communicated with the Attorney General's department."

The opinion follows, in part: "The words of the act are that each film, reel or set of views of one thousand two hundred lineal feet or less shall be examined, approved or disapproved, and if approved shall have, on approval, seal attached thereto and displayed.

"You are therefore advised that the films or reels known in the moving picture trade as 'trailers' must be examined by the board, approved or disapproved, and if approved shall be shown with the approval seal."

Penn Theatre Opening.

The William Penn Theatre, which closed for the summer, will reopen August 23 with "The Soul of Rafael."

Pretty Soft for Our Scribe.

F. W. Buhler, of the Stanley Company of America, entertained a party of friends at his seashore cottage last week. Mr. Buhler is spending the week-ends at Barnegat Bay, N. J., from which place he motors back and forth, a distance of seventy miles from Philadelphia F. V. Armato, Philadelphia representative of the Moving Picture World, with his wife, were guests there for the past two weeks.

Orphans See Photoplays.

One hundred and fifty youngsters from St. John's Orphanage enjoyed a special matinee treat at the Chestnut Street Opera House for the benefit of crippled children, when they saw the photoply "Ramona."

Claire's a Pretty Name.

Ben Harris, of the Masterpiece Film Company, announced the birth of a daughter June 25. She has been christened Claire.

Louisville

Carrell's Flat Cleaned Out.

THIEVES who entered the residence of N. E. Carrell, president of the Carrell Film and Supply Company, a few days ago stole a savings bank containing $6, a revolver, a diamond stickpin, a gold watch and other small articles. A meter reader of the gas company found the rear door open.

Trying Out Some New Chairs.

The Majestic Amusement Company, owners of the new Rialto Theatre, are experimenting with new chairs with a view to installing them in the Rialto if they seem to please the public. Forty chairs have been installed in the Majestic and the attention of the audience is called to them by means of slides shown at each performance. It is planned to pass out questionnaires to patrons asking for opinions on the chairs, and if replies are favorable the new idea chairs will be used at the Rialto. Their big advantage is that they revolve on their stands like swivel chairs, thus doing away with the necessity of the patron's rising to permit others to enter or leave the row. They also have separate arms, doing away with crowding of elbows and give more leg room under the chair.

Henderson Grand Sold.

The Grand Theatre at Henderson, Ky., has been sold by H. Holtzman to Louis Hays and A. L. Ward, the latter a Louisville man. The consideration involved was $25,000. Possession will be given September 1.

Child Law Violators Fined.

The managements of four theatres were filed $15 each in Magistrate's Court last week for alleged violations of the child labor laws of the state. The case of the Rex Theatre, charged with a similar offense, was taken under submission.

Pittsburgh

Reopened and Renamed.

THE old Family Theatre, Elliott, Pa., formerly owned by George Stack, which has been closed for four months, will be reopened in the near future by Anthony Wuenstel, its new owner, who has renamed it the Grand. Mr. Wuenstel has been making many improvements the past few weeks and the house will present a much beautified appearance when opened again. The Grand is a 300-seat house, with a very attractive marble lobby.

Lightning Hits Altoona Theatre.

Saturday evening, August 7, about 7:30 o'clock, the roof of the Victoria Theatre, Altoona, Pa., caved in and the building is a total wreck. A thunderstorm was raging at the time and the supposition is that the house was struck by lightning. Luckily there was no show going on at the time. About the same time lightning struck the Mishler Theatre, burning out the switchboard. No other damage was done.

New Theatres Near Completion.

Two new theatres being erected by the Western Pennsylvania Amusement Company at Sharpsburg and Braddock are rapidly nearing completion. The house at Sharpsburg will be open within a few weeks and the house in Braddock is about ready for the brick. This one will open in ninety days.

Victor Back from California.

Dave Victor, of McKeesport, returned recently from a six week's vacation trip, which he spent in California. He visited the various studios there and became quite chummy with Charles Ray, who, he says, is one grand fellow. Skirboll says Dave is going in business with Ray—that is, he is going to run his pictures.

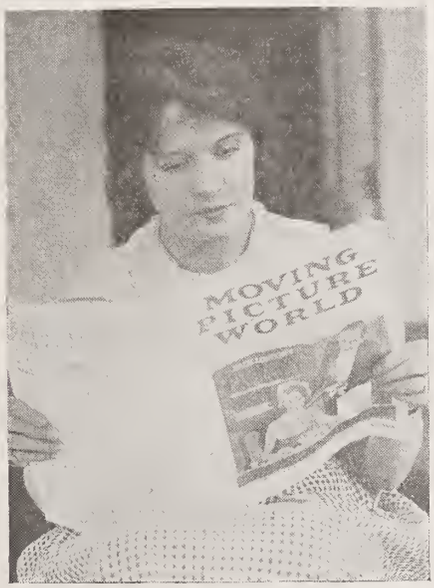
Cleveland

Film Folk Enter Campaign.

Film exchange folks as well as the exhibitors got behind Harry L. Davis, candidate for Governor on the Republican ticket, and helped to nominate him at the recent primaries. They are now going to boost him for election. This is because Mr. Davis, when mayor of Cleveland, did many things for the film people and proved himself their friend.

Film Building Nears Completion.

The new film building at E. 22d street and Payne avenue is rapidly progressing, and will be finished in a few months. By August 15 the structure was up four stories.



First in the Thoughts of Alice

Alice Lake enlightens herself between scenes on her latest Metro production.

Associated Locates Temporarily.

H. A. Bandy, Ohio manager for the Associated Producers, has established temporary offices at 318 Sloan Building.

Skirball Pleased with His Films.

Manager Skirball, of the Ohio Exchange for Educational Films Corp., is elated with the showing of his comedies. He has had them in Loew's Euclid Theatre for eight weeks steady, two weeks each per comedy.

Argus Holds An Outing.

The Argus Enterprises, Inc., held its first annual picnic and outing, Saturday, August 14, at Miller's playground, Cleveland. Besides the employes, all stockholders and exhibitors were invited. The institution was closed for the day and everybody had a fine time. A motion picture of the events was made, which will be shown at a meeting of the employes later.

Cincinnati

Claud Saunders Visits Branches.

A favorable impression of the work being done by the Cincinnati branch of the Paramount Pictures Corporation was had last week by Claud Saunders, New York, director general of the exploitation department of that company, who was a visitor at the Cincinnati office.

Paramount Adds More Salesmen.

R. H. Hunter, Louisville, Ky., and William Bugie, who for some time has been connected with various film exchanges in Cincinnati, have joined the sales force of the Paramount Pictures Corporation at Cincinnati. Both men who are well known in the Cincinnati district are hustlers and are starting out to grab the big contracts in the territory.

E. R. Custer, of the sales department of the Paramount Pictures office, Cincinnati, has resigned to accept a position as manager of the Ohio Theatre, at Ironton, Ohio.

Vacation On at Select.

Bobbie Burns, assistant manager of the Cincinnati Select office, has been on his vacation, and Manager Jack Conant has been doubling up on his duties. It has kept him closely confined to the office, but he seems to like the added work.

Clara Fehren, cashier of the Cincinnati branch, returned from her vacation on Monday full of pep and ambition, and states she had a splendid time, although the weather was not as nice as she would like to have had it.

San Francisco

Film Building About Completed.

Very rapid progress is being made on the new film exchange building at Golden Gate avenue and Leavenworth street, and some of the concerns who have leased space there plan to move in September. The Famous Players-Lasky Corp. will occupy the two story section of the building at the corner, while the Vitagraph, Universal, United Artists and others will occupy the rest of the space. A separate building will be erected for Goldwyn exchange on Leavenworth street.

Exchange Enlarges Quarters.

The Independent Film Exchange, 120 Golden Gate avenue, has increased its available space by the addition of a balcony at the rear, the former quarters having been badly crowded. George E. Chamberlain, head of this exchange, is planning a trip to Oregon in the near future, where he expects to get a full share of deer and trout.

Co-operative Exchange a Success.

The Co-operative film exchange started a few months ago by Floyd St. John, formerly of the Republic and the World, and which is handling Pioneer features, is proving a decided success and is already one of the husky firms on San Francisco's film row. Pioneer films have been booked in almost every city and town in the territory and Manager St. John is delighted with the way in which the new venture has turned out.

W. E. Keller Promoted.

W. E. Keller, formerly salesman of the Omaha branch of the W. W. Hodkinson organization, has been appointed representative and has been placed in full charge of that branch.

"Here's Looking at You!"
Says Tom Mix in his latest picture, "The Untamed," being released by Fox.

Capitol Theatre Books Fox's Presentation of Tom Mix in "Untamed"

TOM MIX, the sensational western star of William Fox, has been selected by S. L. Rothapfel, managing director of the Capitol Theatre, New York, to occupy the screen of the world's largest motion picture playhouse for the week of Anugust 22 in his latest production, "The Untamed," from the pen of Max Brand.

This production was selected for the greatest motion picture house in America because it is an unusual picture, teaming with virile action in picturesque western atmosphere and feats of horsemanship and gun play. It is described as an absorbing tale with a big heart interest in which the element of suspense is sustained throughout.

Emmett J. Flynn, who directed the feature, has provided an excellent cast to support Tom Mix.

Two Goldwyn Pictures Have World Premiers in Detroit

THE first showings of two Goldwyn pictures took place in Detroit on Sunday, August 8, when Rex Beach's "North Wind's Malice" opened at the Madison Theatre and Gouverneur Morris' "Penalty" at the Adams. Both are scheduled for their New York showings at the Capitol Theatre later in the season.

Quarter page ads were taken for both pictures in the Detroit papers and those, with the exploitation campaigns, brought out capacity audiences for the openings. The business kept up to Sunday's high water mark throughout the week.

Lon Chaney was featured as Blizzard, the man with a twisted soul and a crippled body in "The Penalty," in both advertising and publicity, and the critics and public agreed that he gave a powerful, gripping performance that equalled his remarkable acting of the "Frog" in "The Miracle Man."

A special section devoted exclusively to the Motion Picture Industry is published by The Los Angeles Examiner every Sunday. Moving Picture folk should not overlook this booster section.—Adv.

Sheldon Lewis in "The Silent Barrier" Makes Hit with Cleveland Exhibitors

AT a special screening of Sheldon Lewis' latest screen vehicle, "The Silent Barrier," from the novel of Louis Tracy and the scenario by Charles T. Dazey, held in the Hippodrome, Cleveland, it is evident, if applause counts for anything, that this production is destined for a great run throughout the country.

Mr. Lewis and his wife, Virginia Pearson, were appearing at Keith's Hippodrome in a sketch last week and Local Representative Ochs of the Hodkinson organization seized this opportunity of presenting for Mr. Lewis his latest cinema effort.

It was rather a hazardous undertaking on the part of Mr. Ochs to screen the picture for Mr. Lewis, his wife and their many professional friends who are appearing on the bill at Keith's, due to the fact that New York could not guarantee a definite arrival of the print.

Enthusiastically Received.

Wires were exchanged between New York and Cleveland all day Thursday and not until almost evening was the suspense eliminated. The print was received in Cleveland at 4.30 o'clock Thursday afternoon and at 7 p. m. arrangements had been completed whereby Manager Royal of the Hippodrome had given consent for the use of the Hippodrome and told Mr. Ochs to "fill 'er up" with whoever he thought would be interested in seeing the production.

Several hundred exhibitors, their wives and friends, members of the Cleveland ball team and their opponents for the week, the Philadelphia Americans, actors, and many men prominent in the business and civic life of Cleveland were present.

Should Prove Success.

That the production should prove a success wherever it will be shown is indicated by the manner in which it was received. The guests joined in a hearty applause which lasted for a full minute. There was praise of Corinne Barker, Gladys Hulette, Donald Cameron and Adolf Milar for their work, as well as of Mr. Lewis' striking portrayal of his part.

Assistant Sales Manager Sees Bright Future for Hodkinson

FROM A. W. Smith, Jr., assistant sales manager of the W. W. Hodkinson Corporation, who at present is acting as supervisor in the field, was received the following telegram at the home office of the corporation:

"Hodkinson present and future is exceptionally bright in every territory visited. Great majority of biggest exhibitors one hundred per cent. Hodkinson. The name is an open sesame to all of them and nothing can stop our steady progress. Personally closed thirty-five accounts past four days."

George Dubois Proctor Will Write Broadwell Continuity

GEORGE DUBOIS PROCTOR, author and scenario writer, who has been responsible for many successes, has been signed to write continuity and make adaptations from the famous Nick Carter stories for Broadwell Productions, Inc., and is now working at the studio at Filmland City, Medford, Mass.

Mr. Proctor was educated at Andover and Yale. He served for a long time as the motion picture editor of the Morning Telegraph, and also held a responsible position on the Motion Picture News. He has had many years of experience as newspaper man and special writer. Among his latest successes can be mentioned "The Fortune Teller," produced by Albert Capellani; "Held in Trust," "Little Mother Hubbard" and the Edgar Lewis production, "Other Men's Shoes." Besides these, he has a long list of Famous Players productions, as well as Triangle and World successes, to his credit.

Mr. Broadwell considers himself fortunate to have obtained the services of Mr. Proctor to make adaptations and continuity for the famous Nick Carter series.

Divorce Treated from New Angle in Alice Brady Film

IN adapting "A New York Idea," Langdon Mitchell's satirical comedy-drama on metropolitan marriage, to the screen as a starring vehicle for Alice Brady, Mary Murillo has tackled the problem of divorce from a sex rather than a sentimental angle, and believes a stronger and more vital story has resulted.

Philosophy of Cynthia Karslake.

"Marry for whim and leave the rest to fate and the divorce court," is the philosophy expressed by Cynthia Karslake, the heroine of the play, spoiled and self-willed, and the story deals with the struggle between the two sexes, at no time making any reference to the effect of divorce on the children, such as is generally the case. Miss Murrillo is one of the best-known scenario writers, having been in motion picture work for more than nine years. For three years she was special writer for Fox, turning out stories with such facility that she was known as the "speed demon."

For two years she was with Norma Talmadge, doing such scripts as "The Forbidden City," "The Heart of Watona" and recently "Yes or No." Several Selznick pictures not yet released owe their continuities to her.

Colin Chase Escapes Death as Nick Carter Plane Falls

COLIN CHASE, playing juvenile lead in the productions of the Nick Carter series, had a narrow escape from death when an aeroplane in which he was flying fell into the bay at Massachusetts. He was securely strapped and could not liberate himself, but the pilot of the machine, having freed himself during the descent of the 'plane to the surface of the bay, went to the rescue.

The accident was witnessed by a large crowd which was watching Mr. Broadwell direct these aeroplane scenes for "The Spider's Web."

Broadwell Engages Tom Brat.

Tom Brat, the title expert, has been engaged by the Broadwell Productions, Inc., to titles its series of Nick Carter productions. Mr. Brat needs no introductions and his titles should enhance the popularity of the Nick Carters being produced under the personal supervision of Robert B. Broadwell.

DeWitt is Hallmark Receiver

Benjamin P. DeWitt has been made receiver for Hallmark Pictures Corporation against whom an involuntary petition in bankruptcy has been filed. The liabilities are said to be $750,000 and the assets $50,000, including films, fixtures and accounts.

Vitagraph Begins "Son of Wallingford"; George Randolph Chester to Supervise

AFTER several months of preparation work has been started on the production of "The Son of Wallingford," another big Vitagraph special upon which several hundred thousand dollars will be expended. The story is after the best style of Lillian and George Randolph Chester, who have won international repute as creators of that lovable vagabond, J. Rufus Wallingford, and his partner, Blackie Daw. Every effort has been put forth to make this new story superior in every way to all previous Wallingford stories.

The production will be made in Vitagraph's Brooklyn studio with a special cast. Progress is made slowly in the selection of the players in order that the best talent available may be secured. Mr. and Mrs. Chester have drawn minute descriptions of each character that the actor may interpret the role with all its subtlety.

Ideal Location and Spectacular Scenes.

Location finders are actively engaged scouring the country for ideal locations. Many of the scenes are laid in picturesque villages and along country roads, and it is the aim of Vitagraph to select sites that will cause the scenic background to stand out clear cut and emphasize the action of the story.

One of the big spectacular scenes will be a pageant fashioned after an Indian Dunbar. This will play an important part in the story and will be handled by experts who have witnessed several of the pageants in India.

The son of J. Rufus Wallingford, who has now grown to manhood, will be the principal character and is opposed to his father in several battles of wits.

Mr. Chester will personally supervise the direction and editing of the production that the screen character of Wallingford may enjoy the fame of the namesake in fiction. While "J. Rufus" and his side-partner, "Blackie Daw," will appear in the new adventures of the Wallingford family, "The Son of Wallingford" will not be in any way a sequel to the earlier stories of Wallingford.

Son "Trims" Father.

J. Rufus, indeed, in the new story is shown in a minor role compared to that of his clever and resourceful son. The new story is calculated to win new fame for the Wallingford family, but not by increasing that which was attained by J. Rufus. Indeed, the famous father, opposed to his son in several battles of wit, comes off a poor second, even though still supported by "Blackie Daw."

Those who have read the story declare that it has all the cleverness and ingenuity which characterized the earlier Wallingford stories, with the added charm of a riper style. They declare that it places extraordinary obligations upon Vitagraph to do full justice to the material and the public demand for a big super-feature.

Excellent Picture Material.

J. Rufus Wallingford, accepted throughout the English-speaking world as the incarnate symbol of celever and conscienceless money-getting, was a man of a one-track mind so far as his general purposes were concerned, in spite of his remarkable mental resourcefulness.

His son, James R. Wallingford, as presented in Mr. and Mrs. Chester's new novel, possesses all his father' shrewdness and will to win wealth, but modified by a strain of honesty derived from his mother. Wherever he clashes with his, as yet, more famous father, the son not only is on the winning side, but on the side of right and fair play as well.

A case in point where J. Rufus Wallingford and "Blackie Daw" launch a scheme for a pageant in a small American city, following the general plan of an Indian Dunbar. They plan to carry it forward for their own financial benefit, without regard to its effect upon the resources of the town. James R. Wallingford, however, takes a hand in the affair, and as a result nobody loses anything except J. Rufus, and his loss is only some questionable pride of achievement.

The pageant offers splendid opportunity for scenic display, and other events and situations in the remarkable story. "The Son of Wallingford" provides unusually good material for an enthralling and striking motion picture play. The best resources of Vitagraph, it is announced, will be devoted to making the production a pronounced success and there is no doubt this new story will prove popular.

Jerome Storm.

Sherrill Signs Jerome Storm to Direct First Lillian Gish Feature for Frohman

JEROME STORM, who for two years directed Charles Ray and is credited with being largely instrumental in that popular player's success, will direct Lillian Gish's first feature for the Frohman Amusement Corporation, and incidentally will be the first director to produce a feature with Miss Gish, other than under the supervision of D. W. Griffith.

After the completion of his last Charles Ray picture, Storm Pictures, Inc., was formed to produce four special productions a year, to be directed by Mr. Storm. However, as this organization will not commence active production for about three months, Mr. Storm was prevailed upon by W. E. Sherrill to direct the first Lillian Gish-Frohman picture.

Mr. Storm was born in Denver and received his stage education with James O'Neil, Robert Edeson and other stage stars. His career in pictures virtually began with Thomas H. Ince. A little over two years ago he was directing Enid Bennett. His work attracted attention, and he was transferred to the Ray organization, for whom he produced fourteen pictures, all of which have been money-makers—in fact, he is credited with never having turned out an unsuccessful picture.

Production will be begun on this feature, which was written by Anthony Paul Kelly, within two weeks.

Assistant Director Al Hall Signed by Robert Broadwell

AL HALL, one of the most capable assistant directors in the industry, has just been signed by the Broadwell Productions, Inc., producers of the famous Nick Carter series, to assist Robert Broadwell in the capacity of assistant director.

Mr. Hall has just returned from California, where he acted as assistant director on the famous "Evil Eye" serial, made by Hallmark Pictures Corporation. Previous to this he was assistant director to Dallas Fitzgerald, now director for Metro.

Mr. Hall has had a long career in motion pictures, has worked in every angle of the business and is considered one of the rising young men of the industry. In the Nick Carter series of productions he will have plenty of chance to show his versatility.

Long Delay Probable Before Formal Inquiry by Trade Commission Regarding Booking Combines

By Wire to Moving Picture World.

Washington, D. C., August. 18.

LITTLE interest is being taken by the Washington offices of the Federal Trade Commission in preliminary investigations of possible booking combines which are being made in New York. Officials of the Commission here refuse to make any statement regarding the case, which officially is not yet before the Washington office.

"There are a great number of preliminary investigations always being made," pointed out a prominent official of the Commission. "As complaints are received they are taken up in a more or less informal manner. If they are found to be well grounded they are made the subject of formal complaint and inquiry, but a large proportion of them are thrown out without ever reaching Washington. Unless there is good ground for a complaint it is not made the subject of a formal investigation. Nothing can be said regarding any inquiry into the booking situation until the matter is brought formally to the attention of the Commission here."

At the present time the commission is very loath to take on any new investigations. Its appropriation is limited and there are already pending more cases than can be disposed of for a long time. Should preliminary inquiry develop that there are evidences of a booking combine, it is probable that formal action will be taken, but judging from the amount of work now piled up it would be a long time before the matter came up. LINZ.

Will Force Every Possible Day Out of Paramount Films During National Week

EVERY print of Paramount pictures which is available in the film clearing house laboratories or exchanges of Famous Players-Lasky Corporation will be in exhibition during Third National Paramount Week, September 5-11, according to Al Lichtman, general manager of the department of distribution. Demand from exhibitors for Paramount productions during the week will compel practically every print in all of the exchanges to be in use.

The Famous Players-Lasky laboratories have been working day and night shifts to complete enough prints to accommodate all exhibitors during that week. Even the printing of these additional current pictures, however, will be unable to meet the demand and as a result exchanges are reporting the booking of pictures several months old by exhibitors who are anxious to participate.

Will Keep Every Print Busy.

That the idleness of available productions can be eliminated, there has been established a 'clearing department,' by which exchanges having any surplus pictures available for Paramount week will report to the home office. Arrangements will then be made to place them at the disposal of exchanges having excess demand for those particular productions.

Exhibitors who failed to arrange for Paramounts during the early stages of the campaign, but who desire the benefits of Paramount week, are in many instances rebooking productions previously shown at their houses, in order to reap the profit from the newspaper space to be devoted to Paramount theatres.

Booking All Paramount Bills.

A feature of the campaign is the tendency of exhibitors to celebrate with all-Paramount programs. Instead of using simply a Paramount feature, as was noticeable in previous years, theatres are booking Paramount short subjects such as the Paramount Magazine, Paramount-Burton Holmes Travel Pictures, Paramount-Mack Sennett Comedies, Paramount Arbuckle Comedies, Paramount-Burlingham adventure pictures and Paramount-Carter DeHaven Comedies.

Records received up to Aug. 14 show that San Francisco still holds the lead for the first prize on the drive. Other exchanges stand in the following order: Seattle, Philadelphia, and Los Angeles. The New Haven exchange has jumped from fifteenth place to fifth.

Friday the 13th

Friday, the 13th, proved to be an unlucky day for Robert B. Broadwell, president and director general of the Broadwell Productions, Inc., producers of the Nick Carter series.

Mr. Broadwell had just purchased a new car and, not being superstitious, he took it out last Friday to give it its first tryout. He was run into by a speeding motorist and his car was smashed up, but he himself escaped without injury.

Clara Kimball Young's "Midchannel" Breaks All Her Records, Says Equity

AT last "Midchannel," the latest superproduction of Clara Kimball Young and heralded as her best by all odds, is announced for release by Equity Pictures. The completion of "Midchannel" marks the fourth Young picture released by Equity in the year.

"Midchannel" is considered the greatest drama from the pen of England's foremost playwright of modern life, Sir Arthur Wing Pinero, and Pinero is the author of some thirty stage plays, many of Broadway fame. This production was enacted on the stage at the Empire Theatre on Broadway, with Ethel Barrymore in the same role that Clara Kimball Young takes—that of Zoe Blundell, the gay and pleasure-loving wife of a neglectful husband. In this capacity, Miss Young is probably without a peer, as those who recall her brilliant work in "The Forbidden Woman" will agree.

Was Vehicle for Ethel Barrymore.

Throughout its six reels of concentrated action, the thread of the theme, which centers about the most stormy period of married life—the period aptly called "Midchannel," in comparison with the center of the English channel, which every voyager must cross on his way—is tense and exciting. A glance at the criticism that "Midchannel" received when Ethel Barrymore starred in the play is convincing proof to those who have never read the play that the plot is as intimate and personal as any plot that could be chosen for a motion picture.

A feature of "Midchannel" that will undoubtedly score heavily is the costly and extravagant wardrobe for which Clara Kimball Young is famous. The wealth and finery of frocks and frills worn by Miss Young in "Forbidden Woman" set many tongues wagging and put many a costumer's efforts to shame in comparison. "Midchannel," however, is said to surpass "Forbidden Woman" in its display of fashionable gowns.

Catchy Titles and Fine Cost.

Another and no less significant feature is the catchy titling of the picture. Many are the maxims on married life in "Midchannel." The sharp touches of humor that flow fast and free in the repartee between husband and wife have been preserved from the original play in the titles, while much has been added that should provoke considerable merriment and applause.

The work of the supporting cast, consisting of J. Frank Glendon, Edward M. Kimball, Bertram Grassby, Eileen Robinson, Helen Sullivan, Katherine Griffith and others, is said to be as praisoworthy as that of Miss Young. Mr. Glendon, in the role of Theodore Blundell is reported as particularly effective. The perfection of ensemble is due to the fact that the entire cast memorized the lines of the play from the original and enacted the drama as if they were on the stage speaking their lines with free voice.

"Cut the Brotherly Love Stuff and Get Ready for Our Act, Will Ya?"

Sings the Dancing Sisters. Poor Larry Semon is trying to explain that it is not an expression of love but hate that his co-worker is putting over in Vitagraph's "The Stage Hand."

Irving M. Lesser Is Head of New Los Angeles Organization

THE Western Pictures Exploitation Co. has been organized in Los Angeles with Irving M. Lesser as general manager. Mr. Lesser says this new company will be another step toward bringing all branches of the industry to Los Angeles inasmuch as his firm will be in a position to finance and exploit any good material in production lines that may be offered.

Heretofore, producers with finished products have had to journey to New York in order to dispose of their films. Mr. Lesser's new organization will avoid this time, trouble and waste of money. Already several important films are in the hands of the new company. Among these are "That Something," which is now being nationally distributed; "Skyeye," "The Sentimental Bloke" and "The Stranger."

It is the aim of Mr. Lesser to give Los Angeles a fair chance to prove its worth as a selling center as it has proven its worth as a productive field.

Arthur Donaldson
Of the Arthur Donaldson Productions, Inc., just formed to present him as a star. Original "Prince of Pilsen" which he played 1345 times.

Simplex Employes Hold Big Outing at New Dorp

A VERY enjoyable outing was held by the employes of the Precision Machine Company, manufacturers of Simplex projectors, at Kotte's picnic grounds, New Dorp, Staten Island, Saturday, August 14. Despite a threatening sky, a crowd of about three hundred left the Precision factory on Thirty-fourth street about 9 a. m. in two sight-seeing autos, a couple of big trucks, and about a dozen pleasure cars, arriving at the beach about an hour later.

After an excellent "breakfast" an exciting baseball game was staged between the "Emerys" from the grinding department, and the "Nine Bell Ringer" from the shipping department, the score being 11 to 8 in favor of the Emerys. Then followed several other events including a particularly exciting tug-of-war between the millwrights and the receiving and shipping departments, in which the latter were the winners by about one and a half inches.

An amusing feature was the pie-eating contest, wherein huckleberry pie was the ammunition and the rules required that it be eaten without using the hands, Angelo Colite was the winner.

Mr. Colite, who would be a good candidate for a pentathlon, also won the obstacle race.

DEAD MEN TELL NO TALES

Form Company to Star Arthur Donaldson Both on Stage and in Motion Pictures

FROM the offices of Arthur Donaldson Productions, Inc., 220 West Forty-second street, New York City, comes the announcement that a company has been formed to present Arthur Donaldson as star in both stage and screen offerings.

Arthur Donaldson is well known to the industry. He was the original "Prince of Pilsen," which role he played 1,345 times in America and England. His portrayals on the stage as Baron de Grimm in "Madelaine," the Prince of Kharikar in "The Blue Moon," Tom in "Sweet Ann Page," Count Arnheim in "The Bohemian Girl," and his renditions of the titular roles in "Rob Roy," "Brian Boru," "The Norseman," "Yon Yonson" and "The Wanderer" belong to theatrical history.

With Old Kalem Stock Company.

He was a member of the old Kalem Stock Company and one of the troupe that went to Ireland to appear in that firm's famous Irish photoplay series. He has produced and starred in photoplays of his own creation for the Swedish Biograph Company, and has assumed leading roles in films bearing the trademark of Fox, Vitagraph, Pathe and Metro, and was starred by Charles K. Harris in "Hearts of Men," which was released a few years ago by World Film Corporation. Mr. Donaldson has been under the management of Henry W. Savage, Fred C. Whitney, David Belasco, the late Augustin Daly and Major B. C. Pond, and has appeared in over 350 roles.

Among the plays and scenarios already acquired for production are "Sun Valley," by Chester De Vonde, the well-known film director; "The Tragedy of Love," by Gunnar Heiberg, a Norwegian author who has written a number of successes; "The Victorious Romance," by Templar Saxe; "The Conqueror," a legendary musical play, and "The Purgatory of David Drood," by Templar Saxe.

May State-Right Pictures.

The company is now negotiating for a long term lease on New York property which it proposes to convert into a completely-equipped studio, and is now seeking a Broadway house for the purpose of tending ideal presentations to its various offerings.

No announcement as to how the company intends to market its photoplays has as yet been forthcoming, but it is thought that they will be offered to independent buyers on the state rights basis, notwithstanding the fact that a certain national distributor is said to have made the company a very striking cash offer for each negative starring Arthur Donaldson it completes.

Julius Timm President.

Julius Timm is president and chairman of the board of directors, L. de Lyons is vice-president and treasurer, Elvind Erichsen is secretary and general manager, while S. P. Friedman, of Thomas and Friedman, attorneys, 2 Rector street, is the company's counsel. Other members of the board of directors are Arthur Donaldson, A. P. Lundin, Edward C. White, Chester De Vonde and Dr. Axel Lindberg. Willard King Bradley is director of publicity and advertising.

"Sun Valley" has been selected as the company's first production. It is expected that work on it will start some time in September.

First National Begins Distribution of Ballots for Presidential "Straw Vote"

DISTRIBUTION of 4,000,000 printed "straw" ballots called for by 5,000 motion picture theatres in the United States for use in the straw vote for President is being undertaken now by Associated First National Pictures. Additional ballots will be supplied to theatres requesting them, and it is expected that from 4,000,000 to 6,000,000 votes will be cast.

In addition to giving an opportunity to both men and women to express their preferences on presidential and vice-presidential candidates in the field, the straw ballot will afford an expression of the sentiment of the people on the use of light wines and beers, on the League of Nations issue and on woman suffrage. The vote will be launched by theatres simultaneously throughout the country. A "Straw Vote Week" will be soon designated.

The launching of the straw vote has awaited the speeches of acceptance by the presidential and vice-presidential nominees outlining their platforms and policies and to perfect the organization of exhibitors who will conduct the straw vote in their theatres.

J. D. Williams, general manager of Associated First National Pictures, states: "Associated First National Pictures, with the co-operation of theatre owners, is making this canvass of public opinion as a test and as a demonstration of how closely the motion picture houses are in touch with the people. We have no political irons in the fire and the straw vote will be as representative as it is possible to make such an undertaking. Invitations will be extended to candidates to send representatives to our headquarters to observe results while the balloting is under way. We will also offer to them a special service of reports as rapidly as the returns become known. Local party representatives will be invited to assist exhibitors or supervise in the work of counting ballots. We will hold open house for the press and will do everything to insure the good conduct of a fair and unbiased poll."

It is expected that all returns by cities and states will be in and completely classified a full month before the presidential election in November.

The week of September 19 is announced as the date set for the voting to begin.

EXPERT PHOTOGRAPHER

Have had 30 years in still photography. Past 5 years have been devoted to moving pictures. Would like to hear from someone desiring the services of an expert cameraman. Can go anywhere, have cameras, etc. Box 134, c/o M. P. World, N. Y. City.

David W. Griffith's "The Love Flower" Is Announced for Release in September

THE LOVE FLOWER," the latest David Wark Griffith production, a spirited drama in a setting of beauty, will be released by United Artists Corporation on September 5, according to the announcement of Hiram Abrams, president of that organization.

The theme of the production is based on a story by Ralph Stock that ran in Collier's Weekly and created no end of interest. It was the featured story of that national magazine for several weeks and was exploited by Collier's in an exceptional manner. There was so much of the unusual and highly dramatic in it that it stood out as one of the best contributions to magazine literature for the year, according to many readers and reviewers.

National Advertising.

Mr. Griffith is running a great national advertising campaign for this production, beginning with a two-page spread in the Saturday Evening Post, issue of August 14, to be followed by additional copy a few weeks later. Mr. Griffith is one of the most consistent national advertisers in the motion picture field, and he is planning to conduct a national advertising campaign for each of his forthcoming United Artists' productions.

In addition to the extensive Saturday Evening Post campaign, the advertising agency handling this campaign for Mr. Griffith has arranged for a co-operative newspaper campaign in every city in the United States where the production is to be shown, a week or two prior to its release in that particular community. No other previous Griffith production will have had the advance advertising and publicity campaign that "The Love Flower" will receive.

Barthelmess and Miss Dempster.

United Artists, through its advertising, publicity and exploitation departments, has outlined an extensive campaign of exhibition aids that should be of great help to showmen in presenting the film.

The development of the theme, Mr. Griffith has handled in a masterly manner, and has carried with it a spirited love plot between the girl and Richard Barthelmess. In the selection of his players for this picture, Mr. Griffith has used great care, so as to assure his story of the most faithful interpertation. His players, headed by Richard Barthelmess and Carol Dempster, include George MacQuarrie, Anders Randolph, Florence Short, Crawford Kent, Adolphe Lestina, William James and Jack Manning.

Under-Water Scenes.

Striking are the under-water incidents in which Carol Dempster demonstrates her ability as a swimmer. This is the first time that Mr. Griffith has used under-water scenes in any of his productions.

Nicholas Schenck, of the Marcus Loew organization, after seeing "The Love Flower" at a private showing at the home of Mr. Loew last week, declared it one of the best productions that has come to the screen from Mr. Griffith's studio.

Rork and Roth Unite as Producers; Sign George Marion and Buy "Isobel"

SAM E. RORK, president of the Katherine MacDonald Picture Corporation, and Eugene Roth, owner of the California, Imperial and Portola theatres in San Francisco and one of the leading exhibitors on the Pacific Coast, have organized the Rork-Roth Productions and will start producing feature pictures with all-star casts on August 15. The new organization plans to put on the market only four specials a year.

The new company has signed George Marion, the successful producer of stage plays, as advisory director and producer. Mr. Marion has arrived in Los Angeles and will begin his new duties immediately.

"Isobel," a James Oliver Curwood story, produced by Louis B. Mayer, under the direction of Edwin Carewe, has been purchased by the Rork-Roth Productions and will in all probability be the first release of that company.

George Marion has had forty-eight years' experience in theatrical work. He has produced for Henry W. Savage, A. H. Woods, Charles Dillingham, John D. Williams, the Selwyns, the Shuberts, and Klaw and Erlanger. Among some of Mr. Marion's most notable successes were "Everywoman," "Madame X," "The County Chairman," "Pom Pom," "Mitzi," "The Merry Widow," "The Prince of Pilsen," "Excuse Me" and "A Fool There Was."

Sam Rork has been identified with the motion picture industry as a producer for more than five years. Before entering pictures he was a producer of stage successes, having spent his entire life in the theatrical business.

New Renco Film Company to Picturize Myrtle Reed Books

ONE of the newest of the motion picture producing companies in the Los Angeles field is the Renco Film Company, which has established headquarters at 724 South Spring street, Los Angeles, with H. J. Reynolds as president. The new concern is preparing for the production of five feature pictures a year and has under way a program of screen activities that calls for a large organization.

Announcement is made by President Reynolds that details have been completed for filming the works of the late Myrtle Reed, the novelist. A contract has been made with J. S. McCullough, husband of the writer, for the picture rights of "Lavender and Old Lace," "The Master's Violin," "The Master of the Vineyard," "At the Sign of the Jack o' Lantern," and "Old Rose and Silver."

"Lavender and Old Lace" will be the first photoplay produced by the new organization. Lee Royal, who has been engaged as scenario editor, has completed the continuity. Negotiations now are in progress for a director of national reputation and a cast of recognized artists will be engaged. Production will be begun late this month.

Aurora, Neb., Theatre Praises Hodkinson for "Desert Gold"

JOE BLOOM, Hodkinson supervisor with headquarters at Kansas City, sends the following letter addressed to him by the Victory Theatre, Aurora, Neb.:

"The Victory Theatre completed the two-day run on 'Desert Gold' last night to full capacity business with flocks of people turned away. We feel that you have the right to know that 'Desert Gold,' the first of your pictures to be shown at our theatre, broke all two-day attendance records—and that is some achievement—for the Victory has made some records in the past.

"'Desert Gold' is truly a great picture and it was the talk of the city after the first night's showing. We are glad that we booked it and if it is a sample of Hodkinson service we expect to keep you on our 'calling list' in the future.

"Kindly accept this word of appreciation in its fullest sense. We mean it."

Fox Opens Butte's Exchange.

Fox Film Corporation has added another link to its chain of exchanges which circle the globe with the opening of a branch office at 125 West Broadway, Butte, Mont. This exchange, which is the twenty-sixth branch office of this corporation in the United States, will be in charge of Lawrence J. McGinley, who was formerly assistant manager at Seattle.

One Look at "The Love Flower" and He Is Stricken with Loveitis.

A scene from "The Love Flower," produced by D. W. Griffith and to be released by United Artists. Richard Barthelmess is the victim here.

Famous Players Getting Ready to Open Long Island City Studio on October 1

WHEN Arthur Victor Smith first joined the Famous Players-Lasky Corporation as general manager of the eastern studios over two monts ago, labor conditions had delayed the completion of the new Long Island studio, and he adopted the slogan "October First or Bust."

Much depended upon the electrical equipment. Three motor-generator units were somewhere between New York and Schenectady. Today they are assembled in their place and the entire power plant is in readiness.

In the carpenter shop the heavy machinery is assembled and placed. The property rooms are already being stocked. An enormous scene dock is in readiness. The still department will be complete inside of two weeks and it will have an output of 10,000 stills a day. The offices of the art, scenario, accounting, cashier, casting and purchasing departments are ready except for the installation of the fixtures and furniture.

The automobile driveway and the elaborate front entrance are being rushed, as are the offices of Mr. Zukor, Mr. Lasky and the board room. The theatre which has been installed for private presentation, which will accommodate about 100 persons, is nearing completion. It is Mr. Smith's plan to change the staff from the New York studio to the Long Island studio, overnight. The various departments will have to work in gradually. This they have already begun and by the time the first company is ready to "shoot" the entire plant will be in working order and ready for business.

By that time the laboratory, of which Mr. Smith has charge and in which he has made a number of changes, will be in complete readiness to turn out 3,000,000 feet of finished film each week.

With Farnum Starring, Exploitation of "Big Happiness" Is Considered Simple

EXHIBITORS do not have to be told of the exploitation value of Dustin Farnum's name in connection with "Big Happiness," the first Robertson-Cole super-special starring Mr. Farnum. But aside from his appeal as the "man's man" of the screen, the picture has had the added advantage of a supporting cast which carries considerable weight with the motion picture fan as well as the exhibitor.

The supporting cast alone will suggest novel exploitation angles. It is not too difficult to visualize the desirability in the cast of Joseph J. Dowling, known wherever motion pictures are shown for his remarkable performance of the "Patriarch" in "The Miracle Man." He plays a prominent part in "Big Happiness. Kathryn Adams, a star in her own right, who plays the lead opposite Mr. Farnum, and Fred Malatesta, the heavy, have many screen triumphs to their credit.

In this photoplay the scenes of which are laid in Switzerland, London, Paris and New York, Farnum is seen as a wealthy society man, an idler and a waster. The story is said to have good suspense element due to the novel plot which necessitates the disappearance of the society man only a few days after his wedding to a cultured and refined young woman and the substitution of the wastrel in the place of the bridegroom.

"Wonder Man" Continues Its Success Throughout Country

PROOFS of the nationwide success being secured by "The Wonder Man," the Robertson-Cole super-special starring Georges Carpentier, the French war hero and heavyweight champion of Europe, continue to come into the home office of the producers.

Exhibitor reports and press comments are unanimous in hailing the picture as an enjoyable novelty. Praise has been lavished on the producers for their foresight in playing up the celebrated boxer as a society hero instead of as a pugilist. This important question of policy alone has been responsible for the success of the film to a great extent.

Newspaper reviewers frankly admit their surprise at Carpentier's ability as an actor and they agree that should he give up the prize-ring he would have no difficulty in interpreting stellar roles for the screen. Many writers have expressed this sentiment, among them Grace Kingsley, of the Los Angeles Times, who gave the picture an enthusiastic review.

Harry Raver Is Taking Final Scenes for "Virgin of Paris"

HARRY RAVER is putting the finishing touches to "The Virgin of Paris," an adaptation of Anthony Hope's widely read novel. Following the book closely, the spirit of the author's story has been retained and the big situations reproduced without regard for expense. While many of the principal scenes are laid in an imaginary country, close attention has been given to designing the costumes and settings according to Anthony Hope's description, as well as the selection of the 2,000 odd types used in the production.

"The Virgin of Paris" promises to be a costly production, as the Anthony Hope novel describes more than forty interiors of importance, including statuary, paintings, draperies, tapestries and furnishings of the most expensive character.

Fox Gets Many Bookings on Pearl White in "White Moll"

SINCE the first announcement that Pearl White, the world-famous film star, had deserted the serial field and in the future would make only big special attratcions, letters of inquiry from individuals in all quarters of the earth have been coming into the home office and exchanges of Fox Film Corporation as to when her first production for William Fox, "The White Moll," written by Frank L. Packard of "The Miracle Man" fame, was to be released.

Few stars of filmdom enjoy a wider popularity than Pearl White. She has become such a favorite throughout the world that picture patrons feel as though they were personally acquainted with her. National popular enthusiasm has greeted her in "The White Moll" since its recent release. The bookings that have flooded Fox exchanges for "The White Moll" may be regarded as a reflection of the nature of returns which it will produce at the box office.

Buy Glens Falls Theatre.

The Stacy Amusement Company, which operates the Majestic Theatre in Albany, N. Y., has just obtained control of the Empire Theatre in Glens Falls. Alterations and improvements entailing an expenditure of approximately $40,000 will be made before the house is opened in the early fall as a combined picture and vaudeville theatre.

Goldwyn Buys "Snow Blindness."

The Goldwyn Pictures Corporation has purchased from Katherine Newlin Burt the photoplay rights of her newest novel, "Snow Blindness," now appearing serially in the Red Book Magazine. The Goldwyn scenario department believes that it possesses the same dramatic strength and picturesqueness of setting that made her first novel, "The Branding Iron," a fine subject for screen treatment.

Carrigan in New York.

Tom Carrigan, star of the Nick Carter series, has paid his first visit to New York in many weeks. He has been so busy playing Nick Carter for Broadwall Productions, Inc., that New York appeared as a strange city to him after a long absence. He had to ask a traffic cop at the corner of Forty-second street and Broadway the direction to the Lambs Club.

Sell Salt Lake Site.

Announcement is made by Kimball & Richards, Salt Lake real estate dealers, of the sale of what is known as the old "Ryan House," at Seventh East and Twenty-seventh South streets, to unnamed Salt Lake moving picture interests. It is understood that the place will be used for moving picture production purposes.

Diamond Is Pantages Manager.

Edward Diamond, who has had supervision over the construction of the new Pantages Theatre in Salt Lake, has been named manager of the Salt Lake house to succeed Frank R. Newman, who has severed his connections with the Pantages interests.

Mr. Diamond is an experienced theatrical man. For eleven years he has been with the Alexander Pantages Circuit. The new house will open within the next several months.

An Irish Colleen Stood Bravely There—Beside the River Shannon Where—

They make the movies with Olive Thomas. A very striking view of her latest Selznick picture which is called "Darling Mine."

Pennsylvania's Film Board Censors "Trailers" to Keep Out Objectionable Punches

PENNSYLVANIA exchange managers have received a communication from the Board of Censors imparting the information that hereafter "trailers" must be submitted for approval. Of late the practice of issuing trailers or advance strips of film for exhibitors to use in advertising coming attractions has become quite common.

They vary from 25 to 100 feet and contain some punchy scene or scenes from the coming picture. They are the most effective ad the exhibitor can get and are quite freely used by the better class of theatres.

The censors' contention is that some of these scenes are frequently eliminated from the feature when it is presented for approval at a later date and therefore should not be shown in a trailer. It is likely that the ruling of the censor board will do away with the trailers, as the exchangemen will probably eliminate them entirely in preference to going to the bother and expense of having them censored.

Austin C. Lescarboura Joins the PhotoFax Organization

AMONG the latest recruits to the ranks of producers is Austin C. Lescarboura, managing editor of the Scientific American and author of "Behind the Motion Picture Screen." He has joined the PhotoFax Service, which was organized to give editors and writers of technical and trade papers an opportunity of expressing themselves in motion pictures.

During its career of somewhat over a year, the PhotoFax Service has turned out many short popular scientific features for the screen magazines and screen news films. The technique of such films has caused much comment, inasmuch as it represents the application of the magazine editor's viewpoint to the screen, rather than the cameraman's idea of a magazine story.

This fall the PhotoFax organization, which is now quite small, but promises to develop rapidly because of the talent which it is constantly gathering about it, contemplates making 600 feet of short features a month for screen news films and screen magazines. There will also be a production of many hundred feet along purely educational lines.

Despite the attention which he is now devoting to film work, Mr. Lescarboura continues to pilot the Scientific American.

Preview of Goldwyn Picture Opens Redondo Beach Theatre

TO a Goldwyn picture was given the honor of being the first photoplay to be flashed upon the screen of the new Capitol Theatre in Redondo, Cal. Another Goldwyn picture was the first booking in the theatre.

The Capitol is the second in the chain of California "beach theatres" in contemplation by Messrs. Cleveland and Parkhurst, the enterprising young managers of the California Theatre at Venice.

The regular opening of the new theatre took place on Friday, July 31, when the Goldwyn-Rex Beach production of the latter's speed comedy, "Going Some," was the featured attraction. Harry Wolf, brother of Maurice Wolf, resident manager of Goldwyn's Los Angeles exchange, is the manager of the Capitol.

Robertson-Cole "Snow Pictures Drive" Bears Good Fruit in Form of Contracts

THE "Snow Pictures Drive" instituted recently by the Robertson-Cole selling force has borne good fruit, according to the branch manager's reports which have thus far reached the home office. The drive was evolved to furnish exhibitors with summer subjects which would have a tendency to keep audiences cool.

Robertson-Cole, possessing three five-reel features, "The Bottom of the World," "Man's Desire" and "The Mints of Hell," and any number of advanture scenics, which came easily under the category of "snow pictures" because of their beautiful snow and ice scenes, felt that the exhibitor on the lookout for real service would be only too glad to show these pictures during the heat of summer, providing their desirability was pointed out to them.

The selling force was acquainted with these facts and told to go ahead. The exhibitor who advertises his theatre as "the coolest place in town" could not afford to pass up features which fitted his requirements naturally and others who saw the advantages of advertising the snow pictures quickly responded.

"The Bottom of the World" is admirably suited to the purpose of the drive. Depicting Sir Ernest Shackleton's thrilling attempt to cross the South Pole.

"Man's Desire," with Lewis S. Stone as the star, is a drama set in the primitive fastnesses of the Rockies. The snow scenes are said to be unsurpassed for sheer loveliness of detail. The story, written by Mr. Stone, is the recital of the adventures of a "straight shooter" in a straight-shooting country.

The snow scenes in "The Mints of Hell," a William Desmond vehicle produced by Jesse D. Hampton, are among the best ever seen on the screen, according to some critics. The story is set in Alaska and all of the outdoor scenes were taken in the famous "Lillimuit Divide."

Beautiful Insert Prepared for Victor Kremer's "Voices"

SPECIMEN prints of the forthcoming four-page insert on Victor Kremer's stage right production, "Voices," have been shown to a number of buyers, who are said to have been so pleased with it that it has been added to the regular lobby display as a special attraction. It is a six-colored effect, symbolic of the story of the picture.

To quote Dr. Lamberger, under whose direction this insert was prepared: "The idea is taken from a composite of nature's forces such as often find play on the Indian Ocean. A thundercloud full of fire and darkening so rapidly it seems to have life. At the same hour the sky clears to the west and along the sealine a restless dance of summer lightning. A riot of lights, beautiful and rapid, along the floor of the sea. Eastward, the space of clear sky is higher and wider, and between the storm and the sea a motionless full moon. Underneath, the sea is paved with flame and the water trembles and hisses with phosphoric fire.

At the same time there shines in the heavens three contrasted glories, gold and fire and white, moonlight and double forked and sheet lightning, and under this a flaming floor of water. The sympathetic scene in the lifeboat, portrayed by Diana Allen and Corliss Giles, holds the human interest.

Plans British Theatre Chain

George F. Driscoll, vice-president of the Trans-Canada Theatres, Ltd., is in London, England, to perfect a combination of theatres in the British Empire, it is said. His plans is said to include England, Canada, Australia and South Africa.

"Edgar" Pleases Young Folks as Shown at Special Matinee

THE exhibitor has in the Goldwyn production of the Booth Tarkington pictures, "The Adventures and Emotions of Edgar Pomeroy," a series of short films adopted for special children's performances as well as for an important part of the regular bill for grown-ups.

A test of the drawing power of "Edgar" among children was staged at the California Theatre at Venice, California's popular beach resort, recently, through the efforts of Maurice Wolf, resident manager of the Goldwyn branch exchange in Los Angeles. The result more than justified Mr. Wolf's confidence in "Edgar's" appeal to children and exceeded expectations in the point of numbers in attendance.

"Edgar's Hamlet" was selected as the most appropriate of the Edgar series yet released and a special exploitation campaign begun among the children. A special matinee was given on the afternoon of Thursday, July 29. Although the theatre seats but 1,184, the box office count showed that 1,231 paid admissions passed through the door. Of this number only thirty were adults. The following day Messrs. Cleveland and Parkhurst began receiving letters asking when the next Edgar picture would be shown.

Louisiana Exhibitors Elect A. J. Bethencourt President

THE convention of the Motion Picture Theatre Owners of Louisiana was held at the Hotel Greenwald, New Orleans, on Tuesday and Wednesday, August 10 and 11. F. J. Herrington, the national organizer of the Motion Picture Theatre Owners of America, gave a detailed report of the activities of the body since the Cleveland convention.

Resolutions were adopted against percentage, advance payments in full more than seven days before actual play dates, producer-exhibitors, unfair and inequitable contracts, censorship, the music tax and the activities of F. I. L. M. clubs. Resolutions endorsed the Motion Picture Theatre Owners of America their officers and all their activities at the Cleveland convention and since. A strong resolution urging the support of independent producers and distributors was also adopted.

The quota for the national organization was subscribed in cash and turned over to the treasurer, E. T. Peter, of Dallas.

The following officers were elected: A. J. Bethencourt, president; L. Peatross, of Morgan City, vice-president; Bert Kern, New Orleans secretary. Executive Committee: J. Pierce, F. H. Davis, W. T. Tebault, J. Brunet, of New Orleans; Charles Gorden, J. D. Parramore, of Monroe; J. C. Keller, of Unice; B. A. LaBarree, of Leesville; E. C. Miller, of Pennings.

DEAD MEN TELL NO TALES

Lloyd the "Life-Saver"

Harold Lloyd has assumed a new role as the "life-saver of the box office." This is the title the Pathe comedian has received from Fred S. Meyer, managing director of the Hamilton Theatre, Hamilton, Ohio. He has spent thousands of dollars advertising Lloyd and has been repaid doubly for the expenditure.

Two weeks ago the theatre played "the most expensive, most widely advertised picture that we have ever had since the house opened." It failed to stand up. Lloyd became the life-saver. For the third time—the picture had been retained for three extra days following its first showing—Mr. Meyer had to bring back "Haunted Spooks" to the Hamilton. The rescue stunt lasted three more days, and the box office was buoyed up sufficiently to turn what would have been a certain deficit into a respectable proxy.

New Male Star Appears with May McAvoy in Blackton Film

BRUCE GORDON, who on September 5 will be introduced to America as one of the stars in J. Stuart Blackton's "House of the Tolling Bell," released by Pathe, has made progress among Europe's younger motion picture stars. Gordon, who is now only twenty-six, left his native heath in Johannesburg, South Africa, seven years ago to study medicine and surgery in London.

This was the desire of his parents, but Gordon wanted to be an actor. Three years in London he devoted to the study of medicine and surgery, and with only another year before he would obtain his degree he quit to enter a motion picture studio.

He was later starred in productions made by the Progress Film Company and the Burton Phillips Productions. He appeared in such British plays as "A Little Child Shall Lead Them," "All Men Are Liars," "First Man in the Moon" and "Sowing and Reaping."

From London Gordon went to Holland, where he was starred in a series of pictures produced by the Hollandia Film Company. Then, last February, he came to America.

It was to Mr. Blackton that Gordon made his first visit for work in this country. The Commodore engaged the youngster, whose ability he had known by reputation, and immediately co-starred him with May McAvoy in "The House of the Tolling Bell," an adaptation of one of Edith Sessions Tupper's series of Louisiana stories.

Mayflower President Agrees with Editor That Picture Publicity Isn't Efficient

DRASTIC changes in the present methods practiced in the publicity departments of motion picture and other concerns that flood newspapers with "copy" are prophesied in a recent statement by Edwin R. Collins, managing editor of the Los Angeles Evening Herald.

Mr. Collins has studied film publicity from close range for eight years and has drawn two definite conclusions; first, that the present deluge of "drivel" is valueless to the concerns that send it out and tends to cheapen the standing of the industry, and, second, that the alleged news that is sent to the papers is not news at all, but words that are camouflaged and designed to tickle the vanity of film stars and executives.

To test his first conclusion, Mr. Collins requested Benjamin A. Prager, president of the Mayflower Photoplay Corporation, to give an expression of his attitude toward publicity. Mr. Prager's opinions were published on the front page of the Los Angeles Evening Herald.

Fears Ban on Press Copy.

Regarding the present flood of publicity from the standpoint of the editor, Mr. Collins declared that unless sweeping changes are effected and "intelligent stories are handled by highly trained men," newspapers "will soon pull up the bars against the press agent and get news and features of value through their own staff men."

He pointed out that an amazingly large proportion of the people in the civilized world are seriously interested in the picture business and that few industries in the world afford such instructive, interesting and entertaining material.

"Yet," declared Mr. Collins, "90 per cent. of the supposed news stories from the publicity departments are of the lightest sort of drivel, such as some star saving bird nests or buying an automobile equipped with shower baths."

The article by Benjamin A. Prager in the Los Angeles Evening Herald follows, in part:

"Personal Publicity."

"Today, with the film industry ranking in the list of America's giant enterprises, the newspapers all over the land are eager to publish stories about it, provided they can be given the kind of 'copy' they need. But the 'press agent' brand of publicity is too frequently something that the newspapers cannot use at all. There is enough legitimate news in the industry to make this sort of publicity unnecessary. News wherever found has circulation value. In fact, there are a number of publications devoted exclusively to motion picture news, which speaks well for the widespread interest in this subject.

"Too many corporation heads require their publicity men to send out matter which features the corporation or some member of it to a degree which makes it impossible for this matter to be handled by the newspapers at all. The corporation which insists that its name must be made the most important detail of any publicity story is dooming its 'stuff' to the waste basket.

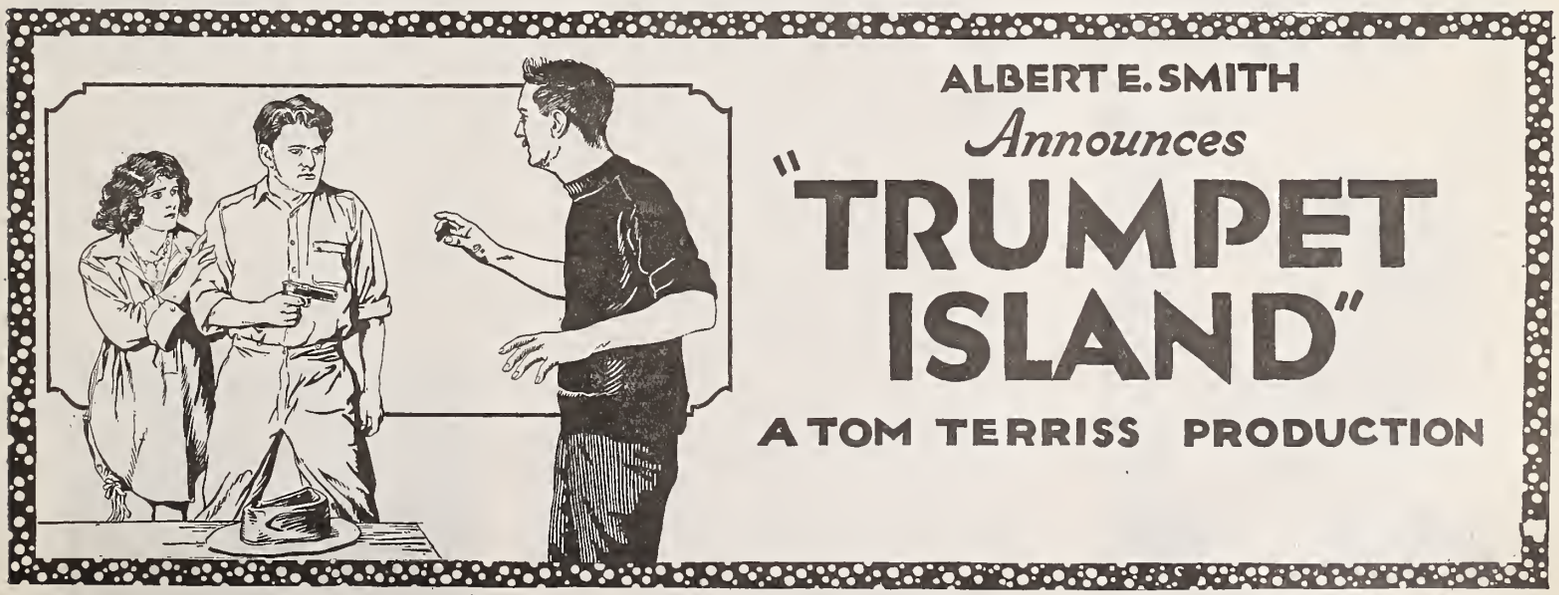
In a Nutshell.

"Officials should remember that a really entertaining story or news item that will be read, even though it hardly mentions his company or does not refer to the company at all, brings out some feature of what his company produces or deals in, is worth far more than whole bales of matter which the editor disgustedly throws away. Yet this fact seems very hard for a great many corporation chiefs to understand. They do not possess the faculty which is essential to an editor—that of placing himself in the attitude of the reader and of instantly rejecting whatever is not of interest.

"Newspapers want news, and they will print it just as quickly when it relates to the picture business as when it relates to politics or anything else. Progressive publications regard the publicity man as an ally and not of news. But he must offer something of value and he must not waste the editor's time with things which boost his own game and fail to catch and hold the interest of the ordinary reader."

Abe Mass Returns to Metro

After an interregnum of publicity work for managers of the Rialto, Strand and Capitol theatres in New York, Abe Mass has returned to Metro in the capacity of assistant to Arthur Zellner, who in turn is assistant to Maxwell Karger, director general, at the studios in Sixty-first street. Mr. Mass was with the Metro forces when they included the B. A. Rolfe Company, and has followed the fortunes of the company pretty well throughout its career, save for the brief time away from it prior to his recent return.



Myron Selznick Tells Producing Plans Just Before His Departure for Europe

MYRON SELZNICK, president of Selznick Pictures Corporation, made known just prior to his sailing for Europe the producing plans of the organization for the year 1920-21. He said there will be produced and released by Selznick Enterprises during the coming season six star series pictures, twelve super-specials directed by Ralph Ince and Hobart Henley, six productions for National Picture Theatres, Inc., in which Conway Tearle will be starred, and ten other all-star productions for National. The short subjects will include Prizma Natural Color Pictures, the Herbert Kaufman Masterpieces and the Selznick News reel.

In the star series Olive Thomas will be seen in "Everybody's Sweetheart," by John Lynch; "Keep Him Guessing," by Idyll Shepard Way; "The Girl with the Faun Ears," by Phyllis Duganne; "The Magdalene of Mudville," by John Lynch, and "The Fib," by George D. Hodenpyl, Jr.

Faversham in Henley Picture.

William Faversham will be seen in the recently completed "The Sin That Was His," the Hobart Henley production, written by Frank L. Packard of "Miracle Man" fame, and other special productions suitable for the wide scope of his histrionic talents.

Elaine Hammerstein will be starred in "The Daughter Pays," by Mrs. Baillie Reynolds; "Poor, Dear Margaret Kirby," by Kathleen Norris; "The Proof of the Pudding," by Meredith Nicholson, and "Idle Hands," by John Lynch. Conway Tearle, the National Picture Theatres star, will shortly be seen in "Marooned Hearts," in which Zena Keefe plays the leading feminine role, written by Lewis Allen Browne, and "The Road of Ambition," by Elaine Sterne.

Owen Moore, in addition to his latest Selznick picture, "The Poor Simp," will appear in "Love Among the Chickens," by P. G. Wodehouse; "Chivalrous Charlie," by May Tully, and "Love Is an Awful Thing," by J. Shakespeare Sap. The starring vehicles in which Eugene O'Brien will be seen seen are "The Wonderful Chance," by H. H. Van Loan; "Mysterious Moments," by Izola Forrester and Mann Page; "A Man's Word," by Lewis Allen Browne, and "The Fighter," by Albert Payson Terhune.

Among the special productions scheduled for early autumn release are "Wilderness Fear," written by Michael J. Phillips and directed by Burton George; "The Alibi," by Eugene Walter; "The Dangerous Paradise," by Edmund Goulding; "Bucking the Tiger," by Miss May Tully and Achmed Abullah; "The Law Bringers," by C. B. Lancaster; "The Honor of the House," a Hobart Henley production; "The Man Tamer," by John Burton Oxford, and "The Man of Iron," by John Lynch.

Ralph Ince will appear in and direct a number of special features. Among the earlier Ince releases will be "Out of the Snows," written by E. Lord Corbett, and "Red Foam," adapted from the Saturday Evening Post story by William H. Hamby.

The Forked Tongues!

All of Rio de Janeiro, that languorous home of rare beauty and mystic tropical charm, succumbed to the dazzling radiance of Erminie North's personality. She led the city's social whirl—loved, was loved and was happy. Then treachery came—and plots—and intrigue. The whisper market stirred, awoke and cast over all its baneful spell. At this point is where the big moments of the picture begin.

You will enjoy—

CORINNE GRIFFITH

in

"The WHISPER MARKET"

Mary Miles Minter to Take First Vacation in a Year

AFTER working steadily and strenuously for a year, during which time she has made seven productions for Realart, Mary Miles Minter started early in August on a prolonged vacation trip with her mother, Mrs. Charlotte Shelby, and her sister, Margaret Shelby.

Miss Minter entered on her Realart contract last summer when she made "Anne of Green Gables" in the East. She then went to the West Coast and started immediately on "Judy of Rogue's Harbor." Following this she made "Nurse Marjorie," "Jennie Be Good," "A Cumberland Romance" and "Sweet Lavender," and has just completed "Blindness."

Miss Minter, in carrying out this schedule, has been one of the hardest working stars in the business. Only the briefest rests were granted her between the various productions, but by constant outdoor exercise when not working she has been able to maintain the rapid pace without suffering any ill effects.

"A Cumberland Romance" is Miss Minter's current production. "Sweet Lavender" is being held ready for release early in September. "Blindness," from the story by Dana Burnet, will be released in November, it is believed. In her first four pictures, William Desmond Taylor was the star's director. Charles Maigne directed "A Cumberland Romance" and Paul Powell had charge of the last two pictures. For her next production a new director will be engaged for Miss Minter.

Pathe Adds New Exploitation Accessories to Its Features

PATHE has further extended its co-operation with exhibitors in the exploitation of its subjects through the addition of three new advertising features, all of which are of valuable assistance to a showman in "putting over" Pathe pictures. The attractive covers of the Pathe campaign books, which make artistic displays in newspaper advertisements, have been made available on all features in either mat or cut form.

Because of the many exclusive features that appear in the Pathe News, what is known as a "scoop" slide has been adopted on this single reel topical film. For the busy exhibitor, Pathe now issues a "pocket campaign books," the latest thing in "condensed information." These ready references for showmen are published on every unit of the Pathe product. They contain all the necessary information about a picture.

Exhibitors should file these ready reference sheets, which in themselves are pocket editions of the campaign books. They are distributed by every Pathe branch office. and are unique in that they do not attempt to sell anything. They contain merely informative data about each picture.

Hal Olver, Exploitationist, Makes Good in Minneapolis

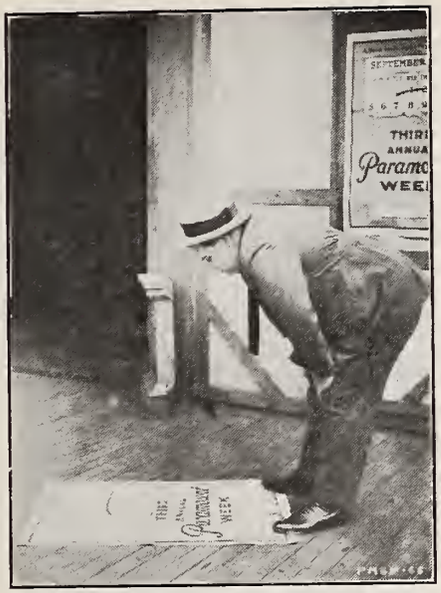
HAL OLVER, exploitation representative of Famous Players-Lasky Corporation has only been attached to the Minneapolis Exchange a short time, but he has found a way to make himself known to practically every exhibitor in the territory inside of a month. "Exploit and Get Results" is the title line that heads the "suggestion booklet" that Mr. Olver sends out to exhibitors in his territory on every Paramount special.

The service has proved to be of value to exhibitors too far removed to come into contact with the exploitation representative except at infrequent intervals. It has also facilitated exploitation by offering simple ideas for exhibitors who were so situated that they could not go into intensive exploitation on all features.

The suggestion booklets diagnose a picture, outline the points to be emphasized and those lending themselves easily to exploitation. The booklets have demonstrated their value to exhibitors who have followed its suggestions either in part or entirely.

The booklets are sent out over the personal signature of Mr. Olver as exploitation representative for the exchange. While this service is in some respects similar to service initiated by all Famous Players-Lasky exploitation representatives it has Mr. Olver's distinctive touch and has already made friends in his new district.

Dead Men Tell No Tales



Roscoe's All Ready!
For the big Paramount week in September. He's just holding down the poster.

Arthur Guy Empey Plans to Picturize His First Novel

ARTHUR GUY EMPEY, president of the Guy Empey Productions and star of "Over the Top," "The Undercurrent" and "Oil," is after new records in the publishing industry. His "Over the Top," one of the first stories of the war, established one record for non-fiction works by selling more than 1,300,000 copies. He also has contributed two other record-making, non-fiction subjects, "Tales from a Dugout" and "First Call."

Now Mr. Empey comes forward with his first novel, a story of New York life as lived by a girl of the cabarets, and it, too, seems to have established a record. Submitted shortly before 5 o'clock one evening, it was read and accepted by Harper Brothers before noon of the next day.

Harper & Brothers are making elaborate plans for advertising and publicity in connection with the novel, which will be published in the early spring, and Mr. Empey will film the story while this advertising campaign is at its height. It will be the third of the series of comedy-dramas, of which "Oil," now ready for release, is the first, and "A Long Distance Hero," on which work will be started September 1, will be the second.

A novelization of "Oil" is also being made by Mr. Empey and has been accepted, in advance of its completion, for publication by one of the country's best known publishing houses.

Todd Wins Gold Medal

The first gold medal given by the National Cinematographic Society for master photography has been awarded to Arthur Todd, cameraman for the Pathe-Brunton feature, "The Devil to Pay." Mr. Todd was voted the coveted prize following a review of the feature in Los Angeles. Several of the close-ups were photographed with a chemically treated lens of Todd's own invention.

Dead Men Tell No Tales

Pathe Announces "The Riddle: Woman" as Possessing an Unusual Three-ply Plot

GERALDINE FARRAR'S latest triumph, "The Riddle: Woman," first Associated Exhibitors' production, scheduled for release through Pathe on October 3, presents to the public in picture form one of the strongest and one of the strangest triangular dramas ever written.

It is the story of three women who have fallen one by one into the artful toils of a professional "handsome man"; how the second woman saves the first and how the first woman saves the third from the machinations of this unspeakable blackguard makes a three-ply plot of unusual pictorial interest. In the stage play, long an attraction on Broadway, Madama Bertha Kalisch scored what is conceded to be her greatest histrionic success.

Miss Farrar in the screen version, as yet not reviewed, is said to be an incomparable Lilla. Montague Love, as the broad-minded, great-hearted Larz of her domestic shrine, and William Carleton as Count Helsingor are both strong masculine types. Adele Blood, as the sensible young woman, who was not so sensible after all, is reported as well cast for the tragic figure of Kristine. And flower-like Madge Bellamy, as Marie, is hailed as a delight to the eye.

Impossible to Solve, Says Terhune.

Arthur Payson Terhune, author of "Stories of Superwomen" and a revealing student of all things feminine, has emphasized the fact that one must not go to see "The Riddle: Woman" in the childlike belief that the riddle, woman, is solved by the author.

"He does not attempt to vivisect his three lovable and logical feminine souls," said Mr. Terhune. "Only a very presumptuous or a very inexperienced man ventures into that labyrinth called the mind of woman. A few have tried it and have stumbled out again more bewildered than when they went in."

Edward Jose, the director, introduced a little prologue—an artist's studio about the year A. D. 1515. In it a venerable man gives the last delicate touch to a portrait which has been under his brush for years. He stands off and regards the work, as puzzled as though he had never seen it before, then drops on a sofa, as though he were baffled by his own creation.

Reminiscent of Mona Liza.

That artist was Leonardo da Vinci; his subject was La Giaconda, the wife of Francesca del Giocondo; and the finished portrait, considered his masterpiece, is known as the Mona Lisa. It has had many vicissitudes, but the canvas is still intact and the mysterious-looking lady now hangs again in the Louvre in Paris.

In "The Riddle: Woman" there is a suggestion that the soul of woman, like the Mona Lisa of Pater's fancy, "has been a diver in deep seas and keeps their fallen day about her"; that although the lips smile, "the eyelids are a little weary."

Walsh Completing His First Film with Foreign Locale

AN interesting feature connected with R. A. Walsh's second independent production, which has not yet been given a definite title, is the fact that it is the first story with a foreign locale essayed by the producer. Although Mr. Walsh has wielded the megaphone over 200 odd productions, fate has conspired to limit his directorial efforts to stories with American settings.

Mr. Walsh's new production to be presented by the Mayflower Photoplay Corporation as a First National attraction is marked by a diversity of locale, shifting from London to Nice, Italy's "Garden of the World," and thence to Monte Carlo. It depicts many Old World institutions of international fame, one of which is the Old Bailey Courthouse in London.

It is expected that camera work will be consummated within ten days, after which the producer plans to spend at least two weeks in editing. A notable cast, including Miriam Cooper, Conway Tearle and Anna Q. Nilsson, is one of its noteworthy features.

A Trunkfull of Fun!

That's what Larry Semon provides in his latest comedy where as a "goof" stage hand he messes up a perfectly good show. He thinks that footlights, because of their name, were made to tramp on. He gives them thunder just as the "hero" says: "My isn't this an ideal day"—and when the stage manager a little later calls for some fog on the scene, Larry gives it to him—a barrel of home brew fog—barrel and all. That and a whole lot more by--.

LARRY SEMON
in
The Stage Hand

A Larry Semon Comedy

VITAGRAPH

Edward Hemmer Describes Novel Plan for Determining Wants of Film Fans

A DETERMINED effort to ascertain as accurately as possible what the public desires in the way of motion pictures has been planned by Edward Hemmer, president of the Hemmer Superior Productions, Inc. He has announced the establishment of a department to be known as the "service corps," which will carry out the project. Members of the organization, together with volunteers who are expert in the field, will cooperate.

No particular type of story or star is to be featured in Hemmer productions, according to the director, and every effort is to be made to establish a contact system through the new arm that will enable him to keep his finger on the public pulse. Experience has taught him the first essential is to give people what they want and thus response will be made to popular demand.

The formation of the service corps marks the embarkation of the organization upon the novel enterprise. It already has been adopted and partially put into operation. Its members are men of wide experience in the silent drama and in dealing with the public. It will be their duty to sense the trend of public thought with regard to pictures in every section of Greater New York.

The system will not be put into full operation for several months, it was said, but a concentrated drive upon Broadway houses has been inaugurated, and if results justify further extension of the scheme it will be generally adopted in leading houses throughout the greater city.

A regular program will be mapped out each day, certain houses being assigned to one or more individuals. Their duty will be to listen for comment upon the picture being displayed and to get as many opinions and convictions emanating from the public as possible.

It is Mr. Hemmer's belief that the successful operation of the project will enable him to learn the class of screen story desired. He said he intends guiding his work according to reports made by the investigating body, and if the information desired is forthcoming the system will be more intensively and extensively applied.

The first big feature of Hemmer Productions, which has been completed and is now being cut by Elmer McGovern, will be ready for release about September 1. The story is one of many contrasts, the director said, lightened in spots by humorous episodes.

Work soon will be begun on the second picture. Other elaborate productions have been mapped out, and although Mr. Hemmer would not outline in detail his plans for the rest of the year, he did say he was contemplating making a minimum of four feature films annually.

Dwan's "Heart of a Fool" to Head Mayflower's Fall Films

PRESIDENT BENJAMIN A. PRAGER, of Mayflower Photoplay Corporation, has selected Allan Dwan's "In the Heart of a Fool" to head the company's program of fall releases. It will be available at First National exchanges on September 6. It marks the fourth of the Dwan series to be presented by Mayflower during the present calendar year, its predecessors being "Soldiers of Fortune," "The Luck of the Irish," both released by Realart, and "A Splendid Hazard," a First National attraction.

The picture is based on a novel by William Allen White. The story, it is said, is characterized by an unusual wealth of dramatic material. The plot deals with the marriage relationship. One absorbing phase of the story is the character of the husband. His religion is disbelief in God, his creed to despoil everything that is pure and sacred in the relationship of man and woman.

The cast is featured by the inclusion of Anna Q. Nilsson, Mary Thurman and Maryland Morne. The male contingent is headed by James Kirkwood, while other members are Philo MacCullough, Kate Toncray, John Burton, Emmett King, Ward Crane and Percy Challanger.

Edward Dustin Is Guest of St. Louis Film Organization

A FAREWELL banquet was given Edward Dustin, former manager of Pathe, who left St. Louis last week for the west coast to engage in the producing business. The affair was held at Carsonville, a suburb of St. Louis, and Mr. Dustin was presented by the members of the St. Louis Film Board of Trade with a pair of diamond cuff buttons and a silk umbrella.

J. Ray Weinbrenner, counsel for the St. Louis Film Board of Trade, was toastmaster and speeches were made by Bob Wurth, of Hodkinson; Jack O'Neill and Harry Heinz, of Pathe; D. C. Boswell, formerly of Vitagraph; Harry Strickland, of Realart; Barney Fegan, of Standard; Joe Desberger, of Robertson-Cole; Sam Werner, of United; Tom Leonard, of Pioneer, and Harry Carter, of Republic.

Others present were Miss Schofield, secretary of the board; Floyd Lewis, Barney Rosenthal, Sam Shurman, C. B. Hill, Sam Henley, C. E. Stinson, Joseph Guest, Sam Hankin, Joe Uxa, Joe Groark, Joe Walsh, Geo. Netemier, Bud Barsky, Roy Dixon, Lew Bent and Charlie Werner.

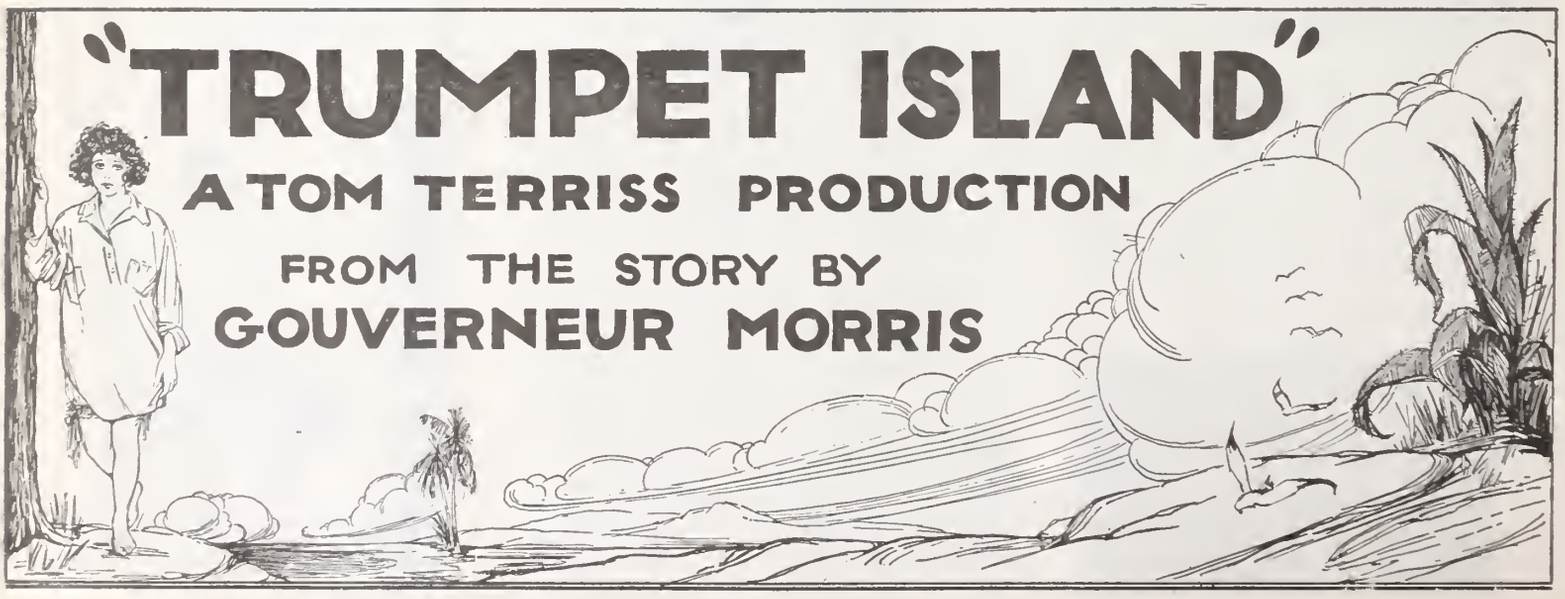
She Knows the Ropes!

That's what Mary Miles Minter does in "Sweet Lavender" which is her latest Realart release.

Metro Engages Lawrence

William Lawrence has been engaged by Metro to play opposite Alice Lake in her new picture, "Body and Soul," which is now being filmed at the Metro studios in Hollywood. Mr. Lawrence will enact the part of a youthful American who encounters many difficulties in Paris looking after the girl he loves.

Mr. Lawrence has just completed playing a lead with Mildred Harris Chaplin in "Habit." He was in the army two years, serving much of this time in France. Before the war Mr. Lawrence was in D. W. Griffith's "Intolerance," "Old Folks at Home" and other pictures.



Eight Selznick Releases for August Offer Wide Choice of Entertainment

FOR the month of August, Selznick Enterprises announces the release of eight productions, each picture distinct in its presentation of wholesome screen entertainment, including five stars and three all-star cast specials. The stars include Norma Talmadge, Olive Thomas, Elaine Hammerstein, Owen Moore and Edith Hallor.

Norma Talmadge appears in the revival of "Panthea." The picture shows her as a famous pianist giving up all her worldly possessions so that her husband might succeed. The story was written by Monckton Hoffe and directed by Allan Dwan. In the cast are Roger Lytton, George Fawcett, Earle Fox, Murdock McQuarrie, Count E. von Stroheim, Norbert Wicki, Herbert Barry, Jack Meredith, Henry Thrope, William Abbington, Winifred Harris, Eileen Peisey, Stafford Windsor, William Lloyd, Dick Rosson, Frank Currier and J. S. Furey.

Olive Thomas in "Darling Mine."

From Killarney to a metropolitan city, bringing with her hope, faith and charity and a goat, is said to explain that phase of picture play so characteristic of Olive Thomas in the Selznick picture "Darling Mine." The star is seen as a simple Irish lassie who comes to New York. Arrayed in support of Miss Thomas are Walter McGrail, Walt Whitman, J. Barney Sherry, Margaret McWade, Betty Schade and Richard Tucker. The story was written by John Lynch and Laurence Trimble and directed by the latter. The supporting cast includes J. Barney Sherry, Burt Apling, Betty Blythe, Ida Lewis, Eddie Southerland and Arnold Gregg. George Irving directed and Jules Eckert Goodman wrote the story.

Other Releases.

"Mountain Madness" is a tale of mountaineers devoid of the moonshine and revenue officer. "Seeds of Vengeance," starring Bernard Durning, relates an engrossing drama of the Cumberland mountains written by Margaret Prescott Montague. "Mr. Wu," a Republic picture, is a screen version of the stage play in which Walker Whiteside scored a sweeping success throughout the country.

Selznick also offers as short subjects the latest of the Herbert Kaufman masterpieces, "Johnnie"; the first four episodes of the Select serial "The Branded Four," co-starring Ben Wilson and Neva Gerber, and the usual run of the Selznick and Kinogram news pictorials.

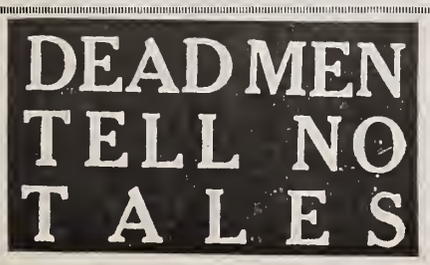
She had "class" but no money. He had money but no "class." Each had something the other lacked, and Elaine Hammerstein in revealing the trend of events in "The Point of View" brings about a happy medium. In the cast are Rockliffe Fellowes, Arthur Houseman, Hugh Huntley, Helen Lindroth, Cornish Beck and Warren Cook. The picture is an adaptation of the stage play of the same name by Edith Ellis and was directed by Alan Crosland.

Ralph Ince and Zena Keefe.

"Out of the Snows," a Ralph Ince special production made for National Picture Theatres, Inc., tells a story of the Far North. Mr. Ince plays the leading male role as a Royal Northwest mounted policeman. Zena Keefe plays opposite him, and others are Gladys Coburn, William Hartigan, Red Eagle, Jacques Suzanne, Huntley Gordon and H. D. Atkins. The story was written by E. Lord Corbett.

"The Poor Simp," the latest Selznick production, starring Owen Moore, reveals the star as a simple Simon. Prominent in the supporting cast are Nell Craig, who plays the leading feminine role; Vera Lewis, Harry Rattenberry, Tom Kennedy, Herbert Prior, Max Stanley, Douglas Carter and Lassie Young. The story is by J. Shakespeare Sap and was directed by Victor Heerman.

Edith Hallor in the Select picture, "Just Outside the Door," plays the role of a welfare worker.



Adding Franchise Holders Is Progressive Work of National

DURING the short period of its existence National Picture Theatres, Inc., of which Lewis J. Selznick is president, has placed 1,142 franchises, according to its own announcement. It was also declared that from 75 to 100 new franchises are being placed every month.

Mr. Selznick has announced to National's membership that National has produced seven pictures, three of which have been released. The three in question are "Just a Wife," "Blind Youth," and "The Invisible Divorce." The other four are "Marooned Hearts," starring Conway Tearle; "Out of the Snows," a Ralph Ince production; "The Palace of Darkened Windows," by Mary Hastings Bradley, and "Who Am I?" from the novel by Max Brand.

During the coming year National will release about sixteen productions, six of which will star Conway Tearle. The remainder will be based upon stage plays or stories by known authors.

"The Man Who Lost Himself" New York's State Fair Bill

THE home office of Selznick Enterprises reports that branch office managers are scoring an unusual booking record with "The Man Who Lost Himself," starring William Faversham in his first Selznick picture. Other Selznick Enterprises pictures are also meeting with approval of the exhibitors, according to the announcement.

A. W. Moses, manager of the Buffalo branch, reports that "The Man Who Lost Himself" has been booked to play at the Eckel Theatre during the week of the State Fair. An exploitation campaign is being planned in advance.

Five Out of Seven.

C. W. Taylor, of the Omaha branch office, reports that "The Man Who Lost Himself" opens at both the Sun and Muse theatres, and "Trilby," starring Clara Kimball Young, at the Moon Theatre, all showing during the same week.

Out of the seven downtown houses in Omaha, Mr. Taylor says that five of them have booked Selznick productions for the same week. "Whispers," the current Elaine Hammerstein picture, will be shown during the week of August 25 at the Orpheum Theatre, one of two vaudeville houses which have remained open for the summer.

Similar reports of a satisfactory nature have been received at the Selznick home office, mentioning that Olive Thomas in "The Flapper," Eugene O'Brien in "The Figurehead," and "A Fool and His Money," Owen Moore in "Sooner or Later," and "The Desperate Hero" are recognized.

Charles Newman Takes Over Noted Sun Theatre in Frisco

CHARLES NEWMAN, known to almost every person in San Francisco as the purveyor of good food on the West Coast, has entered the motion picture exhibition field. Mr. Newman, who conducted the well known College Inn in San Francisco, has taken over the famous Sun Theatre and has named it after his food emporium.

Pathe features are to be shown exclusively in the Newman house, which will be redecorated to resemble a regular College Inn, giving it possibly the most unique interior of any theatre in America.

The Web of Scandal

is a beautiful woman's most treacherous enemy Young, dazzlingly beautiful—

CORINNE GRIFFITH in "The WHISPER MARKET"

presents a vivid picture of the result of gossip in the most beautiful of New World cities, Rio de Janeiro. Here, as Ermine North, she resigned as queen in the most exclusive social set, but faced disgrace because Scandal said this, and Gossip said that

A Vitagraph production of love, mystery and intrigue in one of the most romantic settings in the world

Middle West Conditions Roseate

John E. Storey, assistant to Elmer R. Pearson, director of exchanges of Pathe Exchange, Inc., brings back to New York a roseate view of conditions west of Chicago, following a trip which took him into the Rocky Mountain districts. He states the Middle West is about to have probably the greatest crops in American history, and in the industrial centres productiveness has increased to a marked degree.

R. S. Shrader, Central West district manager of Pathe, on his recent visit to the home office in New York, confirmed the reports from all parts of the country that the exhibitor continues to enjoy an era of prosperity and that all signs point to a bigger and more flourishing period the coming year than has ever been known in the film business.

Gorgeous Gowns!

Dozens of them to feast your eyes upon when you see—

CORINNE GRIFFITH

in

"The WHISPER MARKET"

As Erminie North, leader of the gay social whirl of Rio de Janeiro, Miss Griffith is graced by the most gorgeous gowns ever created by the modiste's art for a photoplay production. Her dazzling beauty and grace of figure are accentuated by these creations made especially for her use in this interesting and un usual photoplay.

British Authors Will Study Technique at Paramount Studios in Los Angeles

IN order to study the technique of the screen on the home ground and to write original stories for Paramount, some of Great Britain's noted authors will soon be in Los Angeles, according to an announcement made in Hollywood by Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, who has just returned from abroad.

"Among those who are definitely scheduled to come to California soon," said Mr. Lasky, "are Edward Knoblock, Arnold Bennett, Henry Arthur Jones and Compton Mackenzie. They will write original stories for Paramount Pictures and study carefully the technique of the screen, because it is now apparent that the motion picture must have a literature of its own, and this fact is now recognized by the foremost authors of the world as well as by the producers.

"This means, of course, that despite the fact that conditions are good in England, France and elsewhere for picture production, and that it will be necessary to produce there and in the East, where our own studios in Long Island City are to be ready next month for capacity work, there is no question but that California will continue to be the film capital of the world for many years to come.

"My present reason for coming west is to arrange for the biggest season in the history of the Famous Players-Lasky Corporation. I may state that at the Lasky studio from twelve to fifteen directors will be working continuously here from September through the winter. Our policy is definitely fewer and better pictures—but whereas in the past one director might turn out eight or ten pictures a year it now requires three directors to accomplish the same result, owing to the greater care and longer time required to make the kind of pictures that Paramount has adopted as its standard."

Special Souvenir Edition of Two Song Hits Being Prepared for Ray Picture

WHEN Arthur S. Kane presents Charles Ray in "Forty-five Minutes from Broadway," the first of this star's independent productions, and the first of his pictures to be released by First National, it will be to the accompaniment of the song hits which contributed much to the success of the Cohan musical comedy on the stage.

A music publisher in the country has begun work on a special Charles Ray edition of "So Long Mary," and "Mary's a Grand Old Name," as they were sung by Fay Templeton in the original stage production.

The issue of both songs will be in souvenir form, with glimpses of Mr. Ray and Dorothy Devore (Kid Burns and Mary) in attractive scenes from "Forty-five" adorning the front cover of each. In addition four of the melodies of the piece will be played in theatres while the picture is being shown. These include, besides "So Long Mary" and "Mary's a Grand Old Name," "I Want to Be a Popular Millionaire" and "Forty-five Minutes from Broadway."

Very soon now the picture will be presented. After Col Fred. Levy, of Louisville, receiving the reels from the hands of Mr. Ray, had assmbled them in the projection room of the Ray studios at Hollywood, the negatives were rushed to Chicago, where the prints are now being made by the Rothacker Film Manufacturing Company.

Mayer's Western Studio to Resume Work Early in Fall

WITH both of its stars, Anita Stewart and Mildred Harris Chaplin, in New York, and with its contracts with First National fulfilled to date, the Louis B. Mayer studio at Los Angeles has temporarily ceased production activities and figuratively sat down to catch its breath and to prepare for a busy fall and winter season.

Miss Stewart reached New York last week after the completion of her latest picture, "Sowing the Wind," which was adapted by Franklyn Hall from the stage play by Sydney Grundy and was transferred to the screen under the direction of John M. Stahl. It is the fourth of her four-picture-a-year contract with Mr. Mayer.

The completion by Edwin Carewe of Mildred Harris Chaplin's latest picture, "Habit," about two weeks ago, left her free to pick out a vacationing spot and she chose New York.

Both stars will return to the Mayer studio in the early fall. In the meantime, it is probable that Mr. Mayer will start work on a special all-star picture. Neither the title of the story nor the members of the cast have yet been announced.

Lloyd Willis Soon Leaves to Drop in on Selznick Offices

LLOYD D. WILLIS, franchise manager of National Picture Theatres, Inc., will start shortly on a tour of the exchanges of Selznick Enterprises in the United States. Mr. Willis expects to be away from the home office for about a month.

The purpose of this trip is to discuss the development of National with exhibitors and to inform Select salesmen and branch office managers of the recent achievements of National in the other territories.

"National is making progress," said Mr. Willis. "The company's present franchise membership is 1,142. This is indeed a remarkable showing in view of the fact that the placing of franchises was not really under way until around the first of January of the present year.

"The combined rentals from National's present franchise membership under their percentage classifications more than pay the production cost of every picture released by National. New franchises are being placed at the rate of from seventy-five to one hundred a month. This result has been brought about principally through the optimism and energy of the company's president, Lewis J. Selznick, and through the fact that the National plan appeals to exhibitors."

DEAD MEN TELL NO TALES

Madeline Fairchild

Edgar Lewis' "Lahoma" Story Heads Pathe's August Films

EDGAR LEWIS' "Lahoma," the thrilling play of the Oklahoma land rush of two decades ago, heads the Pathe releases for the week of August 29. Not only does "Lahamo" headline the Pathe bill for that week, but it is virtually the first gun to be fired in the fall campaign, which promises to see Pathe making greater strides than ever in the feature field.

Mr. Lewis has given "Lahoma" a striking cast, with the following players prominent: "Peaches Jackson," Louise Burnham, Wade Botelar, Lurline Lyons, Jack Perrin, Russell Simpson, S. B. Phillips, Will Jeffries, Yvette Mitchell, H. M. Lindley and John Carlyle. It was adapted from the novel by John Breckenridge Ellis. Many of the scenes were actually photographed on the same territory when the author received inspiration for his great story.

The new Edgar Lewis special will, in the opinion of Pathe, surpass the record made by "OtherMen's Shoes," the first Lewis production released by Pathe.

Jean Copeland Joins Metro

Jean Copeland, formerly of Photoplay Magazine, has been engaged by Arthur Zellner, assistant to Maxwell Karger, Metro's director general, to do special work in the scenario department.

Declaring Intention to Specialize in Heavy Roles, Miss Fairchild Tells Why

MADELINE FAIRCHILD, who is playing the part of the feminine heavy in support of Ruth Roland in the Pathe serial "Ruth of the Rockies," has declared her intention of specializing in villain roles.

"I am not specializing in heavy parts because I am fond of double-dealing and duplicity," says Miss Fairchild, "but because I think the part of the heavy offers more opportunities than any of the other parts below the leading players. The heavies are always in the action; they are almost always working with the stars; their names are always in the cast. Their work is always exploited in the sub-titles. If they repent at the last the audience sympathizes with them; if they are bad to the bitter end the audience hates them; but in either event they always remember them, and that is the big thing to achieve—to be remembered by the people who look at the picture.

Feminine Heavy Needed.

"If I can make a success of heavy roles it will prove that I can act, and the world will find it out much quicker than it would if I occupied one of the other minor roles. In addition to this there are more opportunities for work. A good villain has less 'at liberty' periods than any of the other players. I happen to know that there is a scarcity of dependable woman villains right now and almost an absolute paucity of woman villains with blond hair. Every film needs a feminine as well as a masculine heavy. There are papers to be stolen, plots to be hatched, intrigues to be carried out in ever play produced.

Matter of Art.

"Many players regard the heavy as a thankless part. I do not consider it that way at all. The player who is in earnest can be just as proud of portraying a despicable character as he would of depicting the life of a saint—it is all a matter of art."

Miss Fairchild is one of the many talented players discovered for the screen by Mack Sennett. Before taking up picture work Miss Fairchild posed for Harrison Fisher and other noted artists; this record readily found her a place among the Sennett beauties. After a short season of comedy she decided to try more serious work and secured a contract with the Astra Corporation and was cast in support of Lew Cody in "The Beloved Cheater." This was followed by a part in "The Third Eye" serial in support of Warner Oland.

New York Newspaper Critics Praise "Cumberland Romance"

AFTER a series of triumphal appearances in the larger cities of the country, "A Cumberland Romance," Mary Miles Minter's latest picture for Realart, has arrived on the screen of the Rialto Theatre, New York, and has carried off the honors as the leading drawing card of the week, in the opinion of a majority of the newspaper reviewers.

In a long and prominent review of the picture, the critic of the New York Tribune declared its love story is "far and away more interesting than that of the ordinary photoplay." The Illustrated Daily News said that "Miss Minter's art was in fullest bloom on Rialto screen." Other opinions sustained these enthusiastic reviews.

The picture drew an unusually heavy business at the theatre despite a week of hot, sultry weather and strong opposition in the other attractions along Broadway. The welcome given the picture in New York was similar to others in the large cities of the West and South, and press reviews were in unison with those elsewhere.

Broadwell Is Arranging for "Nick Carter" Distribution

ROBERT P. BROADWELL, president of Broadwell Productions, Inc., producers of the famous Nick Carter series, is in New York to close a deal for the distribution of the Carter series, negotiations having been opened for a series of fifteen two-reel pictures a year.

Commencing operations at Filmland City, Medford, Mass., on June 15, this company announces the completion of four subjects already and has commenced a fifth—this in spite of the fact that the studio had to be engaged and casts hired from New York, and delays caused by bad weather.

All pictures have been produced under the personal supervision of Mr. Broadwell from the adaptations made by John Glavey from the original Nick Carter stories, of which there are more than 1,000 on which Broadwell has obtained the world's motion picture rights.

Paramount Releases for August 15 Are Tourneur Picture and Washburn Comedy

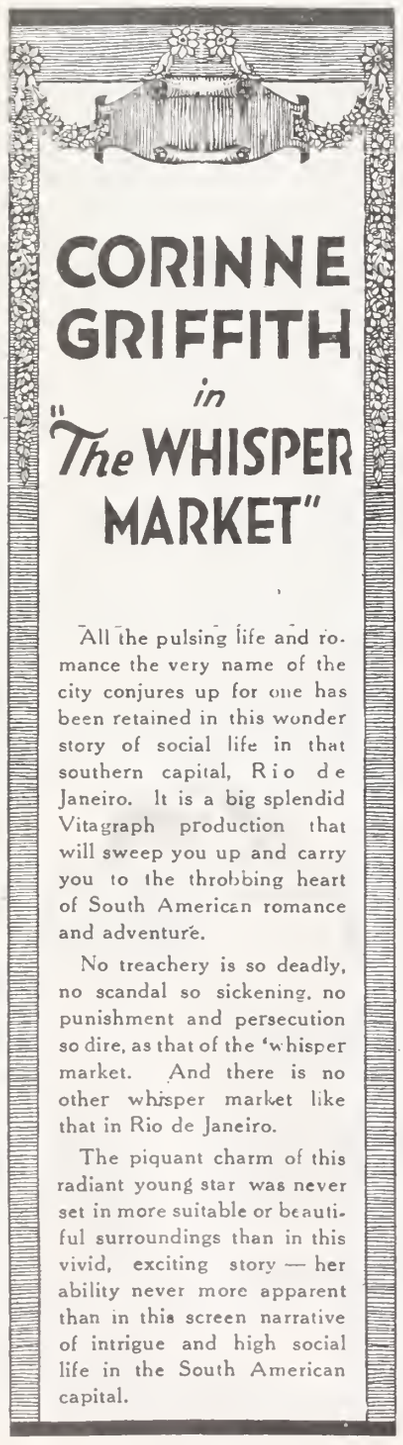
A MAURICE TOURNEUR production, "The White Circle," and Bryant Washburn in his newest comedy, "What Happened to Jones," are the features scheduled for release by Paramount on August 15.

"The White Circle" was adapted by Mr. Tourneur from Robert Louis Stevenson's story "The Pavilion on the Links." With the same producer's "Treasure Island" fresh in their memories, it should not be hard for exhibitors to believe that Tourneur has succeeded in grasping the spirit of Stevenson.

The production abounds in the artistic backgrounds, spectacular scenes and rare photography for which the pictures of Tourneur are justly famed. Playing the leading feminine role is Janice Wilson, sister of Lois Wilson, the popular leading woman of Paramount Pictures. Opposite her is Jack Gilbert, who will be remembered for his work in the Tourneur production "The White Heather." Others in the cast are Harry Northrup, Spottiswoode Aitken, Jack MacDonald and Wesley Barry.

George Broadhurst's farce "What Happened to Jones," the Bryant Washburn vehicle, was adapted for the screen by Elmer Harris with an eye to the timeliness of the subject. With Washburn doing the honors, this story of "bootleggers" and reformers is declared to be certain to provoke gales of laughter.

Margaret Loomis, who made a hit in "The Sins of St. Anthony," is again seen as Mr. Washburn's leading woman. Frank Johasson plays the fake reformer, Richard Cummings has a laughable bit as a bootlegger and J. Maurice Foster, Lillian Leighton and Caroline Rankin are also seen.


CORINNE
GRIFFITH
in
"The WHISPER
MARKET"
All the pulsing life and romance the very name of the city conjures up for one has been retained in this wonder story of social life in that southern capital, Rio de Janeiro. It is a big splendid Vitagraph production that will sweep you up and carry you to the throbbing heart of South American romance and adventure.
No treachery is so deadly, no scandal so sickening, no punishment and persecution so dire, as that of the 'whisper market. And there is no other whisper market like that in Rio de Janeiro.
The piquant charm of this radiant young star was never set in more suitable or beautiful surroundings than in this vivid, exciting story — her ability never more apparent than in this screen narrative of intrigue and high social life in the South American capital.

Stanton Going to Europe to Study Habits of Its Peoples

UNLIKE the object of other screen celebrities' trips to Europe, Richard Stanton is going on business. Mr. Stanton feels that a part of every director's curriculum should be a study of the habits and customs of the principal foreign countries, in order to enhance the realism of their productions whose locale is laid in Europe.

In discussing his journey, Mr. Stanton declares: "The reason for the failure in Europe of many American features which attempt to depict the life of our foreign brothers is because the average director is not familiar with the habits and racial traits of the people of Europe. For this reason I am going to devote several months in study in the principal centers of Italy, France, Ireland, Belgium and England, with the hope that upon my return the knowledge acquired will be of benefit not only to my future productions, but to the people of the industry as a whole.

"An international perspective cannot help but be beneficial in my endeavor to produce only worth-while successes. My time in Italy will be spent at Rome and Pompeii to study the Latin temperament. A director can only go forward; stagnation means elimination, and I feel that the money I spend in attempting to broaden my work will be well spent. Realism cannot be manufactured; it can only be attained by knowledge and true realism creates the lasting in the art of the silver screen."

"Mutiny of Elsinore" Wins Commendation of New Yorkers

POPULAR approval, as manifested by the large and steady attendance of "The Mutiny of the Elsinore" and highly favorable criticisms in the dramatic columns of the New York daily newspapers, accompanied the exhibition of Metro's screen presentation of the famous Jack London story last week at the Capitol Theatre.

Most briefly paraphrased, the reviews in the press claim that the C. E. Shurtleff production is all that the author could have desired; that it is the last word in realism, in vital, red-blooded action.

Metro announces that prints are on the way to its every exchange in the United States, and that while release will not be made until the fall, showmen wishing a preview may arrange for it at the Metro branch office nearest them.

The picture is a special all-star production made by C. E. Shurtleff, Inc., adapted from the novel by A. S. Le Vino. The director is Edward Sloman and the art supervisor is E. J. Shulter. The players are Mitchell Lewis, Helen Ferguson, Noah H. Beery, Jr., Casson Ferguson, William V. Mong, Sidney D'Albrook, Norval MacGregor, and J. P. Lockney.

Second Edition of "Claire" Aids Falkner-Tyrol Picture

GROSSET and Dunlap, publishers, announce that the second edition of Leslie Burton Blades' book, "Claire," will be ready within a few weeks.

The Falkner-Tyrol Pictures, Inc., which will produce "Claire," has been assured by Grosset and Dunlap of its co-operation throughout the country. To this end the publishing company already has plans under way to publish a special motion picture edition of the book, which will be illustrated with photographs from the picture itself.

In addition, attractive window cards will appear simultaneously with the appearance of the Falkner-Tyrol spectacular production. A further plan to reach the shopping public was devised whereby this special motion picture edition will be conspicuously displayed at all department and book stores from coast to coast.

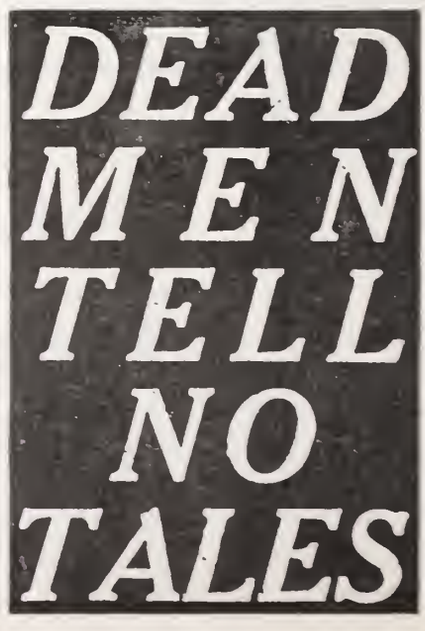
Jacques Tyrol, who will produce the picture, is already on the lookout for the unique and picturesque locations called for by the book, and Miss Winifred Dunn, who will make the adaptation and continuity, is sojourning in New Jersey, where she is in frequent touch with the author

Booking "The Branded Four"

From the various branch offices of Selznick Enterprises come the reports that the Select serial picture, "The Branded Four," co-starring Ben Wilson and Neva Gerber, has been booked by theatres in practically every leading city and small town in the country, according to Charles R. Rogers, director of sales for the Selznick organization. The first episode of the serial, "A Strange Legacy," was released on August 1.

Pierce Visiting Middle West

Carl H. Pierce, vice-president of the Kineto Company of America, left for Chicago, August 15, on business connected with the company generally and with Charles Urban's Movie Chats particularly. He will be gone about ten days.



Good! Hold That!!
Wanda Hawley sure does live up to the title of her new Realart production called "Food for Scandal."

Fox to Release Locklear's Last Picture at Once and Give Families Percentage

WHEN news of the accident to Lieut. Ormer Locklear and his pilot, Lieut. Milton Elliott, was received in New York, the board of directors of Fox Film Corporation held a special meeting and decided to give 10 per cent. of the profits of the exhibition of "The Skywayman" throughout America to the families of the aviators, to whom were sent a letter expressing the sympathy of the corporation and also notifying them of the company's intention.

In order that this money may be handed to the families as soon as possible, "The Skywayman," which was to have been released late in October, will be put before the public at once. A print of the picture has been hurried east. Preparations have been made to issue an elaborate plan book.

At the funeral at Hollywood, Cal., last week, aviators flying in military formation dropped flowers along the route. The aviators were given military honors, two posts of the American Legion with a military band attending the ceremony. Actors, directors and other motion picture people were pallbearers. They included Tom Mix, William Russell, Sol Wurtzel, J. P. Hogan, Scott Dunlap and L. Seydel. All work was suspended for the day at the Fox plant.

Sport Writers Help Put Over Pathe's Jack Dempsey Serial

SAN FRANCISCO'S sports writing fraternity turned motion picture critics for a day recently when the Golden Gate office of Pathe Exchange, Inc., gave the first California presentation of Jack Dempsey's serial, "Daredevil Jack."

As part of its exploitation campaign on the chapter-play, release of which had been held up while Dempsey was quickly clearing his good name of all government charges, the San Francisco branch manager invited every sporting editor in town to see the production and every one came. The result was a flood of publicity, which reacted so forcibly in bookings that the exchange passed its big quota in less than two weeks after the pre-view.

DEAD MEN TELL NO TALES

Chicago Warmly Receives "Earthbound," Now on at Playhouse for Indefinite Run

GOLDWYN'S superb presentation of "Earthbound," Basil King's advanced story of life hereafter in its relation to present existence, has attracted interested crowds at the Playhouse ever since the opening day, Tuesday, August 10. This date was concurrent with the first showing in New York, where it is booked at the Astor Theatre. It will have an indefinite run in both cities.

S. L. Rothapfel, national director of Goldwyn presentations, is responsible for the Playhouse and Astor sets, which are identical.

Walker In Charge.

Thomas F. Walker, director of pictures at the Capitol Theatre, New York, came to Chicago to superintend the exhibition of "Earthbound" during its run at the Playhouse. He was accompanied by Nathaniel Finston, director of music at the Capitol Theatre, who is in charge of the musical program here.

The entertainment opens with a harp solo played by an invisible musician. Following this number the orchestra, consisting of a body of twenty musicians directed by Mr. Finston, offers three numbers played with fine interpretation. Meantime the curtain has risen, and the setting, achieved in a single tone of misty blue, is revealed. The effect appeals at once to the imagination. It suggests the idea of an unfamiliar, untraveled region, supernatural but not weird, and it stimulates curiosity.

Screen Set in Curtained Island.

As nearly as can be described the set consists of a webby curtain of ethereal blue that falls loose and cascadelike to the sides of the screen, being confined only at the base. Its relevance to the subject-matter in "Earthbound" is easily discernible, as the picture presents the idea that the spirit of each frail mortal after death persistently haunts this plane, from its shell free, but "earthbound" still, until forgiven.

At the close of the orchestral prelude, three dominant notes from the kettledrums announce the prologue. This is spoken by one man, his face alone revealed by the spotlight as the curtains part. His words introduce the picture, describing it as a story of progress, of the forces that compel mankind to go forward, regardless of personal volition.

Wonderful Effect.

Sky scenes, with lovely cloud and star effects are in the first few feet of film. Below is the earth, rapidly revolving by means of a special contrivance in the theatre and connected with the heavenly heights by a shaft of brilliant light, so that the significance of the title is once more impressed upon the spectator. Follows the remarkable story which, from the first, commands absorbing attention and which continues to fascinate more and still more, due to its threefold merit—brilliancy of author, of acting and of direction.

Much Old Music Is Used.

As the love motive begins to dominate the drama the lights change and the setting is diffused with brilliant hues, now rose, now scarlet, now flame, colors which fluctuate with the intensifying of emotion. Again as the scene shifts to more passive moments, the light becomes deep purple, merges into amethyst, to sapphire and fades at length into the initial blue.

The musical accompaniment is tuned, note by note, to the pictured scenes. Many well-loved hymns and old-time ballads are to be found among the selections which are played at all times with refinement and with sympathy.

Work of a Master.

It is easy to recognize that the presentation is the work of one who is a master, as a technician and as an artist. In offering a subject of this kind which treats so frankly of the supernatural, the mistake of overdrawing effects would seem not only natural but unavoidable. Just the least bit of exaggeration and the whole thing would be ludicrous. But so finely has the distinction between the unknown and the unknowable been drawn and with such dignity have the author's beliefs and convictions been interpreted that the result disarms criticism.

Two showings are given daily, one in the afternoon and one in the evening. All seats are $1. MARY KELLY.

Beware!

That was the message he gave her. The secret, deadly Chinese tong had marked her.

A creepy, startling story of baffling mystery amid the shadows of Frisco's famous Chinatown, with this polished Vitagraph star at his best.

EARLE WILLIAMS

in

The Purple Cipher

President Hutchinson of American Film to Close Foreign Contracts in London

S. S. HUTCHINSON, president of the American Film Company, is on his way to the "Flying A's" London offices where he expects to spend the next month closing foreign contracts.

Notwithstanding the slight slump reported in the industry on the other side, American has been getting offers for its special productions, and since it is now devoting its production activities to super specials, which are interesting foreign buyers, it necessitates taking up these matteres at close range.

India Is Awakening.

Most of the Continent is cared for, including Belgium, Spain, Portugal, the Central Powers, Italy, Switzerland, and Greece. So also are Egypt and India, through contracts with Cinematographes Harry. The Scandinavian countries are represented by John Olson and Company. India, which only a short time ago was satisfied to use second hand prints, according to the American Film, is waking up to picture attractions. Recently a very good Indian contract was closed.

Since 1910 the American has maintained a London sales office and show rooms, and also a laboratory at Croydon, England. An outstanding item of interest regarding the "Flying A" offices abroad is that there, as in this country, they are noted for their printing. A recent article from the Film Renter and Moving Picture News, a Londone publication, says that since the war there are about thirty-seven printing offices in London, and two of them are doing practically all the work.

The writer continues: "Of the old companies that did so well before the war, the majority are still maintaining their position. In particular—if we may particularize—we should like to congratulate the American Company, which has steadily forged ahead. This company has always been renowned for its exceedingly good work and is keeping up this reputation."

Mr. Hutchinson has not visited his London offices since early in the year of 1919.

"We Forgot to Bring the Heavy,"
Says Ruth Roland to Herbert Heyes in her new Pathe serial "Ruth of the Rockies."

Human Derelicts of the Seven Seas Are in Metro's Port of Missing Men

PEDRO, the Putty Face, has found a temporary home in the new Port of Missing Men of the Pacific Coast. For Pedro, who has sailed the Seven Seas without finding a wind that would blow color into his drug dyed face, has been mobilized by Rex Ingram with the hundreds of strange characters whose features will be filmed in "The Four Horsemen of the Apocalypse."

That particular part of Metro's Hollywood studio grounds that has been given over to these strange creatures from every port of the globe has become the Port of Missing Men because of the reticence of many of the temporary inhabitants of the place to make known their real identity. But their picturesque appearance rather than biographical matter is required by the director in filming the famous Vicente Blasco Ibanez novel.

Just now the "missing men" are enjoying the boon of their eventful lives by occupying tables in a Spanish cafe which, with all its gaudy color, has been erected on one of the great enclosed stages on the Metro grounds. More than 500 representatives of practically every nation on the face of the earth have taken part in the quaint cafe scenes already pictured.

All types of this interesting race are to be found here. Dark-eyed senoritas with exquisitely embroidered mantillas are seen dancing with the handsome Don Juans, while the less aristocratic dancing girls in their short, full, ballet skirts, when not shaking their castanets, are sitting at the tables, smoking and drinking.

Miss June Mathis, who arranged the picturization of the "Four Horsemen," has aided in the direction of the cast, which will total more than 11,000 men and women when the great battle scenes are staged.

Hallmark Company Bankrupt; Lost Money on Willard Film

THE Hallmark Pictures Corporation, which exploited Jess Willard in a screen production on the eve of his defeat by Jack Dempsey for the heavyweight boxing championship of the world, is bankrupt, with liabilities of approximately $750,000, against assets of the estimated value of $50,000.

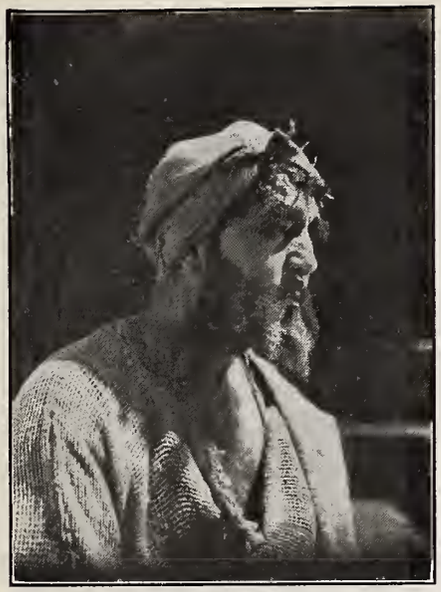
Owing to the poor showing made by Willard in his fight with Dempsey it is understood that the Willard production did not earn anything like the amount that was anticipated by the promoters, and this undoubtedly contributed to the present embarrassment of the film corporation.

Benjamin P. DeWitt was appointed receiver on August 14 by Judge Augustus N. Hand in the United States District Court, following the institution of bankruptcy proceedings against the company by Arthur Butler Graham, representing the Penn Export and Import Company, a creditor for $177,500; R. F. Noonan Company, Inc., a creditor for $2,017, and Fred Speyer, a creditor for $115.

Other creditors of the debtor corporation are Robertson-Cole, $252,000; Jacob Ruppert, $112,000; the British-American Pictures Film Corporation, $35,000.

Beautiful Female Cops

A big beauty chorus of woman cops help make up the fast and furious variety of Hal Roach's new Rolin Comedy, "Money to Burn," which Pathe will release August 29. Alf Goulding, the director, spent an entire day before work was begun on the picking out twenty beauties from 400 applicants. "Snub" Pollard is featured and assisted by Marie Mosquini, "Sunshine Sambo" and the other Roach funmakers.



A Beggar Is He
Otis Skinner seen here in a view from Robertson-Cole's "Kismet."

Picture Made by Empey Adds $200,000 to Orphanage Fund

TWO hundred thousand dollars was added to the fund being raised to support a state orphanage in Ruston, La., by citizens of that city, as the result of a motion picture, "Just Orphans," made by Arthur Guy Empey especially to increase interest and subscrptions to the fund.

Mr. Empey's attention was called to the fund while he was in the South making exteriors for "Oil," first of the series of comedy-dramas being made by Guy Empey Productions. He suggested a motion picture in which could be shown, graphically, the needs of orphans.

Arrangements were made for filming a number of scenes with Mr. Empey in the role of both director and actor, admissions were sold to the field where the scenes were taken, fees collected from prominent citizens for the privilge of appearing in the picture, or, if they preferred not to be photographed, they were charged for remaining out of the picture. Mr. Empey wrote the scenario, acted the principal role and directed the making of every scene.

Several thousands of dollars were collected by these means and public spirited exhibitors readily paid big rentals for the film. At each showing, too, a speaker called on the members of the audience to do their part.

Upon his return to the South a few days ago Mr. Empey was formally thanked and informed that the fund had benefited to the extent of more than $200,000 as the direct result of making the picture, while the whole sum realized from other sources slightly exceeded $100,000.

Thayer Becomes Field Man

Ralph W. Thayer has just resigned as manager of the Avon Theatre, Watertown, N. Y., to take a position as a field man for the Famous Players-Lasky Corporation with headquarters in New York City. W. C. Mattern, of Poughkeepsie, who has been identified with the Collingwood Theatre there, will succeed Mr. Thayer in Watertown. Before assuming management of the Avon, Mr. Thayer was connected with the Shubert companies and later with the Bardavon Theatres Corporation of Poughkeepsie.

DEAD MEN TELL NO TALES

Next Cecil B. DeMille Production Fast Nears Completion in Hollywood Studios

FOLLOWING his negotiations with the Famous Players-Lasky Corporation whereby he signed a new five-year contract with that organization, Cecil B. DeMille announced a program of "wide variety in theme and staging" in the annual trio of productions which bear his name. The famous producer has kept his word.

His recently completed work is "Something to Think About," a departure from any of its DeMille predecessors.

Not only is "Something to Think About" built around a new theme, but it offers many instances of staging entirely different from the DeMille productions which the public has come to know. While "Something to Think About" numbers many beautiful stage settings, simplicity is the prevailing note throughout.

In the production which is now occupying his attention and which will follow "Something to Think About" on the screen, Mr. DeMille has swung to the other extreme. Stage settings which are said to exceed anything previously attempted in the matter of opulence and lavish beauty are now the order of the day.

Work of Paul Chalfin.

These scenic experiments represent the initial screen work of Paul Chalfin, a New York and Boston architect who is now a member of DeMille's production staff. Mr. Chalfin is working in collaboration with Howard Higgin, the genius of so many previous DeMille successes, and Wilfred Buckland, art director of the Lasky studio.

Much of the action of the forthcoming story, which is as yet untitled, takes place in the home of multi-millionaire oil operator. This circumstance permits of a wide range in the interior scenes. Another factor which contributes to the beauty of this production is the necessity of contrast with another home which serves as the original background for the chief feminine character.

Not only are there to be many modern sets in the finished production, but there is also to be an interpolated fairy vision which is promised to be a sumptuous effort of its kind. Special costumes designed for this vision by Theodore Kosloff, dancer and pantomimist, are being fashioned by Claire West, the costumer who is responsible for the gowns worn by Ann Forrest, Kathlyn Williams, Shannon Day and the other feminine members of the cast.

Claremont Film Laboratories Take Out Papers in New York

DURING the past week the Claremont Film Laboratories of New York filed papers of incorporation with Secretary of State Hugo. Its capitalization is given as $35,000, with Joseph A. Golden and Amiel Alperstein, of 815 Longacre Building, together with Walter E. Greene, of 729 Seventh avenue, as its directors.

The National American Film Corporation was also incorporated this week, its capitalization being $1,000, and its directors, Lawrence M. Martin, of 1974 University Heights, C. P. Schroetter and Frederick J. V. Wagner, of 64 Wall street, New York. Other concerns incorporating for the purpose of entering the industry in the state include the Huguenot Theatre Company, capitalized at $1,000,000, but beginning business on $500. The directors are James L. Watkins and F. W. Nixon, of 37 Wall street, and George F. Jebbett, of 120 Sherman avenue, New York.

The Rhonie Amusement Company, of Brooklyn, capitalized at $1,000, and with Henry and Max Oestreicher and Samuel Rhonheimer of Brooklyn as directors, also incorporated.

"Tiger's Coat" Finished

The Dial Film Company's picture, "The Tiger's Coat," which is to be released by the W. W. Hodkinson Corporation in November is finished. It is marked throughout by a number of scenic effects and the interpretation of the story is in the hands of a capable cast of which Tina Modotti, the brilliant and beautiful Italian artiste, is the featured player. The direction was by Roy Clements.

直 米
輸 週

The Fatal Symbol!

The most certain of all death knells—the threatening sign of a murderous and wrathful Chinese tong. It boded death for four. Three died but lived again! How? See—

EARLE WILLIAMS
in
The Purple Cipher

A story that stands out distinctly alone and unique against the ruck of commonplace screen stories, because of its daring and ingenious plot. It baffles you with its maze of mystery and intrigue, romance and adventure and then with crashing cap to its climax it leaves you in mood that all good photoplays should—startled, but pleased.

Fox Completes Cutting and Titling of His Spectacular "Face at Your Window"

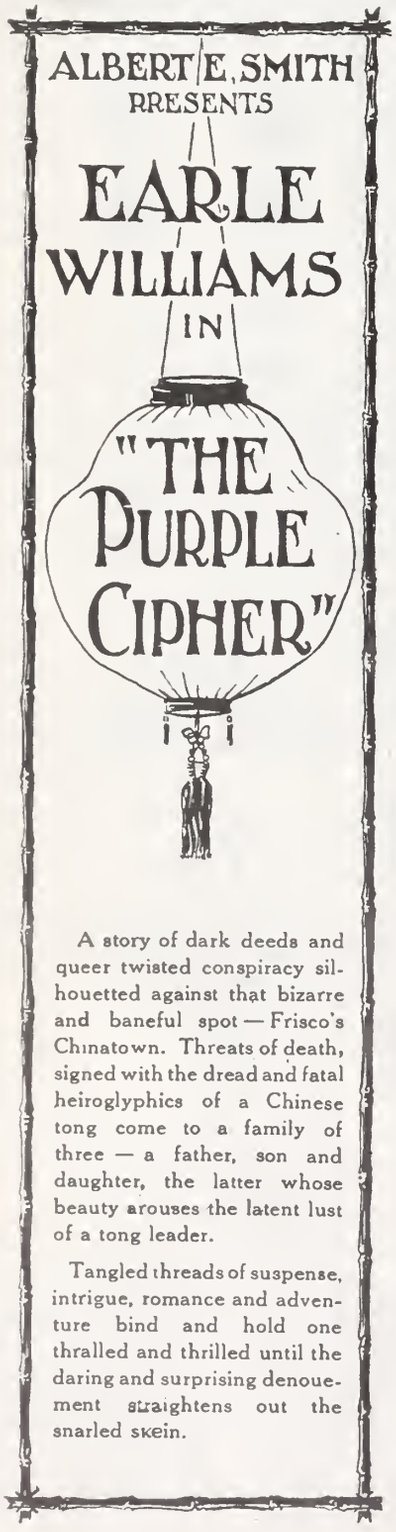
CUTTING and titling of the spectacular production, "The Face at Your Window," have been completed at the William Fox New York studio. This picture is scheduled for release early in the coming season. The story written by Max Marcin, author of "Eyes of Youth," "Cheating Cheaters" and "The House of Glass," is not an adaptation, but an original work written especially for the screen.

Richard Stanton, who directed the production, has left New York for an extended trip, studying film conditions in France, Italy and England. "The Face at Your Window" is said to contain his best work. In spectacular appeal and emotional power, Fox says it surpasses even "Checkers." The aim of the corporation in producing it is to present to the public in one motion picture the three great essentials—drama, spectacle and a message.

"The Face at Your Window" was responsible for much newspaper talk this summer while it was being made at Boonton, N. J. Every night for weeks Boonton was a battlefield. Factories were built and burned, walls were blown up, and all night the roar of cannon and the rattle of rifle fire kept the inhabitants awake.

There is an all-star cast. Miss Gina Relly, the French stage and screen actress who has lately been starred in films by Gaumont and Harry, came to America specially to play the principal feminine role, which affords her excellent opportunity to display her talent as an emotional actress. Earl Metcalf, well known to all screen followers, enacts the role of the young commander of the American Legion which in the hour of America's peril organizes a crusade against the forces of evil.

Miss Diana Allen, formerly of the Follies and now prominent on the screen, has an important part. Another member of the cast who has a good following is Miss Alice Reeves. There are also such sterling players as Robert Cummings, Frazer Coulter, Walter McEwen, Edward Roseman, Boris Rosenthal, William Corbett and Frank Farrington.


ALBERT E. SMITH
PRESENTS
EARLE
WILLIAMS
IN
"THE PURPLE CIPHER"
A story of dark deeds and queer twisted conspiracy silhouetted against that bizarre and baneful spot — Frisco's Chinatown. Threats of death, signed with the dread and fatal heiroglyphics of a Chinese tong come to a family of three — a father, son and daughter, the latter whose beauty arouses the latent lust of a tong leader.
Tangled threads of suspense, intrigue, romance and adventure bind and hold one thralled and thrilled until the daring and surprising denouement straightens out the snarled skein.

Grand Opera Season to Open at the Rivoli in September

GRAND OPERA will be given again at the Rivoli Theatre, New York, by the New School of Opera and Ensemble, under direction of Josiah Zuro, according to an announcement by Hugo Riesenfeld, director of the Rivoli, Rialto and Criterion theatres. The season will open the last week in September and, according to present plans, will follow the same type of productions which were a notable part of the programs at the Rivoli last season.

The tabloid presentations of the music classics will, as heretofore, be of about twelve or fifteen minutes' duration, the proper period of opera in a motion picture playhouse, according to a study made by Mr. Riesenfeld.

"Motion picture audiences want a varied program," said the noted director-conductor-composer, in explaining why a brief glimpse of opera is preferred to a fuller scene. "We have found that our patrons prefer orchestral numbers, motion picture features, a bit of comedy, a scenic, some news reels, as well as opera, and for that reason we select the most striking moment in an opera and present that."

First National's Rank First in Four Butterfield Houses

ANNOUNCEMENT is made by W. S. Butterfield, president of the Bijou Theatrical Enterprises Company, of Michigan, that a sub-franchise in Associated First National Pictures, Inc., has been secured for the Regent Theatre, the newest theatre in Flint, seating 1,300. The company has for six months kept tabulations of the drawing power of every picture run in all of its houses, which comprises a large chain in Michigan.

"Pictures obtained through First National have been our best money makers," says Jack Prescott, manager of the Regent. "'The Idol Dancer' holds the house record for the Regent and 'The River's End' and 'Don't Ever Marry' are tied on second place. In the following five positions Constance Talmade productions take four of the positions with 'Two Weeks,' 'In Search of a Sinner,' 'The Love Expert' and 'The Perfect Woman.'

"That is the record of the Regent, but we graded all pictures in all of our houses on a percentage basis, with capacity being rated at 100 per cent. The rating for the whole chain of theatres changes the places accorded by the Regent percentages chiefly in the case of pictures which have not been shown at the big house. Anita Stewart in 'In Old Kentucky' and Charlie Chaplin in 'Shoulder Arms' gained places among the leaders. All the leading positions were gained by First National."

The Palace, Royal and Garden theatres were other of the Flint houses which were included in the tabulation of drawing power of pictures.

Harry M. White
Head of the United Artists' Boston office.

Oriental Treasure Vault in Metro's "Polly With a Past"

RIVALING the megnificance of the Orient is the treasure room designed for "Polly with a Past," the Belasco stage success by George Middleton and Guy Bolton that Metro is now producing for the screen at its New York studios, with Ina Claire in the star role of Polly, her part in the original stage play.

The treasure room is supposed to exist in the palace of a mythical Prince of Spinolio and as such is a marvel of costly splendor. Jewels in glittering profusion assault the eye and the scene is rendered the more impressive by the presence of soldiers and slaves and all other glories of an eastern monarch.

Steuve Visits Hodkinson

Following his highly commendatory letter to Mr. Hodkinson, in which he praised the Hodkinson principles and product most highly, R. C. Steuve, of the Orpheum Theatre, Canton, Ohio, visited Mr. Hodkinson in person last week to extend to him his sincerest thanks for the consistently high quality of specials which have been released through the W. W. Hodkinson Corporation.

Dead Men Tell No Tales

Catherine Calvert
Who has just signed a three-year contract to appear in Vitagraph plays.

Ina Claire to Do Nautch in Metro's "Polly with a Past"

IN the Metro picture, "Polly with a Past," Ina Claire will perform the secret dance of India, the nautch. This will be a departure for Miss Claire, starred in the screen production of this Belasco stage success by Guy Bolton and George Middleton, as well as an opportunity for picture-goers to witness a dance which few Europeans, even British colonists in India, have ever seen.

Tourists in the Orient have been satisfied with performances called the nautch, but these are as real as the Chinatown observed from a sightseeing bus. East Indians, when they are frank, explain that their real legendary dance is virtually never seen by occidentals.

Metro says it has been able to reproduce the real nautch through the assistance and instruction of Dr. H. R. M. Maddock, retired officer in the Indian British Army, who was one of the few white men ever to see it executed.

The dance occurs in a flash-back scene of "Polly with a Past." The picture was adapted by June Mathis from the Middleton-Bolton stage play. Leander De Cordova is directing.

Broadwell Takes Out Insurance

Broadwell Productions, Inc., producing the Nick Carter series of pictures, have taken out $100,000 insurance on its president, Robert B. Broadwell, and $50,000 on its star, Thomas J. Carrigan, who plays the role of Nick Carter.

Catherine Calvert Joins Vitagraph, Signing Contract for Three Years; "Dead Men Tell No Tales" Her First

CATHERINE CALVERT, the distinguished star, has placed her signature on a three-year contract to appear on the screen exclusively in Vitgraph special productions, it is announced by Albert E. Smith, president of the Vitagraph Company of America.

The addition of the noted stage star to the Vitagraph forces is in line with the policy recently made public of presenting, in special productions, famous stories and plays, enacted by the most brilliant casts obtainable, at no matter what cost.

Miss Calvert will make her initial appearance under the Vitagraph banner in a spectacular, all-star presentation of "Dead Men Tell No Tales," a screen version of the famous novel of the same name by E. W. Hornung, author of "Raffles" and other well-known stories of intrigues and adventure. Other leading roles in the production, which will be directed by Tom Terriss, will be taken by Percy Marmont, George Von Seyffertitz and Holmes E. Herbert.

A Spectacular Role for Her.

In "Dead Men Tell No Tales," Miss Calvert will play the part of Eva Dennison, a charming young girl who is thrown in with a band of unscrupulous scoundrels and is forced to be a helpless witness of their murderous plots, in which even the man she loves is involved. The role gives her a splendid opportunity to display the dramatic fire, the emotional range and the charm and winsomeness which have won her such a large and loyal following on stage and screen.

Miss Calvert's stage career has consisted of one success tripping on the heels of the last. To mention just a few of her stage hits, she played leading roles in "Brown of Harvard," "Deep Purple," "Romance of the Underworld" and "The Escape." From the stage her entrance into the silent drama was to be expected, and her remarkable triumph on the screen more than fulfilled expectations by her previous work.

Douglas MacLean Comedy Titled

"Some Chickens" is announced as the release title of the latest Douglas MacLean starring vehicle to be released as a Paramount-Ince picture.

The production was filmed under the title of "Yanconna Yillies," the name of the original story by Herschel S. Hall which appeared in the Saturday Evening Post.

Jack Nelson directed "Some Chickens," with Bert Cann at the camera. A capable supporting cast includes Gladys George as leading lady, Charles Salles, Edith Yorke, Al Filson and Walt Whitman.

European Trip to Mark End of Mayer's Most Successful Year

LOUIS B. MAYER, producer for Anita Stewart and Mildred Harris Chaplin, will leave Los Angeles for New York on August 21. He has been at the West Coast since last fall, devoting himself entirely to the production of big pictures.

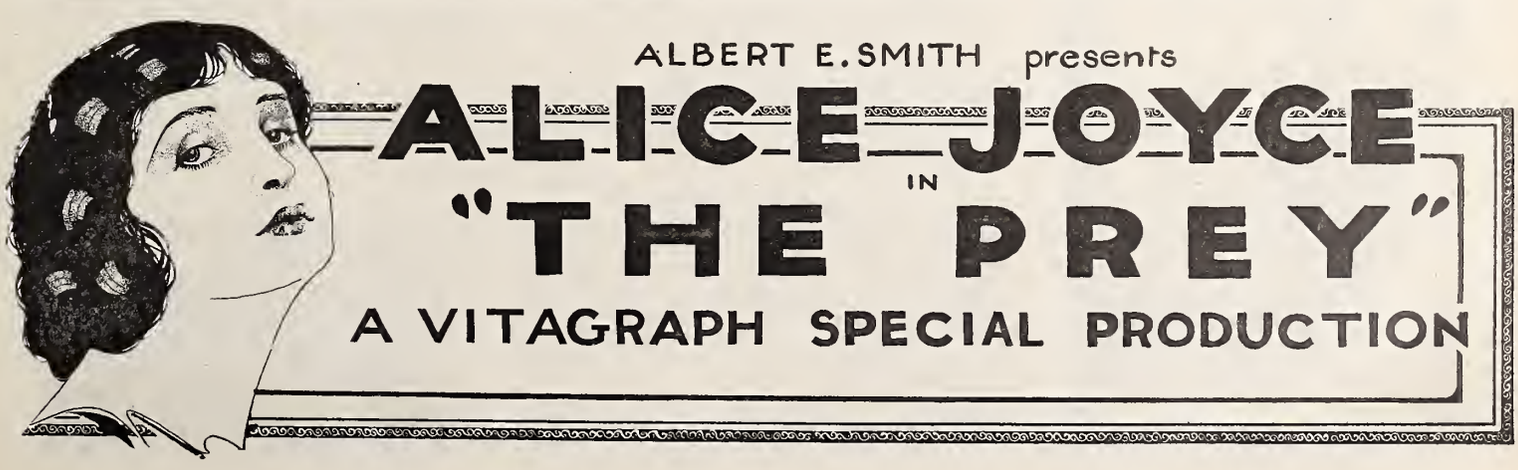
While there he produced four pictures starring Anita Stewart and five pictures starring Mildred Harris Chaplin. It has proven the most successful season Mr. Mayer has had since becoming a producer, as at least two of the Stewart productions have been pronounced specials and the same honor has been given two of the Mildred Harris Chaplin productions.

Mr. Mayer is planning a trip to Europe shortly after arriving in New York, but he does not intend to allow this trip to interfere with the production plans he has made for next season, which call for a minimum of twelve productions, four starring Miss Stewart, four starring Mrs. Chaplin and four specials with all star casts.

Will Rogers Sets New Pace in His Latest for Goldwyn

WHILE Will Rogers, newest and one of the most popular of Goldwyn stars, has a distinctive personality which shows through all his roles, yet a part does not have to be tailored to his measure as an actor. He is as versatile as he is funny and human. His newest Goldwyn picture, "Honest Hutch," from a Saturday Evening Post story by Garrett Smith, is a typical Will Rogers role, yet in it Rogers does a type of acting that is different from that required by any of his roles.

Rogers is declared by Goldwyn officials to reach a new height in his rapid advance as a screen actor in "Honest Hutch." His ability to show character change and development has progressed to a point which makes him a creative artist and not alone a convincing mimic of life. Clarence G. Badger, who has made all of Roger's pictures for Goldwyn, directed "Honest Hutch." In the cast are Tully Marshall, Mary Alden, Priscilla Bonner, Nick Cogley and Byron Munson.



English Manager of F. P.-L. Studio Gets Personal Experience in Hollywood Idea

THE most envied man in all the motion picture industry in Great Britain" is visiting in Hollywood just now. He is Major Charles H. Bell, O. B. E., war hero and new general manager of the new London studio of the Famous Players-Lasky British Producers, Ltd. And he is "the most envied man" simply because he is in Hollywood.

"It is the hope and ambition of everyone connected with motion pictures abroad," he says, "to come to Hollywood. When it was announced that I was coming here, everybody I saw told me how they envied me. It merely shows the feeling with which we look up to America's leadership in the making of motion pictures. I am here to study and learn and copy!"

Major Bell will remain in Hollywood until August 26, spending practically all his time at the Lasky studio and other plants making Paramount pictures, and conferring with officials of the organization, notably Jesse L. Lasky, first vice-president; Cecil B DeMille, director general; Charles Eyton, general manager of West Coast activity; Fred Kley, studio manager; Frank H. Woods, supervising director, and the heads of all the various departments.

Getting Sentiment Personally.

On the return trip he will spend three weeks at the New York studios of Famous Players-Lasky before going to London, where he will take up his duties of general manager. He previously was assistant to Milton E. Hoffman, whom he succeeds and who is returning to the Lasky studio.

"On my trip west," said Major Bell, "I stopped off in St. Louis, Denver and other cities to visit the theatres and talk with exchange men. I had one object—to learn the American public's point of view regarding British production. I was overwhelmed with the hospitable treatment accorded me and encouraged by the replies given me.

"It is the hope of every Englishman—every sphere of life in England is striving to help—to create a liason with the United States that cannot be broken. In no way can this be more intelligently and more permanently done than by motion pictures. When pictures made at our London studios are shown in this country, Americans will know the truth about England, just as Englishmen now know the truth about America through seeing American motion pictures.

Will Make Films Authentic.

"Our films will show English homes, people and settings. And when we screen historical places we must go into detail in titles and prologues to let Americans know what those places actually are and what they stand for.

"There is nothing to stop us from making the same class of pictures as are made at the Lasky studio in Hollywood. That is our aim, and to accomplish it we are striving to learn American production methods as quickly as possible. Our plant is really like a bit of Hollywood. Our studio, by the way, is in the district of Islington, but it is only five minutes' ride from the center of London.

"In our carpenter shop we have much the same equipment as here at the Lasky studio. Our electrical equipment is really remarkable. It develops 6,000 amperes, 125 volts, direct current. We have four big generators weighing six tons each.

American Studio in England.

"London fogs are not what they once were, but we have taken them into consideration, too. For some reason, they are not so frequent nor do they last so long as they did ten years ago. But our fog-condensing machine will do away with all fog in our studio in five minutes. It is worked by high and low pressure steam with exhaust fans working in conjunction.

"A pet theme with me is artistry in pictures. Cecil B. DeMille is known for the perfection of his artistry and we in England follow his films closely. Artistically perfect pictures—that is the ideal towards which we shall strive.

"To gain good lighting effects, we have purchased a huge tank engine which, with its accompanying equipment, will subsidize the London daylight and make it into sunlight. For our art direction we have two capable men, both of whom are contributors to the Royal Academy.

"We have opened an establishment in Paris where will be designed costumes which the world will not wear for eighteen months or two years. Prints showing these designs are sent us in London by aeroplane post, and the next day we go through them and decide which are suitable for use in our motion pictures.

"Measurements of our artists are taken and in a week we have the creations in our studio. All this is possible because of our proximity to Paris and because we have established a system to take advantage of that proximity.

England Is "Movie Mad."

"All of England is movie mad. Many of the biggest and most famous theatres in London are being converted into motion picture show houses. In addition, many historic landmarks, such as the Duke of Devonshire town house, are being torn down to make way for beautiful new structures to show exclusively screen productions."

Major Bell was an aviation instructor early in the war, but decided he could be of more real aid to his country by entering actual service. He was seriously wounded in action, miraculously escaping death when winged at a height of 14,000 feet. He was mentioned in dispatches on four occasions for gallantry and was awarded the Order of the British Empire by the King.

Maid O' the Moon
Betty Carpenter playing the role of "Silver Heels" in Messmore Kendall-Robert W Chambers Productions picture called "Cardigan."

BROOKLYN, N. Y.—Henry J. Nurick, 772 Broadway, is preparing plans for one-story brick and limestone trim moving picture theatre to be erected at northeast corner Sand street and Greene lane, to cost $35,000.

Fog! Fog!

"Give me some more fog!" That was what the stage manager shouted to Larry, his "boob" stage hand. Larry gave him the fog, but not with the same technique that old Jupe Pluve distributes it. Two barrels of good, thick "home-brew" fog—barrels and all landed on the stage manager.

That's one of the hundreds of stunts that will make you roar when you see—

LARRY SEMON

in

The Stage Hand

A Larry Semon Comedy

VITAGRAPH

Dead Men Tell No Tales

William P. Carlton
Now playing opposite Dorothy Dalton in "In Men's Eyes" now being produced by Paramount.

Monte Blue Likely to Become Another Cecil De Mille Star

ONCE again Cecil B. DeMille bids fair to maintain his title of "star maker" against all comers. This time it's Monte Blue, who seems to be in line for the hero role. For Monte is shortly to be featured in several special productions and the next step is usually stardom.

Monte Blue is hardly a newcomer in the realm of pictures. He has been a favorite of the screen since his initial venture as a dare-devil stunt man in the pioneer days. Not so many years ago, he transferred his allegiance from stuntdom to legitimate drama. His advance since that date has been sure and steady.

Perhaps his first important role was with Ethel Clayton in one of the most popular screen dramas of a year or so ago, "Pettigrew's Girl." Then as the youthful leading man with Violet Heming in George Melford's production of "Everywoman" he added new laurels to his collection. But it was his work as June Dirk in Cecil B. DeMille's striking study of life, "Something to Think About," that he won promotion to a feature place on the screen.

Now he has finished work in George Melford's production, "The Jucklins," and is due very shortly in the East where he will be featured in Charles Maigne's "The Kentuckians."

Caldwell Securing Cast and Taking Scenes in New York

FRED CALDWELL, director of the Union Label Film Company of Los Angeles, is in New York to select a cast and stage a production that requires settings in and about New York. Mr. Caldwell has brought with him the story of "The Blue Ridge Trail," which was put into continuity form by Bob Horner.

Mr. Caldwell represents these Los Angeles film men: John Munro, vice-president and legal advisor; Frank P. Young, treasurer; Edwin Baker, secretary, and J. D. Talbot, general manager.

Dead Men Tell No Tales

Eileen Percy's First Starring Vehicle for Fox Film Is "Her Honor the Mayor"

PARTICULARLY timely with the political activity now interesting the country comes the announcement of William Fox that his new star, Eileen Percy, will appear on August 22 in her first starring vehicle, "Her Honor the Mayor," from the stage play by Arline Van Ness-Hines.

"Her Honor the Mayor" is a straight-from-the-shoulder story, sparkling throughout with comedy bits and amusing situations. It deals with women in politics and should make an appeal to every voter, because women today are regarded as a deciding factor in political life.

Eileen Percy, as Her Honor the Mayor, shows just what women of this country intend to do—for she stands for clean politics. She gets the corrupt political boss out of the way and wins over the district attorney, who, though an upright politician, is unalterably opposed to petticoat government. She obtains the backing of the entire feminine vote and gets the district attorney elected to the governorship, where she takes her place beside him—as his wife.

"Her Honor the Mayor" enjoyed a successful run on Broadway when it was presented on the stage and the screen adaptation should heighten the popularity of the fascinating comedy. The production has been handled throughout by Director Paul Cazeneuve.

This production, serving to introduce Eileen Percy as a Fox star, is considered a vehicle particularly selected to suit her temperament and versatility. Miss Percy is well known for her work as leading woman opposite William Russell, also a Fox star. A supporting cast of marked strength is headed by Ramsey Wallace and includes Charles Force, William Fletcher and Edwin Booth Tilton.

Nat Rothstein to Stage His Own Version of "Three Weeks"

NAT ROTHSTEIN, who for forty-nine weeks in the year is advertising and publicity overlord for Equity Pictures has completed arrangements for the staging of his own interpretation of "Three Weeks." It will be a plu-grand super-special production. The cast will be restricted to his family and his pal. Supernumeries galore in the form and fashion of "pro" golfers, caddies, motorboat engineers and mechanicians, chauffeurs, valets, etc., are already engaged and eagerly awaiting Nat's "Let's Go!" The locale is the summer home of Isaac Guggenheim on Blue Mountain Lake, at Eagle Nest, Hamilton County, N. Y.

The statement that the preliminary "swindle sheet" represents an outlay approximating six months' salary is an exaggeration, according to Nat. He admits, nevertheless, he's coming back with enough stored-up ambition to justify him in starting a whale of a business, one of these 'ere producer-distributor-exhibitor things, or an octopus or something.

Emerson and Loos Find Screen Material in Europe

AFTER a six weeks' search for Constance Talmadge stories overseas, John Emerson and Anita Loos, scenario writers, accompanied by James A. Creelman, personal representative, have returned.

Much of their time was spent in France studying the methods of the French farce writers. They saw twenty-one plays on the stage and read scores of others in the hope of finding plot material for their Constance Talmadge comedies during the next year. Together with David Kirkland, director for Miss Talmadge, they toured the European battlefields and took motion pictures of famous French and English locations for reproduction in the Joseph M. Schenck studios.

"We have gained a new angle on the dramatics of comedy after watching the French methods," said Mr. Emerson and Miss Loos. "The Europeans have many new ideas and in France, at least, the authors are producing some of the cleverest sub-titles in the world. We have many new ideas for the Constance Talmadge pictures of next season."

The American pictures are immensely popular in England and France, according to Mr. Emerson and Miss Loos.

You Die!

This blood-chilling message, bearing the fatal hieroglyphics of a murderous Chinese tong, came to four persons. Death, creepy and mysterious, dogged their foot-steps. What happens? See—

EARLE WILLIAMS

in

The Purple Cipher

A weird story of adventure in Frisco's unsolved and mysterious Chinatown. A love story of thrill and sentiment—an adventure tale of breath-taking suspense. It is Vitagraph's contribution to lovers of modern romance. A superb character portrayal by the screen's most polished actor.

Great Array of Talent Secured to Make William Fox Sunshine Comedy, "Skirts"

SELDOM in the history of motion pictures has such an array of talented artists, all comedians, been used in one film production as those who enact the principal roles in "Skirts," the six-reel William Fox Sunshine Comedy Special which is an early fall release on the Fox schedule.

In selecting this cast of notables for his own story, Director Hampton Del Ruth was compelled to comb the stage and screen ranks of the United States. It required months of persistent effort before the work was finally completed and Mr. Del Ruth was able to begin active work on the filming of the big comedy.

Heading the all-star list of comedians are the world-renowned Singer Midgets, a team of Lilliputian funmakers who have graced the vaudeville stage with success not only in this country but in England and on the continent. "Skirts" signalizes the first screen appearance of these midgets.

Conklin and Summerville.

Chief among the other funmakers are Chester Conklin, whose achievements on the comedy screen are too well known to recount here, and "Slim" Summerville, who, although reputed to be the thinnest man in comedy, is capable of supplying as many laughs as the most corpulent of comedians. "Slim" is seen as the ringmaster in the Midget Circus.

Others equally well known on the stage and screen include the following: Alta Allen, the charming ingenue, who is a graduate to the films from the musical comedy ranks; Ethel Teare, well known as a leading woman in Fox Sunshine Comedies; Alice Davenport, who comes from the famous theatrical family of Davenports; Dorothy Lee, described as the "leader of the Sunshine Beauty Brigade," who formerly played in support of Lew Dockstader; Mrs. Laura La Varnie, an old musical comedy and vaudeville favorite, and Blanche Payson, a statuesque beauty of 215 pounds and six feet three.

Other Celebrated Comedians.

There also are Mrs. Rosa Gore, of the famous vaudeville team of Crimmins and Gore, who also appeared with Montgomery and Stone in "The Wizard of Oz"; Mrs. Milla Davenport, well known as a vaudeville comedienne on the Keith Circuit; Harry Booker, who has been seen in circus, vaudeville and dramatic productions; Ford West, a well-known "big time" vaudeville performer; Glen Cavender, reputed one of the best "boobs" in comedies; Jack Cooper, an eccentric comedian from England; Harry Gribbon, who had a long experience on the comic opera stage before his entry into motion pictures, and Bobby Dunn, who is said to hold the high diving championship of the world, having dived 115 feet into 4 feet of water with Dr. Carver's show.

Still others are Tom Kennedy, who is best known as a boxer, and who trained Douglas Fairbanks for some time; Edgar Kennedy, also an athlete; Gus Pixley, a San Franciscan who comes of a family of eighteen, all of whom are in the show business, and Jim Donnelly, who has played in vaudeville for years and also appeared in support of Raymond Hitchcock in "The Red Widow." He played in the Keith houses throughout the country when they ran "tabloid" operas.

June Elvidge to Be One of Stars in Metro Production

JUNE ELVIDGE, the widely known motion picture star, who is appearing on the stage in the popular musical play, "The Girl in the Spotlight" at the Knickerbocker Theatre, New York, has been engaged for the part of Mrs. Brand in Metro's forthcoming all-star production of "Fine Feathers," the screen version of Eugene Walter's successful drama. Miss Elvidge is the fourth actress in recent months to appear in Metro pictures while continuing work on the stage, the others being Ina Claire, Wilda Bennett and Claire Whitney.

The screen career of Miss Elvidge has been marked by a series of notable pictures, the most recent of which was "The Law of the Yukon," a Mayflower production, directed by Charles Miller. Others included "The Way Out," "The Oldest Law," "The Cabaret," "Joan of the Woods," "Power and Glory," "The Bluffer," "The Appearance of Evil," "Stolen Orders," "The Quickening Flame" and "The Love Defender."

Deitrich Leaving International

The resignation of Theodore C. Deitrich as director of advertising and publicity of International Film Service Company, tendered more than six weeks ago, became effective August 14. During his stay at International Mr. Deitrich was responsible for the entire exploitation of International's two most successful productions, "Humoresque," now in its twelfth and final week at the Criterion Theatre, New York, and "The World and His Wife," in addition to his other duties. Before leaving International Mr. Deitrich was presented with a magnificent traveling bag, fully equipped, by Robert G. Vignola, in appreciation of his work on "The World and His Wife," which was directed by Mr. Vignola.

Pensive Blanche Sweet
In a spotlight pose from her latest picture which is called "The Girl in the Web" to be produced by Pathe.

East Indian Clairvoyant in Thurston's "Twisted Souls"

AN interesting figure in Howard Thurston, the magician's, first starring vehicle, "Twisted Souls," is Ben Tarah Mahamet, of Benares, India, who came to this country with Mr. Thurston when he returned from India. Because of his knowledge of the Hindoo fakirs Mr. Mahamet is said to have been able to inject several unique illusory effects into the picture, which was directed by George Kelson.

Mr. Mahamet is a student of clairvoyance and the materialization of spirits and plays the role of the spiritual protagonist in the picture, which deals with the troubles that come to an American family because of occult influence. The cast also includes Eric Mayne, Donald Hall, Horace Braham, Harold Crane, Marion Nesmith, Evelyn Sherman, Agnes Scott, Grace Rollins, Muriel Pettigrew and others.

Hobart Leaves International

Henry M. Hobart, who for the past year has been vice-president and general manager of International Film Service Company, Inc., on August 12 resigned both positions and will sever his connection entirely with the Hearst organization. At the general offices of International it was stated Mr. Hobart will take a long vacation before he announces his future plans. It is understood that he has been offered the presidency of a large manufacturing corporation.

Pioneer President Outlines His Views on Conditions and Tells Future Plans

ATTRIBUTING the growth of the Pioneer Film Corporation to its policy of co-operating with the exhibitor to the fullest extent and taking cognizance of the part the exhibitor plays in the development of the motion picture industry, A. E. Lefcourt, president of Pioneer, has outlined his views on conditions and told of the plans of Pioneer for the new season.

In Mr. Lefcourt's opinion the coming season from all indications will be the biggest in the history of the industry.

"This is but a natural condition," said Mr. Lefcourt. "The exhibitors are realizing more every day that only the legitimate operations of those that are part of the industry can spell success for them as well as for others. The day is near at hand when the exhibitor will awaken to a full realization of his rights as a business man."

Three Outstanding Features.

Mr. Lefcourt says that the growth of Pioneer and the development of its twenty-three exchanges throughout the United States and Canada has come about through three outstanding features: By the distribution and handling of pictures of quality, pictures of sterling worth, pictures with appeal to the majority; as a result of the service given by Pioneer to its clientele, which is made up of exhibitors, large and small, and which service represents the conscientious efforts of experts of their particular line; by the fact that Pioneer and its general staff of specialists must give approval to a picture before Pioneer makes any move to offer it and distribute it to the exhibitors throughout the country, assuring the exhibitor of the maximum in value and eliminating all risk in connection with the booking of a Pioneer picture.

Operates Along Different Lines.

"You see," continued Mr. Lefcourt, "that Pioneer operates along somewhat different lines than those of other concerns. We believe that there is room for improvement in the motion picture industry, but this improvement can only come about if all forces grasp the necessity of doing business along business-like lines.

"We have made some big plans for the next season. Our exchanges now cover practically every part of the United States and Canada. Our pictures are bigger than ever before. They represent the work of the most successful directors in the field. The artists are known wherever the cinema is known and the plays are big things. Consequently we feel confident that Pioneer is on the eve of the most successful period since its inception."

Newly Organized Hodkinson Department Assures Small Showmen of Good Films

OF especial interest to the exhibitors of the small towns is the news which comes from the W. W. Hodkinson Corporation to the effect that there has been recently organized a new branch of the sales department that is to be known as the small town department.

In order to efficiently handle the work of this department it has been necessary to more than double the existing sales force.

It is a regrettable state of affairs that in the past, due either to prohibitive rentals or to the condition of the film when it reached its last run stages, the smaller cities and towns throughout the United States have been unable to enjoy a really big production.

It is this condition which the new Hodkinson department was created to cure. First of all, there will be a staff of experts whose duty will be to keep prints of the different subjects in perfect condition. This will be done in the most painstaking manner and no thought will be given to expense.

Prints will be inspected at frequent intervals and replacement footage will be inserted wherever necessary. Oil spots will be removed, broken sprocket holes will be cut out and everything done to keep the film in perfect condition so that when it comes to the small town theatre it will be quite on a par, in every respect, with the film which was shown in the first run houses. .

As has been stated, the sales department has been more than doubled and an intensive drive is even now under way. It is expected that this idea will fill a long-felt want, and that it is meeting with the approval of the exhibitors is best evidenced by the fact that thousands of new bookings have been reported in the past few months from every corner in the United States.

DEAD MEN TELL NO TALES

Convalescent Soldiers See Revier Film Jungle Serial

THE humdrum life of the convalescent soldiers at Arrowhead, Hot Springs, Cal., Uncle Sam's newest and most modern hospital for service men suffering from wounds and gas poisoning received in the World War, was somewhat enlivened when "The Son of Tarzan" serial producing unit of the National Film Corporation of America arrived to make several important jungle scenes for the screen version of Edgar Rice Burroughs' book of the same name.

Many of the soldier patients were excellent French conversationalists and Director Harry J. Revier, who is of French parentage, invited the fighters able to walk to witness the filming of a dramatic sequence in the fifth episode.

The soldiers were evidently pleased for Director Revier was waited upon by a delegation when he was about to leave the Springs and presented him with a handsome cane, carved by one of their number.

Levey Buys Studios

The Harry Levey Service Corporation of New York has bought outright the Bacon-Backer studios at 230 West Thirty-eighth street, and the ground on which it stands, which it was announced two weeks ago that Mr. Levey had merely leased. The change in Mr. Levey's plans and the decision to own this property comes as a result of his belief that with property that actually belongs to the company, he can make the most effective and extensive alterations for the purpose of producing the best in the way of industrial-educational motion pictures in which the company specializes.

Believes Location An Asset.

Added to this is the fact that the new $4,000,000 post office, the deal for which was put through by A. E. Lefcourt, president of the Pioneer Film Company, is to be directly opposite the Levey company's studios, increasing production and shipping facilities to a great extent. Truth Productions, as the Levey pictures are called, are distributed through Pioneer.

LARRY SEMON
in
The Stage Hand

He wasn't superstitious—didn't believe in signs—so, without the ouija board to guide him, how was he to know that right beside him, as he calmly puffed his Flor de Ropo, was a ton of powder just dying to go off and go up? But it proved a blessing to Larry It gave him prominence, sent him through a few slight carriers like a stone wall, an iron door and other things, and landed him right on the stage as the central attraction of a beauty ballet.

Latest Mermaid Comedy

"Nonsense" is announced by Educational Film Exchanges, Inc., as the third comedy release of the Mermaid Comedy series, which is said to have established a new record for a new brand of fun films. In this picture Jimmie Adams, who had one of the principal roles in "A Fresh Start," becomes a featured player, while the cast includes Marvel Rea, Lige Cromley, Frank Coleman and Hap Ward. It is made under the personal supervision of Jack White, who established a reputation with Sennett and Sunshine creations.

"Nonsense" opens as a rural comedy with numerous barn yard scenes introduced, the prologue presenting the trained duck which was seen in "Duck Inn" and a rooster.

"Dynamite" will be the fourth of the Mermaids, this one featuring Lloyd Hamilton.

You'll Cross Your Heart

—like Larry does and say that you never laughed so much or saw a funnier film frolic on the screen than—

LARRY SEMON

in

The Stage Hand

It is his latest "blues buster" and as the "boob" stage hand he succeeds wonderfully well in doing the wrong thing just at the right time—the right time to catch you coming out of one fit of laughing and send you into another. It is another one of those rib-tickling comedies that brought forth the slogan—"laugh with Larry." He makes you do it whether you want to or not.

VITAGRAPH

Educational's Eastern Managers Open Convention and Listen to E. W. Hammons

MANAGERS of all eastern branches of Educational Film Exchanges, Inc., assembled on August 20 at the Hotel Astor, New York, for the first divisional conference of that organization. This convention was called to discuss the problems of the new distributing organization and to hear a number of important plans for the immediate future.

Among those attending the sessions are John J. Scully, manager of the Boston office; Stanley W. Hand, New Haven; D. J. Savage, Buffalo; John J. Iris, New York; C. S. Goodman, Philadelphia; J. H. Beaver, Washington; C. A. Lynch, Pittsburgh; H. R. Skirboll, Jack Skirboll and William Skirboll, Cleveland and Cincinnati, and Lee L. Goldberg, Louisville.

Mr. Hammons Is Applauded.

E. W. Hammons, president of Educational is presiding. "In the few weeks that you have been in operation," he told the visiting managers, "you have justified our estimate of the demand for the best in short subjects and the unusual in two-reel comedies. Though most of you have had time to do little more than 'hit the high spots,' the contracts that you have turned in have reached a figure that would do credit to most of the feature distributors. Certainly the record made has been enough to justify us in making still more extensive plans for the immediate future."

Insists on Selling on Merit.

Mr. Emmons went ahead to cite the records of some of the exchanges outside the territory included in the present meeting, and the reports concerning those offices brought hearty applause. In his whole talk he impressed upon the representatives that just as Educational has compelled every product seeking its distribution to meet a high quality standard, so the selling organization must maintain a similar standard in selling on merit and affording exhibitors a distribution and exploitation service that should be distinctive.

Policy Is Explained.

Full explanation of the company's policies were made by the heads of the production, domestic sales, advertising and publicity and distribution department and the branch managers were invited to ask questions and offer their own suggestions. All speakers, both department heads and territorial representatives, voiced the sentiment that though the organization is blazing the trail as an organization devoted to short subjects, they would put the same energy, intelligence and enthusiasm behind the single reel as they would behind the super-feature.

Full Blast September 1.

The meeting comes to an end on August 21 with a luncheon at the Astor, at which there will be several distinguished speakers and a pre-view of all of the two-reel comedies and specials in the vaults of Educational.

September 1, it was announced, will see Educational exchanges showing practically 100 per cent. activities. On that date the Atlanta office will open, while Seattle, Louisville, and several others will have their physical arrangements completed and will be able to work without handicaps.

Immediately after the convention, Henry Ginsberg, manager of the domestic sales department, leaves for an inspection of the exchanges now included in this convention. He will first visit New Orleans and Dallas, where he will open branch offices, operation of which has awaited some pending arrangements.

Tennessee Beauty Has Important Role in Fox Production, "If I Were King"

WITH Nashville, Memphis and other cities of the South and Southwest interested in her screen debut in feature films, Miss Renita Johnston, one of Tennessee's fairest daughters, last week, at the Lyric Theatre in New York, established herself as a valuable addition to the screen's players with her impersonation of Hugette in the William Fox special production of Justin Huntly McCarthy's stage play and novel, "If I Were King," in which William Farnum is the star.

Won Success on Stage.

This is Miss Johnston's first appearance in multiple reel film, she having scored her first success upon leaving the stage in a series of short subjects in the independent field.

With a most engaging personality, Miss Johnston came to New York last season intent on entering the motion picture field, where, like so many of her stage sisters, she believed she was to find a greater outlet for the dramatic talents which her admirers claim for her. She made an immediate impression upon a producer of short subjects and was engaged for the leading role of a series of films in which she was featured, but in which she failed to find the opportunity she sought for the expression of her emotional power.

Director Edwards Picked Her Out.

J. Gordon Edwards, veteran director for Fox, at that time was casting "If I Were King," in which Mr. Farnum gives a superb characterization of Francois Villon. She applied to Mr. Edwards and was promptly given the part of Hugette. Being a fine subject for the camera and having natural dramatic ability, under the skillful direction of J. Gordon Edwards the little Southerner proved an excellent foil for the masterful Farnum.

DEAD MEN TELL NO TALES

"Put That in Your Pipe!"

Says Lew Cody to "Boots" in "Occasionally Yours" being made by Robertson-Cole.

Metro All Set to Produce Symbolic Slapstick Comedy

PRODUCTION plans on "The Price Mystery," the second of a series of twelve motion pictures to be made by Metro in the Americanization campaign of the Motion Pictures Producers' Association, have been completed and camera work on the subject will be commenced at once in Metro's New York studios. The picture follows "Strangers, Beware!", the first of these patriotic subjects, which will be released shortly by Metro. "The Price Mystery" will be directed by Smythe Addison under the supervision of Arthur Zellner, assistant to Maxwell Karger, Metro's director general.

The cast includes George Spink, Frank Cooley, Mary Beaton, Arthur Earle, Frank Leavitt, heavyweight wrestler, and Yusof, the well-known eccentric wrestler.

Hodkinson Picture Made in Winter for Summer Releases

MANY interesting reports have been received at the home offices of the W. W. Hodkinson Corporation in regard to "The Silent Barrier," the Arthur F. Beck-Charles C. Burr production which has been recently released. The locale is in the Swiss Alps. The scenes were "shot" at Saranac Lake, N. Y., and embody some beautiful scenic effects.

These locations have been peculiarly pleasing to audiences throughout the United States during the existing torrid spell and expressions of pleasure have been conveyed to exhibitors who have shown this picture.

Howells Reports Immediate Results on Selling Campaign on "Son of Tarzan"

THE selling campaigns on "The Son of Tarzan," the big animal jungle serial adapted from the book of the same name by Edgar Rice Burroughs which is being produced by the National Film Corportion for distribution by David P. Howells on the independent market, was instituted last week and started off with a bang.

The following territories have been definitely closed, the contracts signed, and the first deposit paid: western Pennsylvania and West Virginia, sold to Albert A. Weilland, of the Standard Film Exchange of Pittsburgh; Missouri and Kansas, to Richards & Flynn, of Kansas City; Indiana, to Robert Liebler & Co., of the First National Exhibitors' Circuit of Indianapolis.

Options have been taken on eastern Pennsylvania, Kentucky and Tennessee, Florida, Georgia, North and South Carolina, Virginia and Alabama by the First National exchanges for those territories. The options are just as a matter of protection until the owners can arrive in New York and negotiate the contracts. There is also in course of negotiation a deal for the entire Northwest.

United Kingdom Rights Sold.

Inquiries and bids have been received from every territory in the United States for this picture, but no attempt has been made to sell as yet until the exchanges of the First National have been given an opportunity to state whether or not they desire to handle the picture.

The entire rights for the picture have been sold for the United Kingdom to W. & F. Film Service, Ltd., of London, the picture being bought in this country after a preview of the early episodes by David Mundel. Mr. Mundel returned to England on August 12 to immediately arrange for one of the biggest trade showings ever put over in London. He is enthusiastic over "The Son of Tarzan" and believes it will be one of the biggest box office attractions that has ever been shown in the British Isles.

The sales campaign on "The Son of Tarzan" for the United States and Canada is under the personal direction of George H. Hamilton.

Production Took Eight Months.

Eight months will have elapsed from the time that National began on "The Son of Tarzan" until the concluding episode is finished. According to Capt. Harry M. Rubey, National's president, Director Harry Revier will not be rushed for time, as the latter is allowed one month to film two episodes.

A long series of after-dark jungle scenes are now being taken. According to a communication received by David P. Howells from Director Revier, the "daily runs" of these scenes already photographed serve to show that this serial will go down in screen history as having many hundred feet of the best night "shots" ever recorded on motion picture films.

The lighting of the jungle settings is accomplished after a new set lighting plan, invented and perfected by Jack Heintz, the National's chief electrician.

Harry Levey to Handle Film Campaign for Merchants Seeking Foreign Trade

THERE has been formed an organization of a new kind to be known as "American Trade Promotion Associates, Inc.," designed to show American industries to American and foreign people. It is composed of leading merchants in the United States, approximately 5,000 in number, who have become convinced that the industrial motion picture offers opportunities for presenting a direct and forceful appeal to the world's buyers and a medium for securing America's share of the foreign trade. They have engaged the Harry Levey Service Corporation to superintend all details of production and distribution.

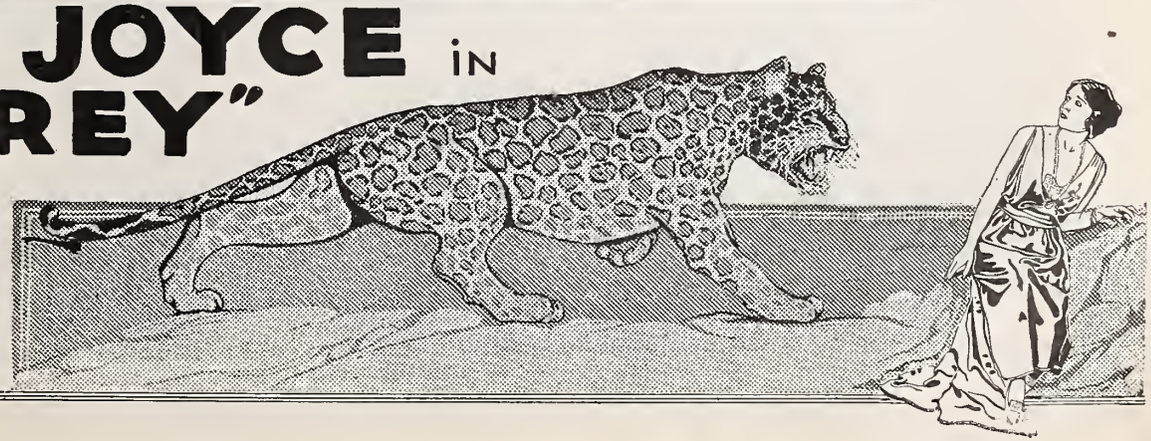
Mr. Levey, who is to take charge of all details, announces that a circulating industrial film library will be established. Industrial films showing the manufacturing processes of various industries will travel over the circuit and be shown for a certain period of time in each of the "stations" on the circuit. Co-operation of foreign chambers of commerce is being assured, and in their tour around the world, covering all the continents and embracing nearly all the large cities, the films will be viewed by hundreds of thousands of business men who are interested in purchasing American-made articles, and who are thus given an opportunity to see that American products are worthy of purchase. All announcements will be shown on the screen in four languages, English, French, Spanish and Portuguese.

Another circuit along the same lines is being perfected in America, says Mr. Levey. He declares that a circuit of sixty-two large cities already has been established, where industrial films will be shown in large plants and factories, and it is expected that this will be extended in a short time. This will be to stimulate local trade.

ALICE JOYCE IN "THE PREY"

A VITAGRAPH SPECIAL PRODUCTION

Directed by GEORGE L SARGENT



Fox Starts Advertising Campaign to Help Exhibitors Put Over "Bride 13"

ACTING on the principle that if you have a good thing to sell you should proclaim it to the world, William Fox has launched an extensive advertising campaign to assist the exhibitors who are contracting for his first serial, "Bride 13." Mr. Fox has already explained that he is confident of the great box office value of "Bride 13," which required eight months to complete.

A nationwide billposting schedule has been adopted, and all over the country men, women and children are now looking at the 24-sheet announcing the serial. This 24-sheet is claimed by Fox Film to be among the most striking posters ever designed for a serial. It depicts on the left a beautiful girl, arrayed in her bridal garments and carrying a large bouquet. To the right is a band of pirates clutching at the girl. In the distance at sea are warships dashing to protect the bride from the scoundrels.

In addition, there are one 6-sheet, one 3-sheet and one one-sheet on each of the fifteen episodes, portraying vividly big moments from "Bride 13," which overflow with exciting details. Efforts have been concentrated in this paper to present, as powerfully as posters can present, the action and speed that characterize the serial.

In nine cities of the country a week's newspaper advertising campaign is being planned. The advertising will begin with teaser copy and as it progresses will unfold all the big points of the serial. Beautiful lobby display photos in rotogravure, eleven inches by fourteen inches, have been prepared on each episode. To stimulate interest among theatre patrons, Fox Film has had printed a striking herald eight inches by eleven inches containing scenes from the picture and a resume of the story with the cast. A slide also has been made. A 36-page plan book, the cover being in two colors, is now being distributed. For each of the fifteen episodes there is supplied several interesting stories for newspapers. Each page of publicity carries, besides the stories, a boxed synopsis of that particular episode. Furthermore, there is a page devoted to a complete story of the serial and the cast.

High Class Theatres Now Run Pathe Serials, Says Manager

CHIEF among the outstanding features of the present conditions in the territory of the Indianapolis branch is the striking manner in which the serial pictures are being booked as attractions in the higher priced houses," said P. B. Elliott, Pathe's Indianapolis branch manager, while in New York on a visit to the home office. "At our branch we are receiving contracts for "Ruth of the Rockies," the new Ruth Roland vehicle, from as high a percentage of the 25, 35 and 50 cent admission houses as we are from the theatres maintaining a lower price scale.

"The most logical thing to which to attribute this spread of the serial plays into theatres of the bigger class is the improved quality of the pictures themselves. Ruth Roland has always been a favorite and her fame has increased to such an extent that her popularity is not restricted to the confirmed serial enthusiasts alone, but she has become a star attraction for all theatres in all communities.

"As an indication of this feature of the latest development in Pathe serials, I might point out the Grand Theatre, Washington, Ind. This theatre has long since established a reputation for the high quality of its program and its manner of presentation. It is a first run feature house and has presented the biggest features for years. The Grand has contracted for "Ruth of the Rockies" and will show it as the main attraction on the days on which it is presented."

Release of "Leopard Woman" Set as Associated Offering

SCORES of congratulatory telegrams are being received at the J. Parker Read, Jr., headquarters at the Thomas H. Ince studios in Culver City following closely after the announcement that J. Parker Read, Jr.'s, "The Leopard Woman" is to be an Associated Producers' release.

It was first announced in the schedule of the "Big Seven" that the Louise Glaum vehicle would head the program, but the desire of the producer to have plenty of time in which to edit and construct the picture and the nearness of September 12, the date of release, makes it doubtful that "The Leopard Woman" will be the initial offering.

Big Business Continues on America's "House of Toys"

ITS first-run successes with large and important theatres have given "The House of Toys," the rank of a leading production in many of the exchange territories of the country. Bookings are coming in fast and American finds that in this special it is meeting the wants of the exhibitor in a telling way.

In "The House of Toys" the producers are said to have presented and followed to a satisfying climax one of the most frequent causes for domestic difficulties, and an answer is given. It is evident that the author, Henry Russell Miller, a practising lawyer of Pittsburgh, made a shrewd analysis of life before writing the book. The film's name invites exploitation, and exhibitors have taken full advantage of it.

Loew's Theatre, Dayton, Ohio, will show the special for a week beginning August 16. The Broadway, Springfield, Mass., and the Empire, Lawrence, Mass., have booked it for extended runs, and it is having the first run on Santa Monica Bay in a several day engagement at the California Theatre, Venice, Los Angeles. Other recent bookings are at the Plaza, Sioux City, Iowa; Elite, Waukegon, Ill.; Knickerbocker, Cleveland; Empress, Omaha; Lyric, Gary, Ind.; Casino, St. Louis, and Tally's, Los Angeles.

Carter De Havens Make Good Progress on Bedroom Farce

LATEST word from Hollywood, where Mr. and Mrs. Carter De Haven are producing "Twin Beds," for First National release, is to the effect that the work is progressing most satisfactorily. Disinterested persons who witnessed the shooting of some of the scenes, have written to New York predicting that the filming of the Selwyn hit will prove one of the big successes of the year. For this production the De Havens are affiliated with Arthur S. Kane.

"Twin Beds" is on the First National schedule for release on October 18. Remembering the long Broadway run of this Margaret Mayo-Salisbury Field comedy, and well acquainted also with the drawing qualities of Mr. and Mrs. De Haven in both the spoken and the silent drama, theatre managers are manifesting a lively interest in the exhibition arrangements.

This bedroom farce is lending itself well to picturization under the skilful direction of Lloyd Ingraham. The producing company is notable, including William Desmond, Helen Raymond, Katherine Lewis, Lottie Williams and William J. Irving.

Paul Bern a Director.

Paul Bern has been added to the staff of directors of the Goldwyn Pictures Corporation, a contract having been given to him because of his success as a co-director with Carl Herbaugh of Rex Beach's forthcoming picturization of his novel, "The North Wind's Malice." When Hugo Ballin directed the production of Wallace Irwin's story, "Trimmed with Red," renamed for the films, "Help Yourself," and serving as a stellar vehicle for Madge Kennedy, Mr. Bern was named assistant director.

Metro Signs Standing.

Metro's list of featured players has been augmented by the addition of one more famous name. Wyndham Standing, well known star of the legitimate stage, whose work also is known by every picture fan, has signed a contract under which he will appear exclusively in Metro productions for a term of years.

Mr. Standing is at present playing the leading male role in Viola Dana's new picture, "Blackmail." This is a crook play from the Saturday Evening Post story of the same title by Lucia Chamberlain. Albert Shelby Le Vino, of Metro's scenario staff wrote the script and Dallas Fitzgerald is directing.

Lookit Constance Binney!—Not a Night Mare, Just Waiting for Some Burglars.

Constance don't seem to know that her one and only is about thirty-nine inches east of her. Scenes from "39 East" which is a new Realart picture.

Consensus of Trade Press Reviews

Here are extracts from available news printed in the five motion picture trade papers. It is the aim to present one sentence that will reflect the spirit of the writer's opinion. The papers are indicated as follows: Moving Picture World (M. P. W.); Motion Picture News (N.); Exhibitor's Trade Review (T. R.); Wid's (W.); Exhibitors' Herald (E. H.).

A Cumberland Romance

(Mary Miles Minter—Realart)

M. P. W.—Is by far Miss Minter's best film. Outdoor scenes in the pictures are beautiful, and the lightning effects are remarkable.

N.—M. M. Minter's best—a real picture.

T. R.—Is warranted to please all who rejoice in romances dealing with wild life among the "moonshiners." It is strong in tense emotional scenes, there are physical thrills in plenty, and the local atmosphere is artistically developed and well maintained.

W.—Unusual story twists and excellent treatment result in fine picture.

E. H.—Which offers high class entertainment for any theatre.

The Adorable Savage

(Edith Roberts—Universal)

M. P. W.—To the co-ordination of all concerned in producing "The Adorable Savage" will be due the success which it is bound to meet.

N.—Is pretty good entertainment of its kind. Edith Roberts is certainly appealing in a shredded wheat costume and plays of spirit.

T. R.—This proves to be an interesting story against unusually beautiful backgrounds, supposedly of the Fiji Islands.

W.—Attractive title and South Sea atmosphere has effective appeal.

Fickle Woman

(David Butler—Schwab)

M. P. W.—Will probably be favorably received wherever shown.

N.—Is one of the bets of the mid-summer season.

T. R.—Unreal and title misleading.

W.—This one is certainly there with a big entertainment value.

Held in Trust

(May Allison—Metro)

M. P. W.—It is seldom that a story of this character presents a plot involving gigantic villainy of this description in so convincing a way.

N.—Incongruity and sadness mars entertainment value.

T. R.—Is old and shop-worn.

W.—Very obvious story and slow tempo too much for this.

What Happened to Jones

(Bryant Washburn—Paramount)

M. P. W.—The comedy as shown at the Rivoli has a very limited entertainment.

N.—Good hokum and farce comedy.

T. R.—A very amusing attraction.

W.—Not enough real comedy situations to satisfy.

Yes or No?

(Norma Talmadge—First National)

M. P. W.—Excellent entertainment value.

N.—At best the offering is a vehicle to display Miss Talmadge's talents, and if it succeeds it will be because of her personal popularity and undenied ability.

T. R.—A thoroughly entertaining picture of considerable value to exhibitors.

W.—Fine characterizations by star succeed in substituting for situations.

Married Life

(Ben Turpin—First National)

M. P. W.—Is both thrilling and laugh-compelling.

T. R.—The slapstick comedy for which the Mack Sennett productions are famous is stretched to the limit is this feature.

W.—Great stuff—every bit as good as Sennett's two-reelers.

The Trail of the Cigarette

(Glenn White—Arrow)

M. P. W.—Has an interesting plot, and the construction of the picture is such as to create suspense.

N.—Mystery story well produced and thoroughly interesting.

T. R.—Is lurid and sensational after the manner of the old detective thrillers.

Rose of Nome

(Gladys Brockwell—Fox)

M. P. W.—The picture follows the usual lines of stories in which much of the action takes place in the dance hall, and is talented more or less with a sordid sentiment. It is, however, interesting in detail.

N.—Alaskan picture holds the interest, but is not big.

W.—Conventional story of Alaskan dance hall has few bad spots.

The Terror

(Tom Mix—Fox)

M. P. W.—Speed, action and stunts of a daring character are found all through this five-reel Fox subject. As a whole this production ranks among the very best of its kind.

N.—A picture that abounds in sure-fire thrills and real dramatic interest.

T. R.—Is packed full of excitement and the sort of thrills that only Tom Mix can put over.

The Mollycoddle

(Douglas Fairbanks—United Artists)

M. P. W.—Douglas Fairbanks has surpassed all his previous efforts with "The Mollycoddle." It is a vastly entertaining story built on the lines of real dramatic art and contains just the proper balance of comedy, suspense and a skilfully devised climax.

N.—Action, adventure and thrills are packed in Fairbanks' latest.

T. R.—Gingery Fairbanks film.

W.—Avalanche scenes and thrilling fight sequence at end put over very weak Fairbanks production.

Betty Ross Clarke
Playing with William Farnum in the Fox special, "If I Were King."

Love Madness

(Louise Glaum—Hodkinson)

M. P. W.—A thrilling melodrama of the underworld ,written by C. Gardner Sullivan and released by Hodkinson. It has been staged by J. Parker Read as a seven-reel production and contains the sensational attributes of the best detective drama.

N.—Excellent crook story; finely acted and produced.

T. R.—A decidedly interesting and absorbing story of underworld life, well acted and well produced.

W.—Wonderful production values and fine treatment put this over big.

The Point of View

(Elaine Hammerstein—Selznick)

M. P. W.—The production is wholesome, has its touches of comedy, even in the midst of the most pathetic situations, and is true to human life.

N.—Manages to hold the interest largely because of its careful production and good characterizations on the part of the cast.

T. R.—A drama with a strong emotional basis of appeal, its plot dealing with the contrasting elements of false pride and common sense and working out a mental problem to a very satisfactory climax.

W.—Fine characterization makes conventional story very interesting.

Out of the Storm

(Goldwyn)

M. P. W.—Is a succession of motion picture story punches that will prove it to be one of the season's best pictures.

N.—A good feature which should interest and excite.

W.—Good production and some thrills to rather familiar story material.

La La Lucille

(Lyons-Moran—Universal

M. P. W.—The number is well built and clever in both plot and performance.

N.—Lyons and Moran production a good comedy.

W.—Second Lyons-Moran five-reeler a riot of fun once it gets started.

Comments

A LONDON BOBBY (Rolin-Pathe).—A one-reel "Snub" Pollard comic, in which the hero is a member of the London police force. He meets some weird adventures while trying to clean up a gang of street roughs. Then he attempts to punish the father of an abused young girl, but gets hold of the wrong man. Marie Mosquini plays the pretty miss in question. The subject turns up some amusing misadventures and is altogether typical of its kind.

The Stage Hand

(Vitagraph-Larry Semon)

THE STAGE HAND (Vitagraph).—The materials of slam-bang farce are limited, and its activities are so great that repetition is not to be avoided. The wonder is that ingenuity can keep on playing variations on the ridiculous month after month without exhausting itself. Larry Semon is an industrious farce-maker and relies heavily on mechanical accessories and pantomime. The most original feature of "The Stage Hand" is the role played by a highly trained monkey . Mr. Monk never makes a slip in performing a part little short of human in the intelligence with which it appears to be played. Interest, in fact, centers on his amazing antics—he is the real star in provoking laughter.

LATEST REVIEWS *and* COMMENTS

CONDUCTED BY EDWARD WEITZEL, ASSOCIATE EDITOR

Sidelights and Reflections

UP to the present all the verses that have been written about the movies have been of a humorous or a sarcastic nature. Some day, no doubt, a real poet will be inspired to write a number of eloquent lines paying due homage to the dignity and the achievement of the Silent Drama. Meantime the new art can afford to smile at such witticisms as the following couplet which forms the text for a bit of verse entitled "Nothing Is Wasted in This World." It appeared recently in a New York daily. The couplet runs in this fashion:

"Hush, little failure, don't you cry,
You'll be a movie by and by!"

The failure referred to is, of course, a stage play which has been given a production behind the footlights and has not met with success. Four lines of the verses proper offers this explanation of the matter:

"The drama that the critics spurn,
With judgment based on reason,
Upon the screen will often earn
A fortune in a season."

The shaft of good natured satire aimed at the moving picture would not be worth a second thought if certain critics of the drama did not take the implied shortcoming of the screen seriously and proclaim in the public prints that the control of the stage, even in part, by the movie interests, means a lowering of the present none to high standards of the spoken drama. According to these gentlemen, authors will have no incentive to write successful stage plays if their works can be sold to the film producers, after they have failed on the stage. All this makes interesting reading until that celebrated witness, Mr. Hard Cold Fact, is put on the stand. This is his testimony. The top-notch price for the moving picture rights of plays that have not made a hit is five thousand dollars. A successful stage play often earns for its author from one hundred thousand to two hundred thousand dollars, and has been known to bring as high as sixty thousand dollars for the picture rights, half of which goes to the author.

Edmund Day, the author of "The Round Up," which has been turned into a moving picture, with "Fatty" Arbuckle as the heavy weight sheriff who bemoans his failure to win the heroine in those pathetic words, "Nobody loves a fat man!" is a case in point. At the time of his death Day had been paid over one hundred and eighty thousand dollars in royalties, and the piece ran for a season or more after that. The price for the moving picture rights after such a success must have amounted to a tidy sum. What an ass any author would be to try to earn a paltry one hundred thousand with his play on the stage, when he can get five thousand for it on the screen.

Another aspect of the case: Dead, dire and dismal failure on the stage does not necessarily imply that the same material may not furnish the foundation for a screen drama of real merit. It is largely a question of the skill employed in handling the material. The same thing is also true of pictures made from novels.

WEITZEL.

IN THIS ISSUE.

"The Little Wanderer" (Fox).
"The Notorious Miss Lisle" (First National).
"A Chorus Girl's Romance" (Metro).
"Darling Mine" (Selznick).
"What's Your Hurry?" (Paramount).
"Pirate Gold" (Pathe).
"Help Wanted—Male" (Pathe).
"Stop Thief" (Goldwyn).
"In Folly's Trail" (Universal).
"The White Rider" (Masterpiece).
"The Woman in His House" (First National).
"The Spirit of Youth" (Realart).

"The Little Wanderer"

New Five-Reel Fox Subject Features Petite Shirley Mason in Problem Story.

Reviewed by Robert C. McElravy.

NOT a "problem" story of the usual sort is this five-reel Fox production, entitled "The Little Wanderer," but rather a story built round a sociological theme of interest. The hero sets out to prove to his father, who operates a sensational newspaper, that opportunity and environment of a decent sort are all that are required to bring unfortunate human beings into a better life. To prove this he adopts a seeming street waif, who turns out to be a girl in disguise. Incidentally he finds the girl's father for her, and the fact develops that his own sire is the real villain of the piece. The story interest, it may be seen, is abundant and leads to some unexpected twists. It remains always an entertaining elaboration of a theme rather than a slice of real life; only at times is the touch of dramatic realism apparent.

The vehicle, while not as strong as her memorable recent picture, "Love's Harvest," affords Shirley Mason opportunities for varied work. She is always easy to look at, as the saying goes, and runs the gamut of both male and female apparel in this subject. As a boy she plays the role of a genuine little roughneck, hooking rides on trains and fighting in the streets. As a girl she appears first as a pretty waitress and later as her more radiant self.

Raymond McKee, Edwin Booth Tilton and Creil Vanauker are in the supporting cast.

Cast.

Jenny.....Shirley Mason
Larry Hart.....Raymond McKee
Joe Farley.....Creil Vanauker
Kit.....Alice Wilson
Tully.....Jack Pratt

Story and Scenario by Denison Clift.
Directed by Howard M. Mitchell.
Length, Five Reels.

The Story.

Larry Hart, in "The Little Wanderer," criticises his father, a newspaper publisher, for playing up the sordid side of the news. He claims that these sensational news stories tend to plunge unfortunate people further down the social scale. He contends that such persons should be helped into a better environment and not made the victims of scandal stories. To prove the possibility of regeneration, he agrees to find some unfortunate person in the slums and show what his theories will accomplish.

While living in his room in the slum section Larry shelters a street waif. This wretched waif, dressed in boy's clothes, turns out to be a girl named Jenny Carson. She had traveled with a medicine show and escaped to the city as the result of ill treatment. She was separated from her father as a child and does not know whether he is still alive or dead.

Larry gets the girl a job in a restaurant and later takes her home. He falls in love with her, but his father objects, declaring the girl to be a thief. Later events clear Jenny. Her father is discovered and he proves that Larry's father had once wronged him. After some exciting clashes a reconciliation follows all around and the lovers are made happy.

Program and Exploitation Catchlines:

Shirley Mason in a Problem Play.

Story of a Young Man Who Wants to Prove to His Father That the Unfortunate Can Improve if They Are Only Given an Opportunity.

See Shirley Mason as a Little Waif of the Street Who Is Taken in and Cared for by a Young Reporter Who Wants to Show His Father That Those of the Lower Class Can Raise Themselves if Given the Opportunity.

Exploitation Angles: Play up Miss Mason as the boy-girl and let it run for all you can get out of star and story, backing up the newspaper work with as liberal a display of stills and lithographs as you can command.

"The Notorious Miss Lisle"

First National Attraction Produced by the MacDonald Picture Corp. and Featuring Katherine MacDonald.

Reviewed by Louis Reeves Harrison.

WHATEVER else may be thought of of "The Notorious Miss Lisle," an adaptation from an English novel, the director has done his best to brighten it with good types and interesting backgrounds. James Young has been extremely careful of his costumes and his "atmosphere" in England and in Brittany. He has made a brave effort, and he actually succeeds in working up interest by his picturesque use of characters entirely outside of the story. This is especially true of the scenes in Brittany. His portrayal of life on the rugged coast of northwestern France wins in spite of weary subtitles about "Fate," favorite word of the resourceless continuity writer, and in spite of a conventional English novel about the unjustly accused woman who is cleared in the last scenes by the villain's confession.

Miss MacDonald plays the listless heroine, a young lady who lacks self-respect enough to face ill natured gossip with the courage of innocence, who runs away instead and thus confirms suspicion. It is a very weak role, and the star interprets it as though afflicted with a chronic headache. There is very little of the real flame of love in the acting of Nigel Barrie—his attitude toward the lady is that of sitting out a dance. As there is still less of the white flame of faith in the character he impersonates it fails to attract sympathetic interest. Director James Young has done splendidly all that he could be expected to do, but the production, as shown at the Strand Theatre offers only fair entertainment.

Cast.

Geanor Lisle.....Katherine MacDonald
Peter Garstin.....Nigel Barrie
Mrs. Lisle.....Margaret Campbell
Major Lisle.....Ernest Joy
Craven.....William Clifford
Mrs. Lyons.....Dorothy Cummings

Director, James Young.
Length, Five Reels.

The Story.

Geanor Lisle, the heroine. "The Notorious

Miss Lisle," seeks refuge in Brittany from notoriety as the co-respondent in a divorce case. She there meets Peter Garstin, who is not posted as to her bad repute. They are thrown together in a congenial relation and marooned on an island all night. He proposes and is accepetd because of his statement that their pasts do not matter. They are married by a priest and go on their honeymoon. In Paris Garstin learns by accident that he has married "The Notorious Miss Lisle," and tells her of it rather bitterly in their apartment. She makes no defense, offers no insistence of her innocence. Instead, she runs away, leaving a London address behind.

In crossing the Channel she comes upon Craven, who permitted her to be accused in his divorce suit from his wife. Having permitted such a stigma to be attached to an innocent girl, this English gentleman attempts to make free with his victim. She falls downstairs in attempting to escape him and is seriously injured. On their arrival in London, Craven has her taken to a hospital and there pays all her expenses. He also goes for her mail to the address she left with her husband. . .

Garstin arrives in search of his wife and concludes she is innocent. He sends a detective to the mail address and learns that Craven was with his wife while she was crossing the Channel. He weakens in his faith; but Craven now confesses that the girl was innocent, that he allowed suspicion to fall on her in order to shield another woman. Garstin finally goes to his wife when the newspapers print in big headlines that she is innocent. He begs forgiveness. She touches her lips to his brow and murmurs, "My very own."

Program and Exploitation Catchlines:

She Went to Brittany to Escape the Talk That She Thought Would Go Around When They Found She Was a Co-respondent in a Divorce Case—See Katherine MacDonald in This Society Drama.

Story of a Girl Who Is the Victim of the Dealings of a Man Who Has Allowed Suspicion to Fall on Her to Protect the Name of Another Woman.

Exploitation Angles: Hand this on the star and sell "the American Beauty" through insistence upon this title. A lot of people like to look at Miss MacDonald, no matter what she plays in. Give them the chance. For the others, work on the sensational title.

"A Chorus Girl's Romance"

Viola Dana Scores in Metro Adaptation of F. Scott Fitzgerald's Story of Marriage Venture of a Chorus Girl and a Yale Student.

Reviewed by Margaret I. MacDonald.

THE most interesting feature of the Metro production, "A Chorus Girl's Romance," featuring Viola Dana, is the originality of the character of the Yale student, Horace Tarbox, with which pretty Marcia, the most attractive and most expert shaker of the shimmy in the Frivolities. Viola Dana is unusually winning as she follows the lead of Horace's associates, and lures the unsuspecting book worm to his first kiss; and perhaps her charm is even more marked in the later scenes of the play when she becomes a wife and mother. The construction of the picture is not up to the standard, and there is lack of dramatic technique at points in the story affording opportunities for suspense, and situations are sometimes overdrawn.

In spite of technical defects, however, the director has succeeded in arousing a healthy interest in the two main characters; and the spectator is often conscious of a master hand in the working out of the smaller details. Gareth Hughes as Horace Tarbox gives an excellent impersonation. The cast is a competent one throughout, and judging from the applause accorded the picture in the Lincoln Square theatre, it should have a successful run.

Cast.

Marcia Meadows .....Viola Dana
Horace Tarbox .....Gareth Hughes
Steve Reynolds.....Phil Ainsworth

"Dear, I Need a New Hat."
A scene taken from "The Iron," which is being released by Goldwyn.

P. P. Anderson .....William Quinn
Betty Darrell .....Jere SunJin
Fred Ward .....Sidney De Grey
Jose Brasswine .....Lawrence Grant
Charlie Moon .....Tom Gallery
Dr. Tarbox .....Edward Jobson
F. W. Jordon .....Martyn Best
Aunt Emma .....Anne Shaefer
Miss Wilson .....Dorothy oGrdon
Prof. Dillinger .....William Mong

Story Adapted from "Head and Shoulders" by F. Scott Fitzgerald.

Scenario by Percy Heath.

Direction by William C. Dowlan.

Length—Five Reels.

Story.

"The Chorus Girl's Romance" treats of the love story of two young people, one a chorus girl with a heart, Marcia Meadows, who has never said or done a mean thing, and a Yale student, with brains, Horace Tarbox, who has neither been kissed, nor seen a musical comedy.

Marcia Meadows is one of the leading dancers of the chorus of the Frivolities, a successful Broadway show. And one day when Charlie Moon, cousin of Horace Tarbox dares her to draw his studious cousin from his shell, and promises her a gallon of uerfume if she can get him to kiss her, she falls for the joke. Entering his room unnanounced, she sits down before him, but is finally forced to leave without making any headway with her plans. Before she reaches the bottom of the stairway, however, Horace rushes after her, repentant of his indifferent actions. Later he visits the theatre, where he is shocked both at Marcia's attire and her dancing. She also registers a shock at the fact that this staid young man should see her under such circumstances. An invitation to visit her apartment that night to talk matters over is accepted by him, and later in the evening remonstrated with by his father for staying out late, he rushes from his home back to Marcia and hurries her to the parson.

The days that follow are full of trouble, for Forace loses a job almost as quickly as he gets it. Finally he decides to train his muscles in place of his brains, and one happy day is given a job in vaudeville at one hundred a week. A fall from a trapeze puts an end to his good luck for a while. Then a baby is born to the couple, and good fortune again smiles on them when Marcia is acclaimed a literary genius, with an advance of five hundred dollars in royalties, for a diary which she has written, and Horace gets an offer of five hundred a week in vaudeville.

Exploitation Angles: Sell the combination of Miss Dana's name, her past performances and this title. It should put the story over. Most stage stories appeal, so give emphasis to the chorus girl. If you can make a good cutout, use these to the exclusion of straight paper, and put a couple on a perambulator.

"Darling Mine"

Olive Thomas Has Peg o' My Heart Role in Happy Irish Play Pictured by Selznick.

Reviewed by Mary Kelly.

SENTIMENTAL and whimsical, brightened by touches of Celtic humor, the Selznick picture "Darling Mine" is a becoming vehicle for Olive Thomas, as well as a pleasant sort of diversion for the spectator. It is the type of photoplay that does not measure up to any set standard, but is evidently the work of an author who believed in taking poetic license. Most of it is just unusual enough to be amusing, but in a few places the effects are too far removed from realism to seem befitting. For instance, the little heroine works one of those instantaneous wonders on a fallen aunt who is a hopeless drug fiend when her niece finds her. The next scene shows her entirely reformed and respectable without any convincing interlude. Also her unsophistication is a little ovedrawn at times. These incongruites are not glaring, however, and the picture as a whole leaves one in a cheerful, satisfied frame of mind.

The locale in the first part of the tale is Ireland, and the "Ireland" of the director's creation is a picturesque land of slopes where charming farm cottages house good people who treat their cattle and all the four-footed tribe with kindness and even affection. This atmospnere of her homeland "Darling Mine" takes with her across the seas to America, where she gets in with a set of people who need just the stimulus that her healthful personality gives them.

Olive Thomas' beauty is indelibly impressed upon the spectator in a number of close-ups. These are made still more attractive by reason of excellent photography and lighting. She is a delight, also, in her costumes for the minuet. The set used in the dance scene is an especially attractive one and the scene has been cleverly directed, as has the entire picture. The supporting cast is one of note and includes Walter McGrail, who is well suited to play opposite Olive Thomas.

Cast.

Kitty McCarthy.....Olive Thomas
James McCarthy.....Walt Whitman
Gordon Davis.....J. Barney Sherry
Aunt Agnes.....Margaret McWade
Vera Maxwell.....Betty Shade
Roger Davis.....Walter McGrail
Mr. Savoy.....Richard Tucker

Scenario by John Lynch and Lawrence Trimble.

Direction by Lawrence Trimble.

Length, Five Reels.

The Story.

Impelled by a note from an aunt in America, who writes that she is "groping in darkness," Kitty McCarthy, an unsophisticated Irish maid, sets out from her home in the Emerald Isle to see America. Upon landing in New York she meets a stranger, Gordon Davis, a prosperous playwright. He lends her money enough to get to her aunt and takes her address.

She discovers her aunt's lodgings in the tenement section of the city, and learns that she is a dope fiend. But the child's love redeems Aunt Agnes and they grow very fond of each other. Meantime Gordon Davis, who has written a musical comedy, is looking for types and recalls his unu ual experience in meeting Kitty McCarthy. He looks her up and offers her what she considers a fabulous salary, $40 a week.

While behind the scenes she makes the acquaintance of the leading lady, Vera Maxwell, who is inclined to treat her snobbishly, but is won over by the child's sincerity. Kitty discovers that Vera is having an unhappy love affair with Mr. Savoy, a wealthy suitor, who calls off the engagement because of unreasonable jealousy. During this time Roger Davis, nephew to the playwright, has fallen in love with Kitty and has asked her to marry him. But because Kitty mends Vera's unhappy affair,

Roger misunderstands and doubts the girl's love for him. This is straightened out by his uncle and all ends happily.

Program and Exploitation Catchlines:

Olive Thomas in a Peg o' My Heart role, an Irish Orphan Who Regarded the Whole World as a Friend and Went Through Life Expecting What She Got—Good Luck.

"My Grandfather Said, 'There's Nothing to Be Afraid of Unless You're Afraid There's Something to Be Afraid Of.'" Armed with This Bit of Philosophy She Crossed the Wide Ocean and by Wit and Charm Won Her Way Into Hearts More Worldly Than Hers.

They Put Her in a Broadway Show—This Little Native of Ireland Who Had Never Seen an Actress—But She Had Seen Human Suffering—And When the Leading Lady Had an Unhappy Love Affair "Darling Mine" Fixed Things Up.

Exploitation Angles: This should be advertised as a typical Irish play with the usual sentiment and humor that goes with such. It's a picture without a tear and will appeal, regardless of age, to the spectator. A fitting prelude would be a minuet number done by a couple in costume, much as the scene in the picture.

"What's Your Hurry"

Paramount Presents Wallace Reid in a Motor Truck Story by Byron Morgan.

Reviewed by Louis Reeves Harrison.

HOW to get a photoplay of human nature out of a scheme for selling motor trucks is the difficult problem to which author, actor and director have addressed themselves in "What's Your Hurry?" with such enthusiasm and intelligence that they have evolved two or three reels of live material for a comedy melodrama. This Paramount picture is all good so far as it goes. In stretching it to five reels and in exhibiting over and over again the cutbacks from rescuers to those to be rescued there is repetition beyond the bounds of good play construction, with an effect the reverse of suspense. There are bright spots in the early scenes, particualrly that of the young publicity man's experience in court, and there are flares of human interest along the line, but the vital sparks of human nature are sacrificed toward the last to dim views of mechanical accessories and men in oilskins, with a final embrace of hero and heroine under conditions obviously forced for that purpose.

The author's idea of photoplay material and construction are on a par with those of ten years ago. On this account both actor and director have to get along with very limited opportunity and effects that lack the charm of variety. Wallace Reid and his delightful little company make the most of their roles, as does Director Sam Wood of the scenes and situations. It is very largely what they provide that makes "What's Your Hurry?" as shown at the Rialto, a fairly good entertainment.

Cast.

Dusty Rhoades .....Wallace Reid
Virginia MacMurran.....Lois Wilson
Patrick MacMurran.....Charles Ogle
Brenton Harding.....Clarence Burton
Office Boy.....Ernest Butterworth

Story and Scenario by Byron Morgan.
Director, Sam Wood.
Length, Five Reels.

The Story.

Dusty Rhoades, in "What's Your Hurry?" is a winner with racing cars, but he cannot obtain the consent of Motor-Truck Maker Pat MacMurran to marry his daughter, Virginia. He finally strikes a bargain with Pat to make his motor trucks famous in compensation for the loss of his daughter. Rhoades makes several abortive attempts. He fails in all his schemes until chance places a great opportunity within his grasp. Crossed wires reveal that the great dam of a nearby irrigation company is in danger of giving way and flooding the valley.

It is raining hard, and men at the dam cannot get supplies of bags to brace the weak spots and dynamite to open a spillway. Rhoades loads several of Pat's trucks with the needed supplies and makes the trip to the dam through great difficulties. He further runs one of the trucks into a little break, which threatens to become a big one, and makes Pat's trucks famous forever. On the spot, Pat gives him his daughter and declares he will make Rhoades manager of his business.

Program and Exploitation Catchlines:

He Made a Bargain with His Sweetheart's Father That to Compensate for the Loss of His Daughter When He Married Her He Would Make His Motor Trucks Famous—See Wallace Reid in This Rollicking Comedy.

A Story of How to Make Motor Trucks Famous and How to Win Your Sweetheart When Her Father Objects.

He Told Her Father That He'd Make a Name for His Motor Trucks if He Would Consent to Allow Him to Wed His Daughter—He Hears That the Dam Nearby Is About to Break, and He Rushes with the Trucks Full of Supplies to Help—The Trucks Are Made Famous When He Stops a Dangerous Leak by Running the Truck Right Into the Break.

Exploitation Angles: Play on Wallace Reid for all he can bring you and work on the motor truck agencies for exploitation aid. The title will make an ideal teaser and can be worked for handout cards. This last idea should not be overlooked, because it is cheap and effective. Have the title in large type and the rest not larger than six point and as brief as possible.

"Pirate Gold"

Absorbing Ten-Episode Serial Released by Pathe Features George B. Seitz, Directed by Himself.

Reviewed by Margaret I. MacDonald.

THE first two episodes of "Pirate Gold," a new and thrilling serial now being released by Pathe, are sufficient to establish a belief in its drawing powers. The fact that the story is told in serio-comic style adds to rather than detracts from the charm of the production. The adventures of Ivanhoe "Hoey" Tuttle in his search for the pirate gold are sure to be looked forward to with live expectation by audiences wherever his clever serial is shown. The action of the picture is fast, romantic and amusing. The characers are for the most part different in type from those we see in the average production of the kind. And while we follow the story through thrilling stages of adventure, we are also pleasantly conscious of budding romance, and once in a while a familiar trick of the single-reel comedy.

George B. Seitz, who has directed the serial, also plays the leading male role, and pretty Marguerite Courtot is seen to excellent advantage in the feminine lead. The production is a good bet for the average theatre, the work of George B. Seitz being too well known both as director and as an actor in serial productions to require special recommendation.

Cast.

Ivanhoe "Hoey" Tuttle.....George B. Seitz
Austin Tuttle.....Frank Redman
Tanner .....William Burt
Hardy .....Joe Cuny
Siebert .....Harry Semels
Constable Peabody.....Harry Stone
Gabrielle Hall.....Marguerite Courtot

Story by Frank Leon Smith.
Scenario by Bertram Millhauser.
Direction by George B. Seitz.
Length, Ten Episodes.

The Story.

"Pirate Gold" features a young man by the name of Ivanhoe Tuttle, who is called "Hoey" by his friends. Hoey is of a romantic nature and nightly carries his imagination to some secluded spot where he lets it off the leash for an hour or so. One evening when Hoey is dreaming on the dock he hears a noise and sees a man knocked down and about to be robbed by another. He hastens to the spot, rescues the victim and carries him to a shanty near by, where he is told a wonderful story of a hidden treasure and shown a map which gives the clue to its whereabouts. The man, who is really an extortioner, pretends that he cares nothing for the gold, but must have some money. Hoey hurries to his father, who is little less of a romancer than his son, and obtains five hundred dollars with which to buy the map.

Armed with the map, a bunch of false beards and various other necessities of adventure, Hoey starts off one morning to take a pretended vacation, but in reality to unearth the treasure. He is followed aboard the train by the man who sold him the map and his associate for the purpose of keeping an eye on him, and also to get in touch with their "boss." On the train Hoey sees a pretty girl, who is bound for the same station for which he is headed. Before taking a hurried leave of civilization he worms his way in among a crowd of her relatives and friends and incidentally becomes one of the many who kiss her.

On his way to seek the treasure he is attacked by his enemies, whom he finally overcomes. Reaching the enchanted spot, he sets about to measure the distance from the shore to the seat of the treasure. His measurement takes him into a house which is owned by the young lady whom he met on the train and who is now alone in the big house, unaware that the gang of thieves have made it their headquarters in her absence. Hoey enters the house in time to rescue her from the gang, confides his secret to her and together they set about trying to locate the treasure. The end of the second episode finds the fight between the two factions well under way.

"The Woman in His House"

Mildred Harris Chaplin Has Strongly Emotional Role in Louis B. Mayer Production Released by First National.

Reviewed by Edward Weitzel.

IF the present generation will not resent being told that there was once a play called "East Lynne" that was the emotional knockout of its day, the information can be followed up with the welcome assurance that the Louis B. Mayer production, "The Woman in His House," starring Mildred Harris Chaplin, is in the same class and will tug at the heartstrings of men and women alike. There is nothing highbrow or subtle about the story or the manner of its production. Author, producer and director have all started out with the evident intention to "raise the waters," as young Gobbo called it when he set out to excite his worthy father to tears. However, the emotion in the picture is all honest emotion, and no one need be ashamed if caught rubbing his eyes with his handkerchief long before the final scene.

The production is not flawless, notably in the storm on the ocean episode, and several of the doings of Philip Emerson may be questioned, but the human interest of the story so far outweighs everything else that not one spectator in a thousand will give these blemishes a thought. Throughout the picture there is manifest a sincere desire to give it every advantage of setting and cast, and the general impression it creates is most favorable. If "The Woman in His House" fails to get 'em, there isn't any use of making any more emotional dramas.

Mildred Harris Chaplin, as the fisherman's daughter who marries a celebrated physician, meets every requirement of the strongly emotional scenes with which the role abounds. Her denotement of the depth of mother love is sure and apt. Little Richard Hedrick, who plays the child, is remarkably effective in helping to bring about the powerful climax at the end of the picture. Ramsey Wallace overplays the physician at times, but is otherwise excellent.

Cast.

Hilda .....Mildred Harris Chaplin
Philip Emerson.....Ramsey Wallace
Peter .....Thomas Holding

Robert .....George Fisher
Sigurd .....Gareth Hughes
Hilda's Father.....Winter Hall
Philip, Jr.....Richard Hedrick
Story by Irene Reels.
Scenario by Madge Tyrone.
Directed by John M. Stahl.
Length, About 6,000 Feet.

The Story.

Opening with a number of scenes on the seashore and on board of a yacht, "The Woman in His House" shows the meeting and subsequent romance and marriage of a fisherman's daughter to a celebrated physician. Absorbed in the duties of his profession, Dr. Emerson permits his wife to believe that she is being neglected, the usual false friend being at hand to help along the misunderstanding. However, the Emersons have one friend who is true to them both. He endeavors to awaken the doctor to a realization of the situation. An epidemic of infantile paralysis keeps the physician away from home more than ever. While saving the life of a child of the tenements his own boy is brought down with the disease and to all appearances dies.

After the wife has left the child's bedside, with her heart hardened toward her husband for what she believes is his neglect, Dr. Emerson discovers that his child still lives, but, unless his skill can avert the calamity, will always be a paralytic. Fearful of what his wife will say if he tells her the truth, the doctor keeps silent and works over the boy for the space of a month in the quiet of his laboratory. His efforts are of no avail. Meantime the false friend lures Mrs. Emerson to his rooms, but she is saved by the man whose only thought is to serve the doctor and his wife.

This friend, wiser than the physician, insists upon reuniting mother and child. Where science has failed, mother love works a miracle. The boy rises from his chair and walks toward his mother. There is an underplot involving a cripple who was befriended by the old fisherman and whose love for his benefactor's daughter almost results in a tragedy.

Program and Exploitation Catchlines:

The Romance of a Fisherman's Daughter and a Celebrated Physician.

Mildred Harris Chaplin in a Human Interest Story.

An Emotional Drama with an Appeal for All.

Exploitation Angles: Play up Mildred Harris Chaplin upon her past performances and bear down on the fact that in this picture she has a more highly emotional role than she has heretofore portrayed.

"In Folly's Trail"

Five-Reel Universal Production Features Carmel Myers in Story of Unhappy Wedlock.

Reviewed by Robert C. McElravy.

AS a story, this five-reel Universal production, entitled "In Folly's Trail," has the slightest of plots and very few complications. It is chiefly valuable as a study of a conflict of temperaments, and sets forth this predominating motive in a way that is decidedly interesting. Carmel Meyers and Thomas Holding play the roles of a singer and artist who marry under doubtful circumstances and bid fair to live unhappily ever after. Even at the final reconciliation, when the wife has announced the coming of a child, the spectator still has every reason to doubt if they will be permanently at ease together.

The leading characters are well drawn, though neither wins much sympathy. Miss Myers, as Lita O'Farrell, portrays the girl as a pretty, light-headed creature, half in love with the vulgar social bounder, Max Goldberg, and the life he lives, yet attracted by the artist as a possible way to a more respectable life. Mr. Holding, as Howard, the artist, shows him to be a rather cold-blooded, calculating individual. He goes into the match with his eyes open and not with the passion that might have excused the blunder. Goldberg, for all his cheap love of display and second-rate social standing, really comes nearer to winning the spectator's sympathy than the others, since his love for Lita seems to be genuine.

The studio settings and the tawdry glamor of the "phony" social events make a good background for the story. It does not cover a wide range of action or feeling, but makes the most of its slight plot material.

Cast.

Lita O'Farrell.....Carmel Myers
Charles Howard.....Thomas Holding
Ronnie .....Arthur Clayton
Max Goldberg.....George B. Williams
Mavis .....Viola Lind
Colonel Houston.....W. H. Bainbridge
Pattie Houston.....Beth Ivans
Story by athKerine L. Robbins.
Directed by Rollin Sturgeon.
Length, Five Reels.

The Story.

Charles Howard, a young artist in "In Folly's Trail," is induced by a friend to attend a week-end party given by a millionaire social bounder named Max Goldberg. At this event he joins in the general round of elaborate dinners, masquerade dances and the like. He meets a girl singer named Lita O'Farrell, a friend of Goldberg's. The host of the occasion really loves Lita, but she is uncertain of her regard for him.

Lita is attracted to Howard and he to her. Though both are doubtful of the outcome, they marry. Howard cannot endure Lita's lack of breeding and she resents his cold, superior attitude. They quarrel frequently and she offers him a chance for a divorce by deliberately going back to Goldberg. Howard, stung by his jealousy, follows, threatening to kill Goldberg. The latter assures him no harm has come to Lita. He finds her and she tells him of her coming child. They determine to make another effort to live happily together.

Program and Exploitation Catchlines:

A Story of Unhappy Wedlock, with Carmel Meyers.

She Married Him, but Didn't Know Whether She Loved Him or Not.

Carmel Meyers in the Role of a Singer Who Marries an Artist Without Knowing Whether She Really Loves Him or Not.

Exploitation Angles: Play the star, but use most of your space for the social problem presented. The question raised as to the permanency of the reunion will form the basis of a good prize discussion and the exposition of the story will attract interest.

"Stop Thief"

Goldwyn Presents Tom Moore in a Laughable Farce-Comedy.

Reviewed by Louis Reeves Harrison.

SO long as we can all laugh, even those of us who take ourselves seriously, it doesn't particularly matter if the material of a play is beyond belief. That of "Stop Thief" hasn't even a fragment of probability, but it serves farce-comedy purposes for the best of reasons—it is filled with the essence of the ridiculous and it does not pretend to be anything else. The play is admirably constructed. It has a single line of action in one place, with no lapses of time. Beyond that important essential there is an element of joy infused by bright and attractive settings and by a group of interesting players such as we rarely gaze upon in farce-comedy productions. All the well-known elements of success present, "Stop Thief" becomes its own publicity agent through its host of satisfied spectators.

Tom Moore and Hazel Daly head the list of excellent performers. As the two thieves who stumble upon a situation which seems made to order for them, they have only to go "smiling through" their roles with cool assurance. Opposed to them socially, though inclined to their predatory habits, are characterizations interpreted by many stellar performers, a bright cluster, each with enough decided individuality to stand out clearly from the others, not a poor actor, not a mediocre one, in the fair company. Hats off to Harry Beaumont, the director, with a complimentary salute to the cameraman in passing. As shown at the Capitol Theatre "Stop Thief" was received with smiling faces, and it is booked in advance for a pleasant reception wherever exhibited.

Cast.

Jack Dougan.....Tom Moore
Snatcher Nell.....Hazel Daly
Madge Carr.....Irene Rich
Mrs. Carr.....Kate Lester
Joan Carr.....Molly Malone
Mr. Carr.....Edward McWade
James Cluney.....Raymond Hatton
Dr. Willoughby.....Harris Gordon
Rev. Dr. Spelvin.....Henry Ralston
Detective Thompson.....John Lince
Arthur, Carlyle Moore.
Director, Harry Beaumont.
Length, Five Reels.

The Story.

When Jack Dougan, professional burglar, and his sweetheart, "Snatcher Nell," invade the Carr household there is a wedding on. Jack at first leaves Nell to get the lay of the land. She coolly announces herself as the new maid and is so accepted under the general excitement of the occasion. Nell now admits Jack, and he hides in a closet. Hosts and guests begin to miss valuables, but there are two kleptomaniacs present, the groom and the bride's father, the latter an absent-minded gentleman. Both dislike having their infirmity exposed.

A detective is summoned and "The Pride of Westchester" responds. Jack meets him first, pretends to have sent for him and induces him to wait outside until called. Thereafter Jack impersonates the detective, having stolen the latter's badge of office. Wedding presents disappear, personal jewelry vanishes in thin air, the safe is robbed of bonds, a man who brings ten thousand dollars to redeem the bonds discovers his money has taken wings. He leaves and goes to police headquarters for a posse. The pseudo-detective declares he will protect both hosts and guests if they will give him a complete list of their valuables and where hidden. This they proceed solemnly to do. As fast as Jack receives information Nell snatches the stuff and packs it in a valise. They have made a rich haul, including even the real detective's watch, when a squad of police arrive.

Before the sergeant can read his warrant it is stolen. In a fury he insists that all be searched. Jack and Nell get busy restoring property with alarming consequences. Even the clergyman has some of the stolen goods on his person. Jack and Nell make a quick getaway. They hide while police and company are after them and return for the swag. This time they are caught, and held up by the bridegroom. They beg off tearfully. They were also about to be married and go straight the rest of their lives. In a general compromise the clergyman unites in marriage six couples, including the crooks, and all ends happily.

Program and Exploitation Catchlines:

They Were Professional Crooks—She Got a Job at the Fashionable Wedding and Admits Jack, Who Is Going to Make the Haul—They're About to Get Away When the Police Squad Arrives—And Then the Fun Begins.

Did You Ever Hear of Two Perfectly Normal Thieves Restoring the Stolen Articles When They Hear the Police Are Coming?—See Tom Moore in This Comedy-Drama.

Exploitation Angles: Play up Moore and then broaden your appeal to all lovers of farce, giving a sketch of the situation with the thieves opposed to the kleptomaniacs without telling what happens. The title will work well as a teaser and for jazz lines. If you can arrange it with the police, have an imitation officer chase a supposed thief through the business district and flash a banner when the supposed arrest is made and the crowd collects.

"Help Wanted—Male!"

Pathe Releases Jesse D. Hampton Comedy Subject Featuring Comely Blanche Sweet.

Reviewed by Robert C. McElravy.

IN this six-reel Jesse D. Hampton production, released by Pathe, entitled "Help Wanted—Male!" are found practically all of the desirable attributes of

the light summer comedy. It is a story full of romantic happenings, humorous episodes, attractive, sunshiny outdoor scenes and has a pleasing plot of the semi-frivolous sort. It pictures the adventures of a pretty young telephone girl who inherits a thousand dollars and, after listening to the jibes of her friends on the size of the inheritance, determines to make it win her a wealthy husband.

Blanche Sweet brings all of her distinctive and charming personality to the fore in her portrayal of the telephone girl, Leona Stafford. She makes convincing the girl's simple pleasure in her inheritance, then shows her irritation when others tell her it doesn't amount to anything. The difficult part of the role comes with the girl's decision to spend the thousand on some pretty gowns and go husband hunting for a time in an expensive resort hotel.

There are some good humorous moments, notably where Leona's bulldog starts a riot in the lobby of the hotel and the scene in which Mrs. Dale quietly steals the drink from old Harris. "Help Wanted—Male!" makes good light entertainment.

Cast.

Leona Stafford.....Blanche Sweet
"Tubbs" .....Henry King
Clerk .....Frank Leigh
Mrs. Dale.....Mayme Kelso
Harris .....Thomas Jefferson
Lieutenant .....Jay Belasco
Ethel .....Jean Acker
Toodles ..... "Kid"

Story by Edwina Levin.
Directed by Henry King.
Length, Six Reels.

The Story.

Leona Stafford, in "Help Wanted—Male!" is a pretty telephone girl in a small town who inherits a thousand dollars from an uncle. She proposes to fix up the old home and live happily on this "fortune," but the town people laugh at her. So she determines to invest the money in fine clothes and then take a vacation in an expensive hotel.

When Leona appears at the hotel with her pet bulldog she registers under the name of a French widow and proceeds to dazzle all the men in the place. Her dog is well trained. It attacks the men she doesn't like and is friendly with those she wishes to attract. The day clerk at the hotel believes her to be a notorious woman who is presumed to have made away with an aviator named Russell Cromwell. Others in the hotel, inspired by envy of her success with the men, watch her closely.

Of all the men she meets Leona thinks the most of an idle fellow on the beach called "Tubbs." Tubbs is the only one who remains true to her when she is suspected of having stolen some gems. He carries her away in a hydroplane and falls in love with her. Then it turns out that he is really the wealthy young aviator, Russell Cromwell.

Program and Exploitation Catchlines:

Story of a Telephone Girl Who Inherits a Thousand Dollars and Proceeds to Try to Make It Gain a Husband for Her.

When Everyone Else Thought She Was Guilty of Stealing Gems He Remained True to Her—He Carries Her Safely Away in an Airplane and She Decides That He Is the Right Man.

Blanche Sweet in a Comedy-Drama on the Trials of a Telephone Girl.

Exploitation Angles: Play up Miss Sweet. If the idea has not been worked in your town, try the "What would you do with a thousand dollars?" contest. Spread through the classified ads in the "Help Wanted" and put a "Help Wanted" sign in the lobby advertising for men to come and help enjoy a splendid little comedy.

"The White Rider"

Masterpiece Film Company Release Attractive Western Production Featuring Joe Moore and Eileen Sedgwick.

Reviewed by Margaret I. MacDonald.

THE average exhibitor will find good satisfaction for his patrons in the five-part production, "The White Rider," which is being distributed by the Masterpiece Film Company. It is a wholesome western picture, based on an interesting story of how a young secret service man made good in rounding up a bunch of crooks and at the same time won the love of a pretty girl. It contains thrilling situations and develops a goodly amount of suspense in the scenes which have to do with the girl's near-sacrifice for her father's sake.

The story takes a slightly different angle in dealing with the villain's proposal of marriage to the daughter of the man he hoped to blackmail and rob. Rather than allow the girl to accept him for the sake of keeping her father out of jail, the author has made her fight for her honor, and has had the "white rider" rescue her, sending the villain scurrying over an embankment.

A touch of comedy has been thrown in to relieve the gravity of the theme. There are few persons who will not be interested in the romance and adventure which the picture presents.

Cast.

Chauncey Day.....Joe Moore
Jewel Brand.....Eileen Sedgwick
Joel Brand.....S. W. Williams
Jackson Grade.....Robert Craft
James Marsh.....Robert Gray
The Sheriff.....J. Harris
Major Drake.....Francis Powers

Directed by William J. Craft.
Length, Five Reels.

The Story.

"The White Rider" covers the adventures of Chauncey Day, a young secret service man who was sent into the hills to size up the honesty of the recording clerk. During his sojourn in the district he falls in love with Jewel Brand. He pretends to be a tenderfoot and throws completely off their guard those he has been sent to watch by his apparent timidity.

One evening, when he is paying a visit to the Brand home, James Marsh, an accomplice of Jackson Grade, recorder, comes to make an offer of $5,000 for a rich claim which Brand has discovered and staked. The truth of the matter is that Jackson Grade has been authorized to buy the claim for $100,000 and, together with Marsh, has planned to keep $95,000, trusting to Brand's lack of judgment of the claim's worth to buy it from him for the five thousand.

Brand, contrary to the expectations of the unscrupulous pair, resents the offer. The records are then tampered with by Grade. In an effort to get Brand to sign a bill of sale which he has not read, a fight ensues and Grade drops on the floor, pretending to be shot.

Chauncey, disguised as "the white rider," steals the records, discovers what has been done and notifies the authorities. When Marsh tries to intimidate Brand by threatening to disclose his part in the pretended murder and force him to give him his daughter in marriage, Chauncey is on hand to make the necessary rescue. The close of the affair places the villains where they belong and gives Chauncey the girl he loves.

Program and Exploitation Catchlines:

Story of a Young Secret Service Man Who Rounds Up a Band of Outlaws and Wins the Love of a Girl.

Eileen Sedgwick and Joe Moore in a Thrilling Western Drama.

A Story of Romance and Adventure In the West.

Exploitation Angles: Sell this on the story value, telling your patrons that it is a lively story of the West. Play up the mystery on the lines of "Who was the 'White Rider'?" and advertise it as the romance of a secret service man.

"The Soul of Youth"

William D. Taylor's Production Featuring Lewis Sargent Contains Entertaining Juvenile Fiction—Released by Paramount.

Reviewed by Edward Weitzel.

THE spirit of Oliver Optic and Horatio Alger has fallen upon the author of "The Spirit of Youth," and the William D. Taylor production is full of the simple expedients of these celebrated writers of juvenile fiction. There is the same struggle with an adverse fate and the same rise to fame and fortune that always marked the path of the earlier heroes. Naturally none of the delightful humor and deep understanding of boyhood to be found in the Mark Twain stories directed by Mr. Taylor appear in the present story. Its incidents are of the kind most easily understood by the youthful mind and are cleverly calculated to awaken sympathy for the homeless hero and the half starved mongrel that is his closest companion.

Careful production and excellent acting by the young star and his support, and the introduction of several scenes in which Judge Ben Lindsey and his wife appear in person and illustrate the manner in which the celebrated Denver magistrate conducts his juvenile court and lends a helping hand to all the youthful offenders who come before him, will secur e"The Spirit of Youth," a welcome from many grownups. The picture is practically the first recognition of a demand for original juvenile fiction in the movies, and its reception by the general public will be watched with a good deal of interest by the industry in general.

Lewis Sargent vindicates his selection as the featured player of the cast. He is natural and human at all points of his performance and presents a character at once likeable and appealing. Ernest Butterworth, as his pal, Mike, is also the real article. Lila Lee has a small allotment as Vera Hamilton and acts it with a praiseworthy regard for its proper balance in the story.

Cast.

The Boy.....Lewis Sargent
Mike.....Ernest Butterworth
Mr. Hamilton.....Clyde Fillmore
Mrs. Hamilton.....Grace Morse
Vera Hamilton.....Lila Lee
Ruth Hamilton.....Elizabeth Janes
Dick Armstrong.....William Collier, Jr.
Pete Moran.....Claude Peyton
Maggie.....Betty Schade
Mr. Hodge.....Fred Huntley
Mrs. Hodge.....Sylvia Ashton
Patrolman Jones.....Russ Powell
Judge Ben Lindsey.....Himself
Mrs. Ben Lindsey.....Herself
Matron.....Jane Keckley

Story by Julia Crawford Ivers.
Director, William D. Taylor.
Length, Five Reels.

"Ruth of the Rockies"

Pathe Releases New Serial Featuring Ruth Roland in Dashing Adventure Story.

Reviewed by Robert C. McElravy.

NO presentation of a Ruth Roland serial up to the present time has been more promising than the first episode of her new Pathe subject, "Ruth of the Rockies," in three reels. It has the swift action and vivid sense of ever-impending danger we have come to expect in continued stories featuring this intrepid performer. Her stories have been noted for their general attractiveness in the matter of costumes and sets, and this feature is in evidence in the new production. Ruth is always well equipped with beautiful gowns, and no matter how closely she looks upon the "bright face of danger," it is always with the consciousness of a well-groomed appearance. It might well be said that her serials have set a new pace in the matter of pictorial charm.

"Ruth of the Rockies" opens in the West, where a few flashes of a boom town in the mountains establishes the main setting for the story. But there are two reels of lively New York scenes, picturing the heroine as a waitress who buys a trunk at auction and finds herself involved in a series of big happenings.

The stories on the two last reviews will appear next week.

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FOX FILM CORPORATION

SPECIALS.

The Strongest (All-Star). Vol. 43; P-1284; C-R-Vol. 44; P-299.
Should a Husband Forgive? Vol. 42; P-1192.
If I Were King (William Farnum). C-R, P-503.
The White Moll (Pearl White). Vol. 45; P-507; C-R, P-1064.
Bride 13 (Marguerite Clayton—Serial). Vol. 45; P-934.

WILLIAM FARNUM SERIES.

Heart Strings (William Farnum—Six Parts). Vol. 43; P-299; C-R, P-1619.
The Adventurer (William Farnum—Six Parts). Vol. 43; P-1650; C-R, Vol. 44; P-134.
The Orphan (William Farnum—Six Reels). Vol. 44; P-858; C-R, P-1105.
The Joyous Troublemakers (William Farnum—Six Reels). Vol. 45; P-251; C-R, P-369.

TOM MIX SERIES.

The Feud (Tom Mix). Vol. 43; P-1008; C-R, 2002.
The Daredevil (Tom Mix). Vol. 43; P-2005.
Desert Love. Vol. 44; P-599.
The Terror. Vol. 44; P-1235.
3 Gold Coins. Vol. 45; P-371.

FOX ENTERTAINMENTS.

The Dead Line (George Walsh). Vol. 44; P-980; C-R, P-1105.
Forbidden Trails (Buck Jones). Vol. 44; P-1234.
The Spirit of Good (Madlaine Traverse).
Love's Harvest (Shirley Mason). Vol. 44; P-1360; C-R, P-1488; Ex., P-1744.
The Iron Heart (Madlaine Traverse). Vol. 44; P-1501; C-R, P-1787.
White Lies (Gladys Brockwell). Vol. 44; P-1630; C-R, P-1787.
Twins of Suffering Creek (William Russell). Vol. 45; P-118; C-R, P-250.
A World of Folly (Vivian Rich). Vol. 44; P-1790; C-R, Vol. 45; P-117.
A Sister to Salome (Gladys Brockwell).
The Square Shooter (Buck Jones). Vol. 45; P-935.
The Spirit of Good (Madlaine Traverse). Vol. 45; P-505; C-R, P-777.
The Little Wanderer (Shirley Mason).
The Rose of Nome (Gladys Brockwell). Vol. 45; P-778.
Firebrand Trevison (Buck Jones). Vol. 45; P-637.
The Man Who Dared (William Russell). Vol. 45; P-932.
Her Honor, The Mayor (Eileen Percy).

Extraordinary Specials.

Salome (Theda Bara).
The Honor System (All-Star).
A Daughter of the Gods (Annette Kellerman).
Les Miserables (William Farnum).

SUNSHINE COMEDIES.

Through the Keyhole.
Money Talks.
Ten Nights Without a Barroom.
A Lady Bellhop's Secret.
Slipping Feet.
Virtuous Husbands.
Mary's Little Lobster.

MUTT AND JEFF.

The Toy Makers.
The Tango Dancers.
One Round Jeff; C-503.
3 Rasins and a Cake of Yeast.
Departed Spirits.
The Mystery of the Galvanized Iron Ash Can.
The Breakfast Industry.

FAMOUS PLAYERS-LASKY

April.

Treasure Island (Super-Special-Tourneur); L-5,143 Ft. Vol. 44; P-560; C-R, P-857; Ex. 1332.
Thou Art the Man (Robert Warwick). L-5,003 Ft. Vol. 44; P-459; C-R, P-1787.
The Cost (Violet Heming). L-5,547 Ft. Vol. 44; P-141; C-R, P-857.
The False Road (Enid Bennett-Ince). Vol. 44; P-724.
Terror Island (Houdini). L-5,813 Ft. Vol. 44; P-861; P-1105.
The Toll Gate (Super-Special—William S. Hart). L-5,500 Ft. Vol. 44; P-727; C-R, 857; Ex., P-1479.
Dr. Jekyll and Mr. Hyde (Super-Special).

May.

Why Change Your Wife? (Cecil B. De Mille Special). L-7,175 Ft. Vol. 43; P-1678; Ex. 828, 1087, 1332, 1596; C-R, P-1359.
Mrs. Temple's Telegram (Bryant Washburn). Vol. 44; P-862; C-R, P-1233; L-4,138 Ft.
The Sea Wolf (George Melford Special). L-6,797 Ft. Vol. 44; P-1236; C-R, 1359.
The Dancin' Fool (Wallace Reid). L-4,124 Ft. Vol. 44; P-982; C-R, P-1233.
A Lady in Love (Ethel Clayton). Vol. 44; P-1238; C-R, 503.

June.

Old Wives for New (De Mille Special Reissue) L-5,663 Ft.
Below the Surface (Thomas H. Ince Special). L-5,987 Ft. Vol 44; P-1633; Ex. 1330; C-R, P-1787.
Paris Greeen (Charles Ray). L-4,257 Ft.
Remodeling Her Husband (Dorothy Gish. L-4,844 Ft. Vol. 44; P-1630; C-R, P-1787.
The City of Masks (Robert Warwick). L-4,708 Ft. Vol. 44; P-1789.
Sick Abed (Wallace Reid). L-4,327 Ft. Vol. 44; P-1793; C-R, P-369.
Sand (William S. Hart). L-4,869 Ft.; C-R, 503.

ARTCRAFT.

Rebecca of Sunny Brook Farm (Mary Pickford Reissue). L-5,382 Ft.

July.

The Sins of St. Anthony (Bryant Washburn). L-4,656 Ft. Vol. 15; P-371.
Away Goes Prudence (Billie Burke). L-5,046 Ft. Vol. 45; P-370.
Let's Be Fashionable (Doris May—Douglas McLean—Ince). L-4,501 Ft. Vol. 41; P-1503; C-R, Vol. 45; P-117.
The Ladder of Lies (Ethel Clayton). L-4,271 Ft. Vol. 45; P-251; C-R, 503.
Homer Comes Home (Charles Ray). L-4,555 Ft. Vol. 45; P-252; C-R, P-369.
The Fourteenth Man (Robert Warwick). L-4639.

August.

The World and His Wife (Cosmopolitan Production). L-6,702 Ft. Vol. 45; P-638.
The Fighting Chance (Special)—L-5,894 Ft. Vol. 45; P-778.
The Prince Chap (W. DeMille Productions). L-6,168 Ft. Vol. 45; P-506; C-R, P-633.
Crooked Streets (Ethel Clayton)—L-4,570 Ft. Vol. 45; P-779.
The White Circle (Maurice Tourneur Production). L-4,017 Ft. Vol. 45; P-639.
What Happened to Jones (Bryant Washburn). L-4,539 Ft. Vol. 45; P-1066.
Guilty of Love (Dorothy Dalton).
Hairpins (Enid Bennett)—L-4796 Ft.; Vol. 45; P-934; C-R, P-1064.

COMEDIES.

June 6—By Golly (Sennett—Two Reels).
June 13—A Model Husband (DeHaven—Two Reels).
June 27—You Wouldn't Believe It (Sennett)—Two Reels).
July 4—The Quack Doctor. C-503.
Aug. 1—Vacation Time (DeHavens—Two Reels).
Aug. 15—Great Scott (Sennett—Two Reels).
Aug. 29—Never Again (DeHavens—Two Reels).

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES.

(One Reel.)

June 20—The Lake of the Sun and Moon.
June 27—Battlefields of France.
July 4—Parisian Holidays.
July 11—The Land of Laos; R-504.
July 18—Frenchifying Metz.
July 25—In Flanders Fields.
Aug. 1—Cocoanuts and Copra.
Aug. 8—Heroic Leige.
Aug. 15—Hunting for Formosan Headhunters.
Aug. 22—The Sentence of the Sarre.
Aug. 29—Souvenirs of the Dingapore.

PARAMOUNT MAGAZINE.

(One Reel)

July 18—The Kingdom of Night.
July 25—Unpopular Science.
Aug. 1—Masks and Mummers.
Aug. 8—Peach Pirates.
Aug. 15—Dying as a Fine Art.
Aug. 22—The Unseen Land.
Aug. 29—Why Do They Do It?

FIRST NAT'L EXHIBITORS

Apr. 18—The Love Expert (Constance Talmadge — John Emerson-Anita Loos Production). Vol. 44; P-860; C-R, P-1105.
Apr. 25—Pasion's Playground (Katharine MacDonald). L-5,968 Ft. Vol. 44; P-981.
May 3—The Yellow Typhoon (Anita Stewart. Vol. 44; P-1106; C-R, P-1233.
July—The Perfect Woman (Constance Talmadge). Vol. 45; P-777; C-R, P-930.
July—Go and Get It (Marshall Neilan Production). Vol. 45; P-642; C-R, P-30, 913.
July 19—Yes or No? (Norma Talmadge).
Aug. 16—The Jack Knife Man (King Vidor). Vol. 45; P-932.
What Women Love (Annette Kellerman). Vol. 45; P-1068; Ex. P-1013.
Aug. 30—Forty-five Minutes from Broadway (Charles Ray).
Sept. 6—The Scoffer (Allan Dwan Production).
Sept. 13—Harriet and the Piper (Anita Stewart.
Sept. 20—Smilin' Through (Norma Talmadge).
Sept. 20—The Master Mind (Lionel Barrymore).
Oct. 4—The Woman.
Oct. 11—Peaceful Valley (Charles Ray).
Oct. 18—R. A. Walsh Productions.
Oct. 25—Nomads of the North (James Oliver Curwood Production).
Oct. 25—Old Dad (Mildred Harris Chaplin).
Nov. 1—Curtain (Katherine MacDonald).
Nov. 8—Twin Beds (Mr. and Mrs. Carter DeHaven).
Nov. 15—The Heart of a Fool (Allan Dwan Production).
Nov. 22—The Honorable Peter Sterling (Lionel Barrymore).
Nov. 29—The Girl of Gold (Norma Talmadge).
Nov. 29—Penrod (Marshall Neilan Production).
Dec. 6—The Woman in His House (Mildred Harris Chaplin).
Dec. 13—The Human Chess-Board (Constance Talmadge).

AMERICAN FILM COMPANY

Six Feet Four (William Russell). Vol. 41; P-1793.
Eve in Exile (Charlotte Walker). Vol. 42; P-854.
The Valley of Tomorrow (William Russell). Vol. 43; P-463.
The Honey Bee (Mme. Marguerite de Sylva). Vol. 44; P-600.
The Dangerous Talent (Margarita Fisher). Vol. 43; P-2011; C-R, Vol. 44; P-134.
Slam Bang Jim (William Russell).
The Thirtieth Piece of Silver (Margarita Fisher). Vol 44; P-981.
The House of Toys (Seena Owen). Vol. 44; P-1502; C-R, P-1787.
Peggy Rebels (Mary Miles Minter).
The Week End (Margarita Fisher—Six Reels) Vol 45; P-933.
A Live Wire Hick (William Russell).

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W. W. HODKINSON

BENJAMIN B. HAMPTON—GREAT AUTHORS PICTURES.

The Sagebrusher (Hampton Production). Vol. 43; P-207; C-R, P-1010.

ZANE GRAY PICTURES, INC.

Riders of the Dawn (Six Parts—Hampton). Vol. 44; P-980; C-R, P-1105.
Desert Gold (Hampton Production).

J. PARKER READ, JR., PRODUCTIONS.

The Lone Wolf's Daughter (Louise Glaum—Seven Parts). Vol. 42; P-1010.
Sex (Louise Glaum—Seven Reels). Vol. 43; P-2013; Ex. 1331.
Love Madness (Louise Glaum—Seven Reels). Vol. 45; P-1067.

DIETRICH-BECK, INC.

The Bandbox (Six Parts—Doris Kenyon).
The Harvest Moon (Doris Kenyon—Six Reels). Vol. 44; P-302; C-R, P-723.

DIAL FILM COMPANY PRODUCTIONS.

King Spruce (Mitchel Lewis—Seven Reels). Vol. 43; P-2177; C-R, Vol. 44; P-723.

ARTCO PRODUCTIONS.

Cynthia-of-the-Minute (Leah Baird—Six Parts). Vol. 45; P-154; C-R, P-777.

ROBERT BRUNTON PRODUCTIONS.

Live Sparks (J. Warren Kerrigan). Vol. 43; P-777.
$30,000 (J. Warren Kerrigan). Vol. 43; P-777.
The Dream Cheater (J. Warren Kerrigan). Vol. 43; P-2013; C-R, Vol. 44; P-299.
No. 99 (J. Warren Kerrigan). Vol. 44, P-1234; C-R, P-777.
The Green Flame (J. Warren Kerrigan). Vol. 45; P-505; C-R, P-633.

JOSEPH LEVERING PRODUCTIONS.

His Temporary Wife (Rubye de Remer). Vol. 43; P-773; C-R, 2002.

LOUIS TRACY PRODUCTIONS.

The Silent Barrier.

PATHE EXCHANGE, INC.

Pathe Review (One-Reel Educational) and Topics of the Day (One-third Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. Warner Oland and Eileen Percy are stars of "The Third Eye" and George B. Seitz and Marguerite Courtot of "Pirate's Gold."

Releases for Week of July 18.

Man and His Woman (Herbert Rawlinson—Six Parts).
No. 9 of The Third Eye (The Race for Life).
His Pal's Gal (Young Buffalo Series—Two Reels).
The Unconventional Maida Greenwood (Mrs. Sydney Drew—Two Parts).
The Home Stretch (Harry Pollard—One Reel).

Releases for Week of July 25.

No. 10 of The Third Eye (The House of Terrors).
Young Buffalo Series (The Law of the Border).
Call a Taxi (Harry Pollard—One Reel).
Pathe Review No. 61. R-503.

Releases for Week of August 1.

One Hour Before Dawn (H. B. Warner).
No. 11 of The Third Eye (The Long Arm of Vengeance).
Young Buffalo Series (The Hobo of Pizen City—Two Reels).
Rolin Comedy (One Reel).

Releases for Week of August 8.

No. 12 of The Third Eye (Man Against Man).
Young Buffalo Series (The Hold-Up Man).
Little Miss Jazz (Beatrice LaPlante—One Reel Comedy).
The Girl in the Web (Bianche Sweet—Six Reels—Hampton). Vol. 45; P-640; C-R, P-777.
No. 13 of The Third Eye (The Blind Trails of Justice).
No. 1 of Pirate Gold (In Which Hoey Buys a Map—Three Reels).
Run 'Em Ragged (Rolin-Pollard—One Reel Comedy).

Releases for Week of August 22.

No. 14 of The Third Eye (At Bay).
No. 2 of Pirate Gold (Dynamite).
A London Bobby (One Reel).
Get Out and Get Under (Harold Lloyd—Two Reels).

Releases for Week of August 29.

Lahoma (Edgar Lewis Production—Seven Reels).
No. 15 of The Third Eye (The Triumph of Justice).
No. 3 of Pirate Gold (The Dead Man's Story).
No. 1 of Ruth of the Rockies (The Mysterious Trunk—Three Reels—Starring Ruth Roland).

Releases for Week of September 5.

The House of the Tolling Bell (Bruce Gordon and May McAvoy—Six Parts).
No. 4 of Pirate Gold (Treasure—At Last).
No. 2 of Ruth of the Rockies (The Inner Circle).
A Regular Pal (Beatrice La Plante—One Reel).

Releases for Week of September 12.

Felix O'Day (H. B. Warner).
No. 5 of Pirate Gold (Drugged).
No. 3 of Ruth of the Rockies (The Tower of Danger).
Rock-a-By Baby (One Reel).

UNIVERSAL FILM MFG. CO.

Releases for Week of July 12.

The Red Lane (Frank Mayo). Vol. 45; P-373; C-R, 503.
No. 12 of The Moon Riders (The Pit of Fire).
No. 6 of The Vanishing Dagger (A Terrible Calamity).
Kid-ing the Landlord (Bartine Burkette—One Reel).
Bear Skinned Beauties (Century Beauty Chorus—Two Reels).
The Shootin' Kid (Hoot Gibson—Two Reels).

Releases for Week of July 19.

The Girl in the Rain (Anne Cornwall). Vol. 44; P.
No. 13 of The Moon Riders (The House of Doom).
No. 7 of The Vanishing Dagger (Plunged to His Doom).
His Mis-Step (Bartin Burkette—One Reel).
Off His Trolley (Jessie Fox-Billy Engel—Two Reels).
The Red Hot Trail (Loo Maloney—Two Reels).

Releases for Week of July 26.

La La Lucille (Lyons and Moran); P-508.
No. 14 of The Moon Riders (Unmasked—Two Reels).
No. 8 of The Vanishing Dagger (In Unmerciful Hands—Two Reels).
Thru the Keyhole (Davey and Burkette—One Reel Comedy).
A Birthday Tangle (Century Comedy, Henley and Jamison—Two Reels).
Fighting Pals (Magda Lane—Two Reels Western).

Releases for Week of August 2.

No. 15 of The Moon Riders (The Hour of Torture).
No. 9 of The Vanishing Dagger (The Lights of Liverpool).
Cards and Cupid (Bartine Burkette and Austin Howard—One Reel).
Won by a Nose (Connie Henley and Charles Dorety—Two Reels).
The Great Round Up (Leo Maloney—Two Reels).

Releases for Week of August 9.

The Adorable Savage (Edith Roberts). Vol. 45; P-931.
No. 16 of The Moon Riders (The Flaming Peril).
No. 10 of The Vanishing Dagger (When London Sleeps).
Ringing His Belle (Bartine Burkette and Austin Howard—One Reel).
An Oil Can Romeo (Lillian Byron and Charles Dorety—Two Reels).
The Smoke Signal (James Warner—Two Reels).

Releases for Week of August 16.

Under Northern Lights (Leonard Clapham and Virginia Faire).
No. 17 of The Moonriders (Rushing Waters).
No. 11 of The Vanishing Dagger (A Race to Scotland).
Cutting Out His Vacation (Bartine Burkette and Austin Howard—One Reel).
The Breath of the Gods (Tsuru Aoki and Arthur Carew—Six Reels). Vol. 45; P-933; C-R, P-1064.
A One Cylinder Love Riot (Billy Engel and Lillian Byron—Two Reels).
The Smilin' Kid (Hoot Gibson—Western—Two Reels).

Releases for Week of August 23.

Blue Streak McCoy (Harry Carey). Vol 45, P-
No. 18 of The Moonriders (Clearing Skies).
No. 12 of The Vanishing Dagger (An Evil Plot).
No. 1 of The Dragon's Net (The Mysterious Murder—Marie Walcamp Serial).
The Nuisance (Bartine Burkette and Austin Howard—One Reel).
Shipwrecked Among Cannibals (Cannibal Feature—Six Reels).
Brownie the Peace Maker (Two Reels).
Blazing the Way (James B. Warner—Two Reels).

VITAGRAPH

SPECIAL PRODUCTIONS.

The Sporting Duchess (Alice Joyce—Seven Reels). Vol. 43; P-1840; C-R, P-597; Ex. P-1086.
Captain Swift (Earle Williams). Vol. 44; P-728; C-R, P-979.
Dollars and the Woman (Alice Joyce—Six Reels). Vol. 44; P-1501; C-R, Vol. 45; P-117.
The Courage of Marge O'Doone (James Oliver Curwood—Seven Reels). Vol. 44; P-1239; C-R, P-1787.
Sept.—Trumpet Island (All Star Cast—Special).
The Silent Avenger (William Duncan—15-Episode Serial).
The Invisible Hand (Antonio Moreno—15-Episode Serial).

CORINNE GRIFFITH.

June—Bab's Candidate. Vol. 45; P-370; C-R, 503.
Sept—The Whisper Market.

EARLE WILLIAMS.

The Fortune Hunter (Earle Williams—Seven Reels).
Sept.—The Purple Cipher.

ALICE JOYCE.

Sept.—The Prey. Vol. 45; P-639.

LARRY SEMON COMEDIES.

School Days.
Pals and Pugs (Jimmy Aubrey).
Solid Concrete.
Sept.—The Stage Hand.

BIG V COMEDIES.

(Two Reels)

A Parcel Post Husband (Earle Montgomery).
He Laughs Last (Jimmy Aubrey).
July—The Laundry (Earle Montgomery).
August—Springtime (Jimmy Aubrey).

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GOLDWYN DISTRIBUTING

The Silver Horde (Rex Beach Production). Vol. 44; P-460; Ex. 949; C-R, P-1359.
The Paliser Case (Pauline Frederick). Vol. 43; P-115 Ex. 835.
The Blooming Angel (Madge Kennedy). Vol. 43; P-1286.
The Loves of Letty (Pauline Frederick). Vol. 43; P-1290.
The Little Shepherd of Kingdom Come (Jack Pickford). Vol. 43; P-1522)
Water, Water, Everywhere (Will Rogers). Vol. 43; P-1113; C-R, Vol. 44; P-455; Ex. 85.
Partners of the Night. Vol. 43; P-1312; C-R, Vol. 44; P-723.
Dangerous Days (Rex Beach Production). Vol. 44; P-2175; C-R, Vol. 45; P-117.
The Street Called Straight (Basil King—All Star). Vol. 43; P-1293; C-R, Vol. 44; P-134.
The Woman in Room 13 (Pauline Frederick). Vol. 44; P-138; C-R, P-597; Ex. 949.
The Woman and the Puppet (Geraldine Farrar—Seven Reels). Vol. 44; P-142; C-R, P-723.
The Strange Boarder (Will Rogers). Vol. 44; P-729; C-R, P-979.
Out of the Storm (Barbara Castleton). Vol. 44; P-1107.
Jes' Call Me Jim (Will Rogers). Vol. 44; P-1361; C-R, P-1499.
Dollars and Sense (Madge Kennedy). Vol. 44; P-1363; C-R, Vol. 45; P-250.
The Return of Tarzan (Gene Pollar). Vol. 44; P-1504; C-R, Vol. 45; P-117; Ex., P-910.
Scratch My Back (T. Roy Barnes and Helene Chadwick). Vol. 44; P-1632; C-R, P-1787.
The Great Accident (Tom Moore). Vol. 44; P-1634; C-R, Vol. 45; P-250.
Double Dyed Deceiver (Jack Pickford). Vol. 44; P-1791; C-R, Vol. 45; P-250.
The Slim Princess (Mabel Normand). Vol. 45; P-254; C-R, P-369.
Going Some (Rex Beach Production). Vol. 45; P-637; C-R, P-777.
Cupid—The Cowpuncher (Will Rogers). Vol. 45; P-780.
The North Wind's Malice (Rex Beach Production). Vol. 45; P-1068.
The Penalty (Lon Chaney). Vol. 45; P-1069.
Earthbound (All Star—Seven Reels). Vol. 45; P-1069.

BRAY PICTOGRAPHS.
(One Reel).

Pheasants, Aristocrats of Birdland.
Professor B. Flat—A Musical Novelty.
Guardians of Our Gateways.
Famous Robberies.
High Cost of Courting.
Taos Indians and Other Subjects.

FORD EDUCATIONALS.
(One Reel).

Aug. 7—Into the Big Cypress.

HALLMARK PICTURES CORP.

SPECIALS.

When a Woman Strikes.
Life's Greatest Problem.
The Other Man's Wife.
The Littlest (Junior Special).

HALLMARK RECREATED STAR PRODUCTIONS.

Chains of Evidence (All-Star).
High Speed (Gladys Hulette and Edward Earle). Vol. 43; P-467.
Carmen of the North (Anna Boss). Vol. 44; P-726.
The Veiled Marriage (Anna Lehr and Ralph Kellard). Vol. 43; P-1342; C-R, Vol. 44; P-299.
The Evil Eye (Benny Leonard—15 Episode Serial). Vol. 43; P-2174.
A Dangerous Affair.
Wit Wins.
Wits vs. Wits (Marguerite Marsh). Vol. 44; P-1504.
June—The Americano (Douglas Fairbanks).
June—Love of Justice (Louise Glaum).
June—Hell's Hinges (William S. Hart.
June—Fifty-fifty (Norma Talmadge).
July—The Coward (Frank Keenan).
July—The Lamb (Douglas Fairbanks).
July—The Aryan (William S. Hart).
July—The Deserter (Frank Keenan).
July—Wild Winship's Widow (Dorothy Dalton).

BURTON KING PRODUCTIONS.

The Discarded Woman (Grace Darling and Rod La Rocque). Vol. 45; P-119.
Love or Money (Virginia Lee).
The Common Sin (Grace Darling and Rod La Rocque).

PLIMPTON PICTURES.

What Children Will Do (Edith Stockton).
Should a Wife Work? (Edith Stockton).

COMEDIES.

Dodging His Doom.
Madcap Ambrose.
Thirst.
The Betrayal of Maggie.

L. J. SELZNICK ENTERPRISES

Distributed by Select Exchanges.

SELZNICK PICTURES.

The Man Who Lost Himself (William Faversham). Vol. 44; P-1500.
The Flapper (Olive Thomas). Vol. 44; P-1239; C-R, P-1499.
May 17—Whispers (Elaine Hammerstein). Vol. 45; P-253.
Selznick News Reel.
May 24—The Valley of Doubt (Special). Vol. 45; P-931.
June 7—The Desperate Hero (Owen Moore).
June 14—The Servant Question (William Collier).
June 21—The Figurehead (Eugene O'Brien).
July 5—The Scarlet Letter (Herbert Kaufman Masterpiece—One Reel).
July 12—Death, Where Is Thy Sting? (Prizma Comedy).
Aug. 2—Panthea (Norma Talmadge).
Aug. 2—Johnny (Herbert Kaufman Masterpiece—One Reel).
Aug. 9—Darling Mine (Olive Thomas).
Aug. 23—The Point of View (Elaine Hammerstein). Vol. 45; P-1065.
Aug. 30—The Poor Simp (Owen Moore).

SELECT PICTURES.

July 10—The Sowing of Alderson Cree (Bernard During).
Aug. 16—Just Outside the Door (Edith Hallor).

NATIONAL PICTURES.

March—Just a Wife. Vol. 44; P-458; C-R, P-979.
March—Blind Youth. Vol. 44; P-600.
The Invisible Divorce (Leatrice Joy—Walter McGrail). Vol. 45; P-252.
July 19—Marooned Hearts (Conway Tearle).
Aug. 23—Out of the Snows (Ralph Ince).

REPUBLIC PICTURES.
Distributed by Republic Exchanges.

Kinograms (News Reel).
July 12—Mr. Wu (Special Cast).
July 19—Baby (Special Cast).
July 26—Mountain Madness (Special Cast).
April—The Gift Supreme. Vol. 44; P-727; C-R, P-1499.
The One Way Trail (Edythe Sterling). Vol. 44; P-1236; C-R, Vol. 45; P-250.
The Great Shadow. Vol. 44; P-1237.
Man's Plaything (Montagu Love-Grace Davison). Vol. 44; P-1792.
Girl of the Sea (Williamson) R-507.
Children Not Wanted (Edith Day). Vol. 45; P-642.

ROBERTSON-COLE

A Woman Who Understood (Bessie Barriscale). Vol. 44; P-139; C-R, P-597.
The Brand of Lopez (Sessue Hayakawa). Vol. 44; P-302; C-R, P-455.
The Third Woman (Carlyle Blackwell). Vol. 43; P-2174; C-R, Vol. 44; P-299.
Bright Skies (ZaSu Pitts). Vol. 44; P-859; C-R, Vol. 45; P-250.
The Devil's Claim (Sessue Hayakawa). Vol. 44; P-984.
The Fortune Teller (Marjorie Rambeau). Vol. 44; P-1107; Ex. P-1598.
The Notorious Mrs. Sands (Bessie Barriscale). Vol. 44; P-1108; C-R, 503.
The Wonder Man (Georges Carpentier—Six Reels). Vol. 44; P-1502; C-R, P-1787.
The Heart of Twenty (ZaSu Pitts). Vol. 45; P-118; C-R, 503.
Uncharted Channels (H. B. Warner). R-506.
Li Ting Lang (Sessue Hayakawa). Vol. 45; P-505; C-R, P-633.
Life's Twist (Bessie Barriscale). Vol. 45; P-640; C-R, P-777.
Arabian Night.
Big Happiness (Dustin Farnum—Six Reels).
Occasionaly Yours (Lew Cody—Six Reels).

Supreme Comedies.

Artistic Temperament.
In Room 202.
Come Into the Kitchen.
Take Doctor's Advice.
Oh, You Kid!
Letty's Lost Legacy.
Becky Strikes Out.

MARTIN JOHNSON.

Lonely South Pacific Missions.
Recruiting in the Solomons.
The City of Broken Old Men.
Marooned in the South Seas.

ADVENTURE SCENICS.

Sons of Salooskin.
Ghosts of Romance.

METRO PICTURES CORP.

The Right of Way (Bert Lytell). Vol. 43; P-1116; C-R, 2002.
The Walk-Offs (May Allison—Six Parts). Vol. 43; P-938.
A Modern Salome (Hope Hampton). Vol. 43; P-773.
March—Old Lady 31 (Emma Dunn). Vol. 44; P-301; C-R, P-723.
March—Shore Acres (Alice Lake—Six Reels). Vol 44; P-135; C-R, P-723; Ex. 1329.
April—Alias Jimmy Valentine (Bert Lytell—Six Reels). Vol. 44; P-456; C-R, P-857.
April—Dangerous to Men (Viola Dana). Vol. 44; P-598; C-R, P-979; Ex. 1328.
May 31—The Best of Luck (All Star—Six Parts). Vol. 44; P-1791; C-R, P-633.
July 5—Parlor, Bedroom and Bath (All Star—Six Parts). Vol. 45; P-372.
July 19—The Misfit Wife (Alice Lake—Six Parts). Vol. 45; P-638; C-R, P-777.
Aug. 2—Held in Trust (May Allison—Six Parts). Vol. 45; P-1065.
Aug. 16—The Chorus Girl's Romance (Viola Dana—Six Parts).
Sept. 1—The Hope (All-Star—Six Parts).
Sept. 13—The Price of Redemption (Bert Lytell—Six Parts).
Sept. 20—The Saphead (Crane-Keaton—Six Parts).
Sept. 27—Clothes (All Star—Six Parts).
Oct. 4—The Hope (All Star—Six Parts).

NAZIMOVA PRODUCTIONS.

January—Stronger Than Death (Seven Reels). Vol. 44; P-631.
April—The Heart of a Child (Seven Reels). Vol. 44; P-459; C-R, P-857.
Oct. 11—Billions (Six Reels).

Current Film Release Dates

Numbers following titles of pictures indicate pages on which reviews or comments appeared. "C" refers to Comments, and "R" to Reviews C-R signifies page where may be found resume of reviewer's opinions. Ex. indicates pages on which have appeared stories of the exploitation of that production. Volume number is also shown where information was published in previous volumes. Unless otherwise specified all dramas are five reels in length.

C. E. SHURTLEFF, INC.

April—Burning Daylight (Mitchell Lewis—Six Reels). Vol. 44; P-1108.
Aug. 23—The Mutiny of the Elsinore (All Star Cast—Six Reels). Vol. 45; P-636; C-R, P-777.
Nov. 22—The Star Rover (All Star—Six Reels).

TAYLOR HOLMES PRODUCTIONS.

March—The Very Idea (Six Reels). Vol. 44; P-1527; C-R, P-2002.
April—Nothing But Lies (Six R eels). Vol. 44; P-1235; C-R, P-1787.

REALART PICTURES

Special Features.

The Deep Purple (R. A. Walsh Production—Six Reels). Vol. 44; P-983; C-F, P-1233; Ex. P-1595-1744. Vol. 45; Ex. 746.
The Law of the Yukon (Charles Miller Production—Six Reels).

Star Productions.

The Stolen Kiss (Constance Binney). Vol. 43; P-2011; C-R. Vol. 44; P-134.
Sinners (Alice Brady). Vol. 43; P-2175.
Nurse Marjorie (Mary Miles Minter). Vol. 44; P-135; C-R, P-723.
Jenny Be Good (Mary Miles Minter). Vol. 44; P-984; C-R, P-1233; Ex. 1478.
Miss Hobbs (Wanda Hawley). Vol. 44; P-1630; Ex. 1599-908; C-R, Vol. 45; P-117.
A Cumberland Romance (Mary Miles Minter). Vol. 45; P-641.
A Dark Lantern (Alice Brady). Vol. 45; P-934; C-R, P-1064.

MISCELLANEOUS RELEASES

AMERICAN CINEMA CORPORATION.

Women Men Forget (Mollie King). Vol. 43; P-2000.
The Inner Voice (E. K. Lincoln). Vol. 44; P-140.

UNITED ARTISTS.

Jan. 18—Pollyanna (Mary Pickford — Six Reels). Vol. 43; P-636; Ex. 887.
Apr. 25—Down on the Farm (Mack Sennett). Vol. 44; P-862; Ex, 537; P-1084-1087, 1597.
Romance (Doris Keane—Seven Reels). Vol. 44; P-1239; C-R, P-1787.
June 13—The Mollycoddle (Douglas Fairbanks—Six Reels).
June 27—Suds (Mary Pickford—Five Reels).

EQUITY PICTURES.

The Forbidden Women (Clara Kimball Young). Vol. 43; P-1291; Ex. 1800; C-R, Vol. 44; P-299.
For the Soul of Rafael (Clara Kimball Young). Vol. 44; P-983. Vol. 45; Ex. 745.

FEDERATED FILMS EXCHANGES OF AMERICA, INC.

Nobody's Girl (Billie Rhodes).
Bonnie May (Bessie Love).

MONTE BANKS COMEDIES.
(Two Reels.)

His Naughty Night.
A Rare Bird.
Nearly Married.

CAPITAL FILM COMPANY.
(Two Reels Each.)

Escaped Convict.
The Square Gambler.

DEMOCRACY PHOTOPLAY COMPANY.

Democracy.

MATTY ROUBERT PRODUCTIONS.

Heritage (Matty Roubert). Vol. 45; P-1070.

SPECIAL PICTURES CORPORATION.
(Comedypart—Two Reels Each.)

Uneasy Feet. Vol. 43; P-2176.

STORYART SCENIC.

Creation's Morning. Vol. 45; C-503.

FINE ARTS.

Up In Mary's Attic (Five-Reel Comedy) (Eva Novak and Harry Gribbon). Vol 45; P-781; Ex. 146; 1015; C-R, 930.

EDUCATIONAL FILMS CORP.

Chester Comedies.
(Two Reels.)

Four Times Foiled.
An Overall Hero.

Christie Comedies.
(Two Reels.)

Kiss Me Caroline (Bobby Vernon).
A Seaside Siren (Fay Tincher).

Torchy Comedies.

Torchy (Johnny Hines).
A Knight for a Night (Johnny Hines).
Torchy Comes Through.

Mermaid Comedies.

A Fresh Start (Marvel Rea).
Duck Inn (Lloyd Hamilton).

Specials.

The Why of a Volcano.
The Valley of Ten Thousand Smokes. Vol. 44; P-1362.
A Day with Carranza.
Modern Centaurs.

Robert C. Bruce Scenics.

The Chilkat Cubs.
The Wanderlust.
The Log of the La Viajera.
The Song of the Paddle.

Chester Outing Scenics.
(One Reel.)

Adam and Eve in the Andes.
Wanted—An Elevator.
Pigs & Kava.
Dreams Come True.

Screenics.
(Split Reel.)

Troubadours of the Sky.
Infant Icebergs.
Forbidedn Fanes.
Barks and Skippers.

STATE RIGHT RELEASES

ARROW FILM CORPORATION.

The Golden Trail (Jane Novak).
The Black Lagoon (All-Star).
Bachelor Apartments (Georgia Hopkins).
Circumstantial Evidence (Glenn White). Vol. 44; P-1632.
Unseen Witness.
The Trail of the Cigarette (Glenn White). Vol. 44; P-1503; Ex., P-1747.
The Bromley Case (Glenn White). Vol. 44; P-1502.
Woman's Man (Romaine Fielding).
Love's Protege (Ora Carew).
Blazed Trail Productions (Every Other Week)
Lone Star Westerns (Every Other Week).
Lightning Byrce (Serlal).
The Lurking Peril (Serial).
The Fatal Sign (Serial).

COMEDIES.

Arrow-Hank Mann (Two releases a month).
Muriel Ostriche Productions (One a month).
X L N A Ardath (One a month).

CELEBRATED PLAYERS FILM CORP.

Andy on a Diet.
Andy's Wash Day.
Andy's Night Out
Gump Cartoons (One Reel).
Andy and Min at the Theatre.
Andy Visits the Osteopath.

GROSSMAN PICTURES INCORPORATED.

$1,000,000 Reward (Lillian Walker—Serial). Vol. 43; P-1523.
Face to Face (Marguerite Marsh).

HALL ROOM BOYS COMEDIES.

April 6—This Way Out.
April 13—Four of a Kind.
May 27—Tit for Tat.
June 10—Misfortune Hunters.
June 24—Back on the Farm.
July 8—Stung Again.

GREIVER EDUCATIONS.

The Spirit of the Birch.
Suds.
Precisely as Polly.

JANS PICTURES, INC.

Love Without Question (Olive Tell—Six Reels). Vol. 44; P-141; C-R, P-597.
A Woman's Business (Olive Tell). Vol. 44; P-1505.
Madonnas and Men (Seven Reels). Vol. 44; P-1790.

PIONEER FILM CORPORATION.

Midnight Gambols (Marie Doro).
The Place of Honeymoons (Emily Stevens and Montagu Love—Six Parts).
Dr. Jekyll and Mr. Hyde (Sheldon Lewis). Vol. 44; P-599.
Where Is My Husband? (Jose Collins—Godfrey Tearle).
The Hidden Code (Grace Davison). Vol. 45; P-640.

FIDELITY PICTURES COMPANY.

The Married Virgin (Six Reels).
Frivolous Wives (Vera Sisson). Vol. 44; P-1140.

GAUMONT COMPANY.

In the Clutches of Hindoo (Serial).
Husbands and Wives (Vivian Martin). Vol. 44; P-142.

PHOTO PRODUCTS EXPORT CO., INC.

Shirley Mason Revivals.

Cy Wittaker's Ward.
The Awakening of Ruth.
Light in Darkness.

Flagg Comedy Revivals.
(One Reel.)

Girls You Know.
The Matinee Girl.
The Man Eater.
The Superstitious Girl.
The Artist's Model.

REELCRAFT PICTURES CORPORATION.

Billy West Comedies.
(Two Reels.)

Happy Days.
The Dreamer.
Hands Up.

Texas Guinan Comedies.
(Two Reels.)

The Night Rider.
The Wild Cat.

Alice Howell Comedies.
(Two Reels.)

Her Bargain Day.
Rubes and Romance.

JOAN FILM SALES.

The Invisible Ray (Ruth Clifford and Jack Sherill—Serial). Vol. 45; P-1070.

Billy Franey Comedies.
(One Reel.)

Hard Cider.
The Hasher.
Play Hookey.

Milburn Moranti Comedies.
(Two Reels.)

Wild, Wild West.
Bungalow Bungle.
Barber Shop Gossip.

Napoleon & Sally Comedies.
(One Reel.)

Dreamy Chinatown.
Perils of the Beach.

Gale Henry Comedies.
(Two Reels.)

Heirlooms.
Help!
The Movies.

Burrud (Sunset) Scenics.
(One Reel.)

The Mountain That Was God.
The Wind Goddess.

ROYAL COMEDY SERIES.
(Two Reels)

Aug. 1—Buggins (Leon Errol).
Aug. 15—Snakes (Billy B. Van).
Aug. 30—Plucky Hoodoo (Billy B. Van).

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Johnny Dooley Comedies (Two Each Month).
Brind's Educationals (One Every Week).

SUPERIOR PRODUCTIONS.

Female Raffles Series.
The Oath of Vengeance (Two Reels).

MURRAY W. GARSSON.

A Dream of Fair Women (Two-Reel Feature).

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Ashes of Desire.

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Excellence in screen illumination is measured partly by the brilliancy but particularly by the constancy of the light. Steady light is dependent upon steady current. GE compensarcs maintain the current at a set value, thus eliminating flickering or variations in intensity.

To maintain this constant screen illumination, however, it is necessary to raise or lower the amount of current delivered to the projection machine, on account of the varying densities of films. A colored film, for instance, will require much heavier current than the average, while a cartoon will require much less. With the GE compensarc, the current can be set at the proper rate before the film is started by the turning of a single knob on the panel.

Compensarcs are safe, easy to operate, efficient, economical and reliable—GE offices or distributors everywhere for prompt deliveries and service.

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35C-49

PROJECTION

By F. H. RICHARDSON

"It Isn't Up to Me"

RECENTLY we commended the work of the projectionists in a certain leading New York theatre now devoted to motion pictures. We spoke of what we saw at the time of our visit. Later, however, we dropped in at that theatre for a few moments, without the knowledge of the projectionists, and saw upon the screen of a theatre which is charging one dollar admission those old, familiar, peculiar flashes due to oil on the film. Such a thing is bad enough in the small, cheap theatre. In a house of that class where the projectionists are getting sixty dollars a week it is reprehensible—it is disgraceful.

This particular theatre has been running a single feature for some months. We took particular pains to make sure of the fact that the films had not been used anywhere else. It is a pleasure to commend good work. It is my duty to condemn the other kind. We remarked upon this fault to one of the management of the theatre in question, who replied, in part, to the effect that if he took the projectionists to task about it they would probably declare "It isn't up to us."

We Cannot Agree.

Most emphatically we cannot agree. Most decidedly it IS up to the projectionists of that theatre to clean that oil off those films for the very simple reason that if they had done their work right in the first place the oil would not have been on the films.

Those films are smeared with oil because the projectors were not lubricated intelligently. Instead of one or two drops of oil on a bearing, somebody evidently stuck the snout of an oil can into an oil hole and pumped in a few squirts.

It is a disgraceful fact that we have often gone into the high class theatres and found setting under the projector a tin reel box half filled with oil which had dripped out of an over-oiled mechanism. Then men in the theatre in question are receiving pay which is not exceeded on the Atlantic seaboard. They certainly ought to have sufficient pride in their work to refuse to place before an audience which has paid a dollar admission, the return value for which will depend to a considerable degree upon the conscientiousness and expertness of their work, such a rotten (excuse the crude term, but it fits) result as attends projection with oil-soaked films.

We rather expect such things as this in the small, cheap "dump." We most emphatically do NOT expect them in a Broadway feature house paying its projectionists sixty dollars a week. If the projectionist claims it is not his duty to clean the films, we would retort with the remark that it also is not his duty to smear them with oil, and—there you are.

An Excellent Suggestion

In a letter recently received from a machine manufacturer occurs the following:

Regarding proper lubrication, which enters into the matter under discussion, we are reminded of the statement we made to you some time ago.

We believe it would be well worth your while to consider it and to advocate it through the columns of the projection department. As you well know, the ordinary long-necked oil can is one of the greatest little dust collectors in captivity. Its greasy lips will catch the fine powdery particles of asbestos and cement which the constant shuffling of the feet of the projectionists wears off the projection room floor, plus the fine particles of dust which sift in through the ports from the auditorium.

When the time comes to oil up, the very first squirt carries all this mineral dust into the very vitals of the delicate mechanism, where it will raise merry hell with finely fitted, perfectly ground bearings. It is not necessary to tell you what happens when this grit is carried into these glass-finished parts.

An Awful Price.

Aside from the effects a bound-up mechanism, and the consequent stoppage of the show, has upon the audience, the theatre owner and the projectionist, the projector, distributer and manufacturer finally must pay an 'awful price for this bit of carelessness, for, as you well know, neither the theatre manager nor the projectionist ever says "A grain of dust did this," but instead he will yell so that all the world can hear him, "That cussed old —— bound up again." We therefore suggest to you the advocacy of the use of the ordinary twenty-five cent glass medical syringe instead of the oil can for the following reasons:

(1) The user can determine precisely how much oil is being used at each oiling.

(2) User can see whether or not the oil is clean.

(3) The oil is kept in a sealed can and the syringe put away when not in use.

The results will be better lubrication, better satisfaction and fewer projector mechanisms on repair shop benches.

With all of which we very thoroughly agree. There is no question but what more or less grit will collect at the end of the "snout" of an oil can, nor is there any doubt but what this grit will be carried into the bearings, where it certainly will do some and may do very great damage, even to the absolute binding up of the mechanism.

As to the glass syringe end of things, we agree with the idea, but rather question the practicability of it for two reasons. First, the average projectionist won't take the trouble to get a syringe and, equally important, to put it away in a dustproof case after each oiling.

If he does get one we would suggest the following plan: Get a wide-mouth, shallow bottle, such as some makes of library paste come in, for instance. Bore a hole in the cork and force the syringe through it so that nothing sticks out except the rubber bulb.

Oil Rots Rubber.

The active part of the syringe is thus automatically kept free from dust because it is always in the oil, and the oil, of course, is corked up.

Our second objection to this plan is that oil rots rubber, therefore the rubber bulb would not last long. What seems to us an even better plan would be to get a regular snout oil can and then have a tin cone made to fit over it snugly, protecting an inch or so of its top end. This cone should be attached to the oil can snout by means of a few links of small brass chain soldered to the snout of the can. This is an entirely practical plan and if followed out would undoubtedly save thousands of dollars in projection machinery every year and, as the correspondent remarks, keep projector mechanisms off repair benches.

Notice to All!

PRESSURE on our columns is such that published replied to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matters which, for any reason, cannot be replied to through the department remit one dollar.

QUESTION BOOKLETS.

We have two paper covered booklets containing 150 questions designed as a guide to study. They indicate what the projectionist should know.

Either booklet, postpaid, twenty-five cents; both, forty cents. United States stamps accepted; cannot use Canadian stamps.

THE LENS CHART.

Are You Working by "Guess" or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens charts (two in one, 11x17 inches, on heavy paper for framing) are in successful use by hundreds of progressive projectionists.

Don't "guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth Avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callendar Building, Los Angeles, Cal.

The Real Goods

G. W. Bennewitz, projectionist, Strand Theatre, Sioux Falls, South Dakota, says:

Dear Friend Richardson: Just a few lines to let you know that in my opinion the question booklets are the real goods, though I am against the publication of questions and answers for the reason that if this were done it would be of little help, because the average man would simply memorize the answers and if someone would ask him to explain he would be stuck.

When, however, he has only the questions and has to dig the answer up for himself, he gets the real meaning of the answer and it is fixed in his mind in place of a memorized reply. It is quite true that a man cannot get the answer to all these questions from the handbook, but nevertheless in my opinion, every projection room should have a handbook, Hawkins' Electrical Guides and Optic projection. All of these will pay for themselves in a very short time.

I also think that Hawkins' Electrical Machinery is a very good book to have. I wonder how may projection rooms have these books.

Continue the Questions.

I wish you would continue the questions you started publishing in the department. I took this matter up with some of the brothers of Local 556 and they are in favor of taking the thing up as did the Duluth Local. I wish to say that, while I have no connection with the Duluth Local except that I am acquainted with one of their members, from

(Continued on page 1226)

PROJECTOR
Columbia
CARBONS

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Columbia Silvertip Combination Carbons for Long Arc and Rich Color Values on Direct Current

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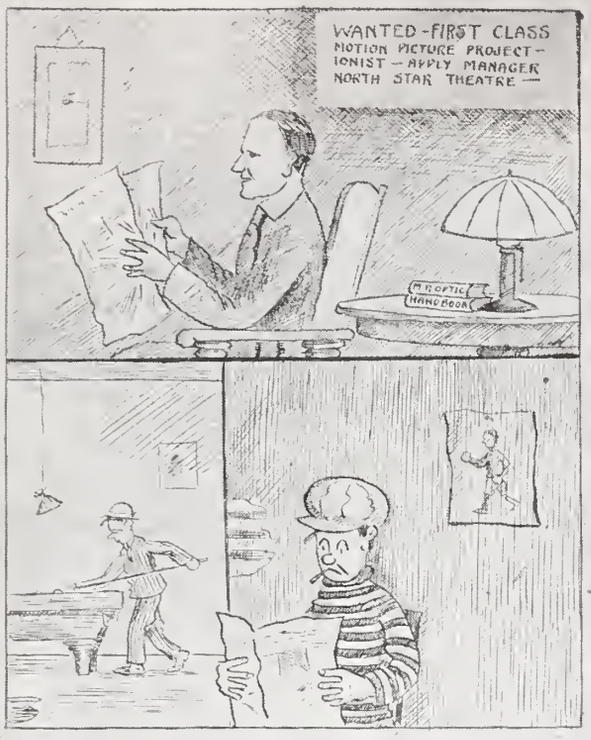

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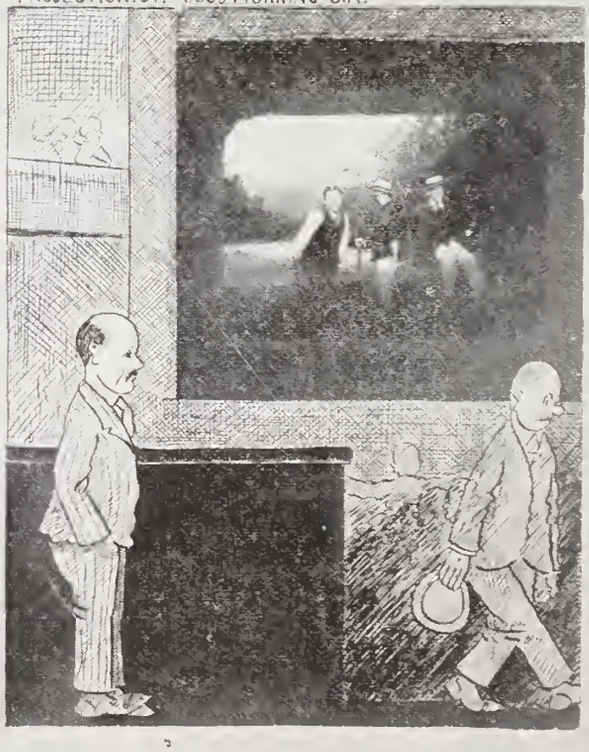
OPERATOR: "I ORTER GET TWENTY PLUNKS A WEEK I GUESS"
MANAGER: "HERE'S THE KEY OF THE COOP, GO UP AND GET BUSY."



MANAGER: "WHAT IN -- !! * !! - ※ ! IS THE MATTER WITH THAT PICTURE."

"Operator" Vs. Projectionist.

How Will You Tell Your Story

TO GET THE BEST EFFECT?

Pictures have descriptive and explanatory values that cannot be put into words.

You may say, "The scenery is beautiful," but the impression upon your listener would be more favorable if you could say: "There is a picture of the scenery, it **speaks for itself.**"

Motion Pictures Tell the Story With Greatest Effect.

We designed and built the American Projectoscope especially for use in Public Schools, Sunday Schools, Churches, Lodges, Clubs, Manufacturing Plants.

We all learn more quickly from pictures than from wordy explanations; sermons are strengthened, lectures made more interesting, manufacturers' sales forces trained with more thoroughness, sales made more readily, through the use of motion pictures.

THE AMERICAN PROJECTOSCOPE

"The Portable Motion Picture Projecting Machine Without an Apology"

This little machine is compact and light, can be carried anywhere, stored in any small closet. As easy to operate as a phonograph—won't get out of order. Sold under the strongest guarantee of satisfaction. Attach it to any electric light socket or to the battery of your auto.

Write for our attractive booklet on how to tell your story to get the best effect.

AMERICAN PROJECTING COMPANY

6260 BROADWAY Samuel S. Hutchinson, President **CHICAGO, ILL.**

(1294)

MIRROROID

UNITED MIRROROID

A director of one of the biggest laboratories, in speaking of screens, said: "It is almost impossible to make film prints satisfactory. If we make them light they break and tear apart. If we make them heavy the Exhibitor complains that he cannot get proper light through them. They do not seem to realize the importance of the screen, and simply throw a picture on any old rag or plastered wall with poor results."

He is the man that knows he has to please the exchange and the exhibitor and wants the praise of both. And he knows the ordinary screen, which does not intensify the light, is the worst thing for proper projection of his film.

Write for a Mirroroid sample and you will be surprised at the results.

EXCHANGE MANAGERS! If you want the best in cement at the least price, write for samples or our representative will call on you at a profit to both of us.

UNITED MIRROROID MFG. CORP.

725 Seventh Avenue New York City

Bryant 9184

DAYLIGHT SCREEN

Gundlach

Projection Lenses

Can not be surpassed for critical definition, flatness of field, brilliancy of image and illumination, and we maintain absolute uniformity of quality. That's the reason they are used in nearly every theatre in the United States and Canada.

IT'S ALL IN THE LENS

Gundlach-Manhattan Optical Co.

808 So. Clinton Ave., Rochester, N. Y.

what I have heard from different sources I think they have one of the best and cleanest locals in the country.

In July 10 issue you say "Feed Reel—Yes?—No?" Well, I say yes, but if it takes some of us as long to get the name Feed Reel established as it does Projectionist, I am afraid we wi be dead and gone before the name becomes widely used. There are those who seem to think that as long as they can thread a projection machine and feed the arc that is all they need to know, but you have kept up with the times the same as have men in other professions. If it were not for studying and working we would still be using a projector with open magazine and a crank, but the manufacturers have studied and improved. It is up to us to do the same.

Would Contain 2,000 Pages.

Your idea with regard to the question booklets coincides exactly with my own. As to being unable to get all the answers to all those questions in the handbook, why man alive, if that were possible the handbook would contain 2,000 pages and cost you pretty close to fifteen dollars.

I can heartily recommend the library you have suggested. I can also endorse your opinion of Local Union 556. I would not say it is the best and cleanest, but certainly it is one of the very best and cleanest.

It is very difficult indeed to establish new names. The names of "Projectionist" has succeeded marvelously well, everything considered. Custom is one of the hardest things on earth to seriously interfere with. When mowing machine first came into use the farmer would have none of them. His father had mowed with a scythe, ergo, a scythe was the thing.

The questions will be continued as soon as I can get around to it, but there probably will only be two or three of them a week.

"He'll Tell the World"

R. Smith, projectionist, Northampton, Mass., says.

Brother Richardson—I'll tell the world that you told the Pennsylvania legislators where to get off at. You did just right, and I firmly believe most projectionists will agree with you, since where is the projectionist or even "operator" who wishes to peer at his picture through a knot-hole? And they call 'em windows in Pennsylvania, do they? Some windows, I'll say—4 by 12 inches.

You say that, so far as you know, Pennsylvania is the only state in the Union which has any such law. Well, Massachusetts has a law of about the same caliber. Section 6 say: "There shall be two openings for each moving picture machine in the booth or inclosure—one for projection, not more than 6 inches high by 12 inches wide, and one for the operator, not more than 12 inches in height by 6 inches wide."

So much for that. And now I wish to ask a question which an operator asked me. The man wouldn't give me any answer, and up to date I have not been very successful in solving it. The question is, "Could you have an arc at 60 volts?" That is the way he put it, but after a pause he added, "60 volts coming in on the main." What do you think of that for a question?

What about the questions? I do not see or hear anyone speaking of them. A good many want them, but are afraid to ask for them, and we who want them are surely out of luck.

No Gain in Safety.

I was under the impression that Massachusetts had progressed beyond that particular bit of foolishness. Six inches is, to all intents and purposes, no better than four inches, and, as I have already pointed out, there is absolutely no gain of any kind in the matter of safety through the restriction of the observation port to such an absurdly small size. It would have been better, from the projection viewpoint, had they made both the projection port and the observation port 12 inches wide by 6 inches high, but any restriction of that kind is rather idiotic—no, worse than that, because it is a crime against the motion picture industry as well as the projectionist.

As to the arc, the answer is yes, either way, though the way the man put it he evidently was not competent to ask questions of that kind. You could have a 60-volt projection arc with 110-volt line and high amperage, and that under those conditions you usually do have pretty close to a 60-volt arc. You could have a 60-volt arc with a 60-volt generator pressure with certain types of generators, but with other types of generators you could not have a 60-volt arc which would be stable.

Question Not Proper.

The question is not a proper one when worded the way you have put it.

If the man had asked, "Can you have a 60-volt arc with line voltage in excess of 70?" or "Can you have a 60-volt arc with a generator compounded for constant amperage?" or "Can you have a 60-volt arc with a 60-volt shunt wound generator?" then the question would have been a competent one and one which the projectionist should be able to answer.

As it is, we would respectfully recommend that the man who asked you the question himself first learn how to ask questions of that kind.

With regard to the questions, I think that very soon we will start asking about two a week.

Projection Experience

MOTION PICTURE

HANDBOOK

For Managers and Operators

By F. H. RICHARDSON

The recognized standard book on the work of projection. Complete descriptions and instructions on all leading machines and projection equipment.

There isn't a projection room in the universe in which this carefully compiled book will not save its purchase price each month.

Buy it Today $4 the Copy, postpaid

MOVING PICTURE WORLD

516 Fifth Avenue, New York City
Schiller Building, Chicago, Ill.
Wright & Callender Bldg., Los Angeles, Cal.

To save time, order from nearest office.

Radical Changes

R. M. Sargent, of Franklin Park, Massachusetts, sends in drawings for a proposed feed magazine and reel. He asks the opinion of the editor of this department with regard to same.

Friend Sargent's idea is the big reel hub very much amplified. He proposes a magazine 32 inches diameter, with a reel hub 15½ inches in diameter. We are not at liberty to print the drawings or to amplify further on Brother Sargent's ideas, because they presumably are not as yet protected by patent.

We would, however, direct the attention of inventors to the fact that inventions pertaining to existing projectors which will require radical changes in manufacturing methods will usually fail because of the impossibility of getting manufacturers to adopt them. There is no doubt in our mind but that the idea of friend Sargent might be worked out into a practical form which would be very much better than present magazines and reels, but here is the stumbling block.

In the First Place.

In the first place, in many projection rooms it would be impractical to install 32-inch magazines. In the second place, manufacturers would have to throw out all the costly dies used on present magazines, entirely alter their manufacturing methods in so far as pertain to reels and magazines, and, more important still, film exchanges would have to buy a costly reel and entirely different shipping packages unless the reel were used in the projection room only.

For these reasons, no matter how good the idea may be, it just simply could not and would not be adopted, except in case of some company proposing to market an entirely new projection machine which is still in the formative stage. Such a company might consider the matter, but, on the other hand, the thing would probably not be popular with projectionists because of the fact that there would be more or less trouble involved in changing from the exchange reels to the projection reels.

Incidentally there would have to be a special rewinder built for reels of that type, but what we are getting at in this whole matter is just this—don't spend time and money in the endeavor to invent something which, although of real value, compels such radical changes to existing equipment or methods that it is impossible to secure its adoption.

NO PROJECTION ROOM

Is Thoroughly Equipped Without a Set of the Lens Charts

PRICE 50 CENTS STAMPS

Order Them Today

Wonderful Improvement

Walter S. Roberts, projectionist, Royal Theatre, Eldorado, Kansas, orders question booklets and lens charts, and says:

There are several things more that I desire to know about projection, therefore will continue to study.

Well, Brother Richardson, there have been some wonderful improvements in both projection and working conditions since your last visit to Wichita. We have very recently put through a contract calling for one dollar per hour.

This little burg where I am working is an oil town in the suburb of Wichita. The boys certainly would welcome another visit from you. Will try and furnish the department with something in my next letter.

Nothing would please me better than to visit Wichita again, and perhaps I may some time.

I am glad indeed to hear of the improvements, and now a word with regard to that one dollar per hour. I am glad you got it, but remember this, when you get a dollar an hour see to it that you give a dollar-an-hour service.

Put in another form, as your wages go up it is nothing but fair, right and decent that your ability should keep pace, and I am sure the Wichita men will see it in that light, too. I will be glad to have a newsy letter from you at any time. The question booklets and lens charts have gone forward long ago.

A Real Dark Black

Chief Projectionist Brooks of a certain Georgia theatre recently remarked, while overlooking the remodeling of his projection room: "We are going to paint the wainscoting a dark black as far up as this," pointing with his finger.

"GEVAERT"

FILM RAW STOCK

Positive Negative

Colored Positive

(U. S. Pat)

Make Pictures Perfect

Manufactured by

L. GEVAERT & CO.
ANTWERP BELGIUM

U. S. Distributor **L. DESTENAY** Longacre Bldg. 1472 Broadway NEW YORK

PHONE: BRYANT 7835

EAGLE ROCK FILM

The Quality Raw Stock

Right Photographically.
Maximum Service in the Projector.

Made by

THE EAGLE ROCK MANUFACTURING CO.

Verona, New Jersey

Mile after mile of

EASTMAN FILM

is exposed and developed each month at the Research Laboratories, so that through continuous practical tests we may be sure that the quality squares with the Eastman standard.

Eastman Film never has an opportunity to be anything but right.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

You are a user of carbons, Mr. Exhibitor, and your operator in order to maintain the high standard of your theatre must have a CARBON that will produce a steady, brilliant light. Supply him with

Speer Projector Carbons

Send your order today to your nearest distributor. Speer carbons are so universally demanded that they are carried in stock at all times by all the leading supply houses throughout the country.

A size and style to meet all operating conditions.

SPEER CARBON COMPANY
ST. MARYS, PA.

BETTER EQUIPMENT

CONDUCTED BY E.T. KEYSER

What the "Flying A" Has Accomplished in Perfecting Portable Projection

MANUFACTURER, merchant, teacher, lecturer and "showman" each recognized the possibilities of the motion picture as soon as its discovery was announced, and their attitude encouraged the manufacturers of films and of projection machines.

The first development of the projector was in the field of entertainment, because that was where the most profitable promotion of sales could be made.

But machines for the use of teachers, lecturers, sales managers and salesmen soon made their appearance and have been passing through various stages of development for several years.

To meet the requirements of these various fields portability was the first essential. And to accomplish portability combined with steadiness, safety from fire dangers, clearness of projection and smoothness of operation was no slight task.

Many machines were offered and nearly all met with a more or less cordial reception. But they were hardly more than compromises, after all.

Planned on Unique Basis.

There was one machine of this character which was planned on a unique basis, especially in regard to one feature which gave the greatest trouble, namely, how to produce a bright light without generating an amount of heat that endangered the films.

In developing this feature another function of great value to all users of a portable machine was discovered—that with a cool light it was possible to show any portion of a film as a "still"—like a stereopticon picture—and to run the film backward to any desired picture, and then repeat it, without the necessity of rewinding and rerunning the entire film.

This machine was finally worked out to a practical point of perfection and then brought to the notice of the American Film Company—one of the largest producers of motion pictures in America.

Its experience and knowledge of the field, the work and the demand promptly focused its interest upon this machine, with the result that this great corporation fathered the new portable projector and named it the American Projectoscope. Since then it has come to be known as the portable projecting machine without an apology because of the fact that in offering it for use in educational or industrial fields its sponsors never had to make any apologies for the quality of its work or of the picture projected.

Bears the "Flying A" Stamp.

Anything that bore the stamp of the "Flying A" can be accepted at its face value with full assurance that it will be found lacking in no particular—and so it is with the American Projectoscope. Its every detail is as perfect as modern brains, mechanical skill and machinery can make it, when backed up by almost unlimited capital. Handsome in appearance, machined in every wheel and gear to the thousandth part of an inch, light, compact and automatic in operation, the American Projectoscope deserves the careful consideration of anyone whose work calls for a portable projector.

First National and Nicholas Power Company Combine in Great Carnival

ONE of the greatest days in the history of motion pictures in California was the initial field day for Associated First National Pictures on July 26 in Oakland, Cal. Broadway was crowded with thousands of people and traffic congested for half an hour with a great automobile parade as a prelude to a carnival of sports in the afternoon.

Prominent film stars participated in this unique and highly successful film festival, and its local importance will be understood by the fact that the Mayor of Oakland led the parade.

The accompanying illustration shows a float with Power's machine, and this very interesting feature of the parade was the result of the combined efforts of Mr. Hank, projectionist at the T. & D. Theatre, Oakland, and William W. Lewis, traveling representative of the Nicholas Power Company.

One of the Most Attractive.

California is very strong on carnivals and floats and about everybody there pretty well understands the difference between good and bad effects. Through the ingenuity of Mr. Hank and Mr. Lewis the Power float was one of the most attractive in the parade and received general approval.

The ray effect shown was a very novel idea. The appearance of light rays from the projector was secured through the use of silver tinsel cords secured from a wholesale confectionery supply house.

The advertisement of the Power machine was on the back of the screen, and as many of the out-of-town exhibitors were present, the display proved to be splendid advertising for the Nicholas Power Company.

A Star of the Carnival.
The Nicholas Power Company's float on which a Power's projector was artistically mounted.

The Newman Company Lands a Whopping Big Contract

WORD has just reached us that a large contract has been let to the Newman Manufacturing Company, of Cincinnati. The contractor, the Fleischmann Construction Company, of New York, has specialized in theatre building for many years and has placed many orders with the house of Newman, one of the largest being the brass fixtures for Loew's Theatre in St. Louis.

The new contract mentioned will take care of all the brass fittings required for Loew's new Memphis theatres—the Palace and the Metropolitan—now under construction. The detailed specifications have not been made public, but it is understood that such items as brass balcony, loggia and box railings, lobby division rails, box office grilles and kick and push plates are to be furnished by the manufacturer.

Their Popularity Ever Increases.

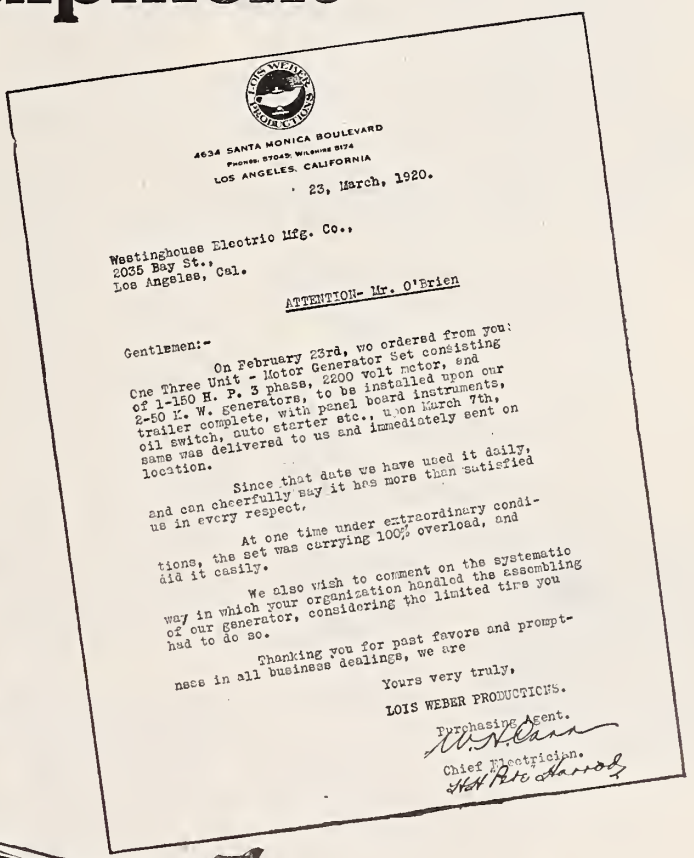
H. R. Mason, who operates the Wilson Theatre at Wilson, N. C.; the Grand Theatre at Kinston, N. C., and the Acme Theatre at Goldsboro, N. C., has just contracted for a total of twenty-five brass poster frames and eight photo cabinets to be installed in the three theatres mentioned.

Mr. Mason recently placed this order with the Newman Manufacturing Company, specifying that the brass was to be polished, then lacquered to prevent tar-

"Location" Equipment

When Motion Picture Companies leave their studios to go on "location" they take Westinghouse **Motion Picture Equipment** with them. Why— it is dependable.

Westinghouse Electric & Manufacturing Co.,
East Pittsburgh, Pa.
Sales offices in all large American Cities.



LOIS WEBER PRODUCTIONS

4634 SANTA MONICA BOULEVARD
Phones: 57043; Wilshire 5174
LOS ANGELES, CALIFORNIA

23, March, 1920.

Westinghouse Electric Mfg. Co.,
2035 Bay St.,
Los Angeles, Cal.

ATTENTION- Mr. O'Brien

Gentlemen:-

On February 23rd, we ordered from you: One Three Unit - Motor Generator Set consisting of 1-150 H. P. 3 phase, 2200 volt motor, and 2-50 K. W. generators, to be installed upon our trailer complete, with panel board instruments, oil switch, auto starter etc., upon March 7th, same was delivered to us and immediately sent on location.

Since that date we have used it daily, and can cheerfully say it has more than satisfied us in every respect.

At one time under extraordinary conditions, the set was carrying 100% overload, and did it easily.

We also wish to comment on the systematic way in which your organization handled the assembling of our generator, considering the limited time you had to do so.

Thanking you for past favors and promptness in all business dealings, we are

Yours very truly,

LOIS WEBER PRODUCTIONS.

Purchasing Agent.

Chief Electrician.

W
WESTINGHOUSE
ELECTRIC

Westinghouse Portable Equipment on Location at Alimitos Bay, Calif.

Westinghouse

SPECIAL ROLL TICKETS

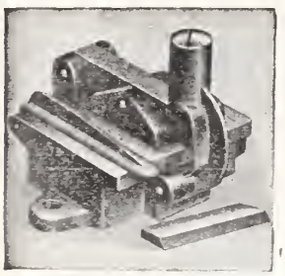
Your own special Ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings; 5,000, $6.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.

SPECIAL TICKET PRICES

Five Thousand	$3.00
Ten Thousand	5.00
Fifteen Thousand	6.50
Twenty-five Thousand	9.00
Fifty Thousand	12.50
One Hundred Thousand	18.00

National Ticket Co. Shamokin, Pa.

THE ONLY Fool-Proof Splicing Machine

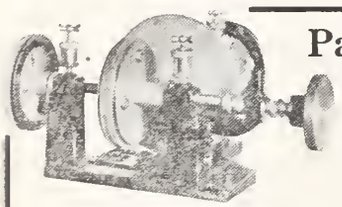


FOR Laboratory Exchange Theatre

Price: $7.50

Write for Folder or Ask Your Dealer

GENERAL MACHINE COMPANY
MOTION PICTURE APPARATUS
859-363 East 155th Street New York City



Pacific Manufacturing and Specialty Co.

109 Jones Street, San Francisco, Calif.

Speed Regulator. Note—Improved Shift; Spot and Flood Lamps; Has Douser; Adjustable Condenser mount. Built for high amperage; Arc Controls; Operates under own power; both opens and closes.

Some Territory open to dealers. Circulars on request.

GUARANTEED
Mailing Lists
MOVING PICTURE THEATRES

Every State—total 25,300; by States, $4.00. Per M.

1,057 film exchanges	$7.50
313 manufacturers and studios	4.00
368 machine and supply dealers	4.00

Further Particulars:
A.F.WILLIAMS, 166 W. Adams St., Chicago

National Electric Ticket Register Co.

Manufacturers of Electric Ticket Issuing Machines for Moving Picture Theatres and Restaurants. Sold direct or through your dealer.

NATIONAL ELECTRIC TICKET REGISTER COMPANY
1511 North Broadway
St. Louis, Mo., U. S. A.

nishing. A brass ticket booth and one of the latest model ticket choppers were also included in the contract.

Floyd Stewart of Southern Enterprises Visits Simplex

A RECENT and interested visitor at the Simplex plant was Floyd Stewart, purchasing agent for the Southern Enterprises, who, accompanied by his wife, took occasion to make their New York trip one of pleasure and business combined.

After going through the many departments at the Simplex factory Mr. Stewart expressed surprise at the great number of interesting machines and processes that go to make the Simplex Projector, and also the wish that every user of the Simplex Projector throughout his circuit might take a similar trip in order to get first hand knowledge of the care and workmanship that is built into the projector.

Mr. Stewart informed the Simplex officials that there are no less than fifty Simplex Projectors being used by the Southern Enterprises, thirty of them having been installed since last October. Prominent among the Simplexized theatres in their circuit are those located in Ranger, Abilene, San Angelo, Temple, Waco, Austin, San Antonio, Beaumont, Galveston, Houston, Dallas, Forth Worth, Corsicana, Dennison, Greenville and Palestine.

Educational Field Is Well Cultivated by Supply House

SCHOOLS and churches in the Mid-West are rapidly falling into line in the matter of teaching and entertaining by means of moving pictures, which have in many instances solved the problem of focusing the attention of student bodies and congregations on subject matter which would otherwise seem dull and flat.

An interview made with a half score old-time exhibitors evinces the fact that it seems in nowise to detract from their patronage, and several of them advise that it really helps to make "fans" for the regular houses.

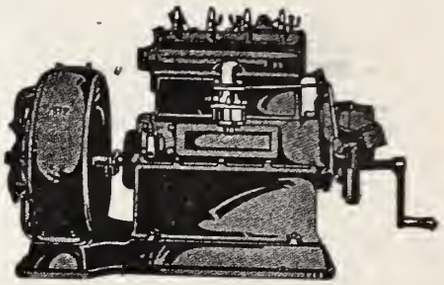
Springfield, Ill., is especially active in this movement, as the Co-operative Amusement & Supply Company of that city has installed standard outfits, consisting of machines, underwriters' booths and first-class screens in the Palmer, Ridgely, Feitsans, Lincoln, New Douglas, Dubois and St. Joseph's schools and in the Y. M. C. A., Sacred Heart Convent and Ursuline Academy, while other institutions contemplate adding projectors in the near future.

Write for This Folder

The Bass Camera Company, 109 North Dearborn street, Chicago, Ill., has just issued an eight page folder that should be on the desk of every studio executive and in the pocket of every cameraman. It contains an extensive list of used moving picture camera bargains and portable projectors, as well as a descriptive price list of De Franne field and studio cameras, lighting outfits, De Franne portable printers, Stineman developing systems and other motion picture accessories.

Peerless Changes Location

The Peerless Theatre & Supply Company, Toledo, Ohio, has moved from the Ohio Building to 322 Summit street. F. Munzesheimer is president and treasurer. L. H. Lewis vice president and H. Woehler secretary of the company which handles Simplex projectors, Argus Crystal Bead screens, seats, theatre accessories and supplies.

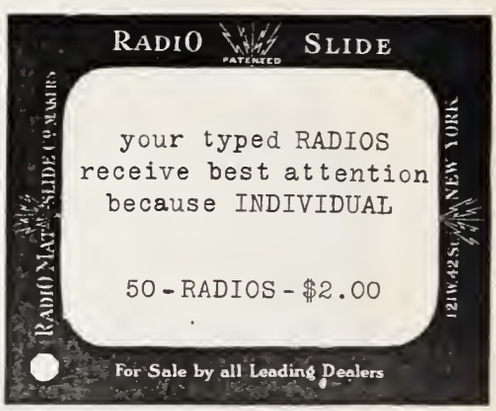


4 K. W. Electric Generating Set

60 or 110 volts for stationary or portable moving picture work and theatre lighting. Smooth, steady current, no flicker. Portable type with cooling radiator all self-contained.

Send for Bulletin No. 30

UNIVERSAL MOTOR CO.
OSHKOSH, WISC.



PERFECTION IN PROJECTION
Gold King Screen
10 Days' Trial
No. 1 Grade, $1; No. 2 Grade, 75c.
Strechers Included
TRY BEFORE YOU BUY
Sold by all the leading supply dealers throughout the country.
Factory: ALTUS, OKLAHOMA

Write for our list of Guaranteed Rebuilt Machines
Amusement Supply Co.
We are the Oldest Sopply House in the MOTION PICTURE TRADE
2nd Floor Consumers Bldg.
220 South State Street
CHICAGO, ILLINOIS
Dealers in Motiograph Moving Picture Machines, National Carbons, Minusa Screens and Everything for the Theatre
WE SELL ON THE INSTALLMENT PLAN

We do not CUT prices but quote SENSIBLE prices for
DEVELOPING—PRINTING
TITLES—TINTING
Cameramen Furnished—All Work Guaranteed
STANDARD MOTION PICTURE CO.
1005 Mallers Bldg., Chicago

AMERICAN
Fotoplayer
(Trade-Mark Registered)
The Musical Marvel Write for Catalogue
AMERICAN PHOTO PLAYER CO.
62 West 45th Street New York City

COMMERCIAL LABORATORY WORK

In all its branches, receives INDIVIDUAL attention. Has the QUALITY and PUNCH which SELL prints.

RELEASE WORK

Specially equipped for QUANTITY production. Uniform SUPERIOR QUALITY such as only EXPERTS with scientific supervision can produce.

SPECIALTIES

If you have work requiring EXPERT SCIENTIFIC knowledge, we are BEST qualified to do it.

Empire City Film Lab., Inc.
345 W. 40th St. New York City
Bryant 5437 Bet. Eighth and Ninth Aves.

MINUSA
Gold Fibre Screens

A surety that offers the best in screen efficiency that human devotion to ideals of workmanship can provide, or money can buy.

Distributors Everywhere

Samples and literature upon request.

THE UTMOST IN SCREENS

Minusa Ciné Screen Company
St. Louis, U. S. A.

SCREENS BUILT BY BRAINS

THE BEST
AND MOST
COMPLETELY
EQUIPPED STUDIO
IN
THE EAST FOR RENT

Apply to
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8th Floor
130 West 46th St. New York

Picture Theatre Advertising
By EPES WINTHROP SARGENT

is crammed with tested advertising ideas for the picture theatre man who wants bigger crowds. It covers every phase of picture theatre publicity activity.

300 Pages. $2.00 Postpaid

CHALMERS PUBLISHING COMPANY
516 FIFTH AVENUE, NEW YORK

MONSOON COOLING SYSTEM INC.

Makes your theatre PAY - all summer

Send for Booklet 6

Philadelphia Office: 1325 Vine Street

70 West 45 st. NEW YORK

B. F. PUTS MORE LIGHT ON BROADWAY

B. F. PORTER installs LARGE SIMPLEX PROJECTORS, Special Spot Light, Robin's Cinema Time and Speed Indicators, International Special Screen and Special Booth at CRITERION THEATRE, 44th ST. and BROADWAY, The MARVELOUS PROJECTION of "WHY CHANGE YOUR WIFE" is PERFECT from all VISUAL ANGLES.

B. F. PORTER, EXCLUSIVE EQUIPMENT, 729-7th AVENUE, at 49th STREET, NEW YORK

TYPHOONS COOL & VENTILATE

TYPHOON FAN COMPANY 345 WEST 39TH ST. NEW YORK CITY
1044 CAMP ST., NEW ORLEANS, LA. 255 NO. 13TH ST., PHILADELPHIA PA. 64 W. RANDOLPH ST., CHICAGO, ILL.

For Color Effects

Use Reco Hoods

For 5 or 10 W. and 25 or 40 W. Lamps

Colors Are

Beautiful, Brilliant and Permanent

Hoods Slip Over the Bulb

Way Ahead of Dip and Less Costly

Reynolds Electric Co.

426 S. Talman Ave., Chicago, Ill.

"THE BIOSCOPE"

The Representative Weekly Journal of the British Film Industry

Of special interest to all who buy or sell Films.

OFFICES:

85, SHAFTESBURY AVENUE
LONDON, W. I.

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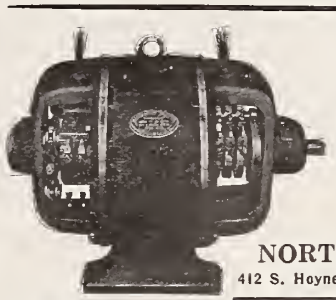

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